



**UNSW**  
SYDNEY

**School of the Arts and Media**

**Faculty of Arts and Social Sciences**



**MUSC2116**

**Sound, Society and Self in World Music**

**Session 1, 2017**

# Course Outline

## Staff Contact Details

### Conveners

Name	Email	Availability	Location	Phone
Manolete Mora	m.mora@unsw.edu.au	Mondays 1:00-2:00pm	Room 124, Robert Webster Building	9385 4389

### Lecturers

Name	Email	Availability	Location	Phone
Manolete Mora	m.mora@unsw.edu.au	as above	as above	as above
John Napier	j.napier@unsw.edu.au	t.b.a.	Room 113, Robert Webster Building	9385 6953

### Tutors

Name	Email	Availability	Location	Phone
Ben Phipps	benhipps@mac.com			

## School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

Website: <https://sam.arts.unsw.edu.au>

## Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## **Essential Information**

All SAM students must make a valid attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## Course Details

### Credit Points 6

### Summary of the Course

Subject Area: *Music*

Music is part of the life of people everywhere, and as George Eliot once said, there is no feeling, except the extremes of fear and grief, that does not find relief in music. Universal though these truths might appear to be, the various musical expressions of the world's peoples are as diverse, unique, and sometimes strange, as the natural and cultural worlds that make them. Today we can access that musical diversity easily. We can buy it, download it, iPod it. But just how much do we know about the peoples, histories, sentiments, and lives of the musicians and singers that produce this music? How much do we grasp the beauty, the yearning, and the spirituality in that music? What can we learn that will deepen our appreciation, understanding, and perhaps performance of the many musical expressions available to us today?

This World Music course surveys and examines the relationships between music, the society in which it is performed, and individual selves. It explores both traditional and contemporary music of Aboriginal Australia, South-east Asia, India, Central Asia and the Middle East, West Africa and the Caribbean, and marginal Europe. It examines how musical practices express, shape, and allow for the individual and collective construction and negotiation of identity, ethnicity, gender, spirituality and class. It investigates how transformations in music both as social practice and as sound chart responses to modernity, state intervention, globalisation, conflict, dispossession and migration. The course also fosters direct experience of music in diverse cultural contexts through field work

### At the conclusion of this course the student will be able to

1. Locate diverse genres of world music within historical, socio-cultural, and global contexts.
2. Recognize diverse genres of world music on basis of their aesthetic differences.
3. Analyse world music, in terms of sound, text, and performative dimensions, as social and cultural behaviour.

### Teaching Strategies

Students attend a weekly two-hour lecture and one-hour tutorial. Lectures are augmented with videos, film, slides, sound recordings, and powerpoint presentations. Tutorials involve discussions of readings, aural analysis of selected musical examples, demonstrations, and hands-on practical work. Set readings and listening requiring students responses will be directed towards historical, social, cultural, and aesthetic differences in the world music genres studied. Students will maintain a reflective journal or blog to record their responses to set readings and listening and record the processes involved in the ethnographic team research project. This project will require students to collaborate on investigating and documenting community-based music-making in multi-cultural contexts in Sydney.

# Assessment

## Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Ethnographic research project/presentation	40%	Presentation: 15 min/Report: 2,000 words	May 29 & 31	null
Listening Test	30%	Listening Tests 1 & 2 each 30 mins; each 6 examples to identify and describe.	Listening Test 1, April 10: Listening Test 2, May 22	null
Discussion blog	30%	Four blogs each 500 words	Blog 1, March 19: Blog 2, April 9: Blog 3, April 30: Blog 4, May 7.	All blogs are to be submitted via Turnitin at 11:59pm on the due date..

## Assessment Details

### Assessment 1: Ethnographic research project/presentation

**Details:** In groups of 4-5 students students must complete two components – a research report worth 20% (min. 2000 words) and an oral presentation (15 mins) worth 20%. Students will be provided with written feedback online after submission of the research report.

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

#### Learning outcomes:

- Locate diverse genres of world music within historical, socio-cultural, and global contexts.
- Recognize diverse genres of world music on basis of their aesthetic differences.
- Analyse world music, in terms of sound, text, and performative dimensions, as social and cultural behaviour.

### Assessment 2: Listening Test

**Details:** This assessment task consists of two tests of equal weighting. Tests will be 30 mins each in duration. This is the final assessment task. Test papers will be returned with marks and comments as necessary.

**Turnitin setting:** This is not a Turnitin assignment

#### Learning outcomes:

- Locate diverse genres of world music within historical, socio-cultural, and global contexts.
- Recognize diverse genres of world music on basis of their aesthetic differences.

- Analyse world music, in terms of sound, text, and performative dimensions, as social and cultural behaviour.

### **Assessment 3: Discussion blog**

**Details:** Students will be required to submit four blogs of 500 words each at times specified. Students will be given feedback on blogs after they have been posted.

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

### **Learning outcomes:**

- Locate diverse genres of world music within historical, socio-cultural, and global contexts.
- Analyse world music, in terms of sound, text, and performative dimensions, as social and cultural behaviour.
- Recognize diverse genres of world music on basis of their aesthetic differences.

## Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

## Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

## Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

## Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- \* Prevent you from completing a course requirement,
- \* Keep you from attending an assessable activity,
- \* Stop you submitting assessable work for a course,

\* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website:  
<https://student.unsw.edu.au/special-consideration>



## Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

**Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

**Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

**Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

**Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

**Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

# Course Schedule

## Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Lecture	<p>Introduction: studying &amp; listening to world music; music &amp; society.</p> <p>Methods. Main musical terms. Key concepts: cultural relativism, multiculturalism, cosmopolitanism, interculturalism, social function, selfhood.</p> <p>Tutorial readings will be announced in the lecturers.</p>
Week 2: 6 - 12 March	Lecture	<p>The Black Atlantic 1 – Traditional Music from Ghana &amp; Senegal</p> <ol style="list-style-type: none"> <li>1. Introduction to West African musics. <i>Ghanian traditions: Ewe Gahu &amp; Dagaaba Bawaa</i></li> <li>2. <i>Mandinka traditions: Djembe &amp; Sabar</i></li> </ol>
	Tutorial	<ul style="list-style-type: none"> <li>• Discussion of methods &amp; concepts, and research projects</li> <li>• Project Group self-selection to be finalized by students.</li> </ul>
Week 3: 13 - 19 March	Lecture	<p>The Black Atlantic 2 - Contemporary music from Ghana &amp; Senegal</p> <ol style="list-style-type: none"> <li>1. <i>Ghanaian Highlife</i></li> <li>2. <i>Senegalese Mbalax</i></li> </ol>
	Tutorial	<ul style="list-style-type: none"> <li>• A list of research groups and their membership will be posted on Moodle.</li> <li>• Practical workshop: Understanding and playing African polyrhythms; two against three pattern; 12/8 bell pattern</li> </ul>
Week 4: 20 - 26 March	Lecture	The Iberian Peninsula: Spain

Date	Type	Content
		Music of the dispossessed: <i>flamenco</i>
	Tutorial	<ul style="list-style-type: none"> <li>• Submission and discussion of research topics; each research group to lead discussion.</li> <li>• Discussion of Blog 1.</li> </ul>
Week 5: 27 March - 2 April	Lecture	The Iberian Peninsula: Portugal Music of the dispossessed: <i>fado</i>
	Tutorial	<i>Flamenco</i> rhythms and forms.
Week 6: 3 - 9 April	Lecture	The Black Atlantic 3 - Cuba The <i>Son</i> complex ( <i>son</i> , <i>mambo</i> and <i>timba</i> )
	Tutorial	<ul style="list-style-type: none"> <li>• Submission and discussion of 400-word research abstracts.</li> <li>• Listening Test 1 Revision</li> </ul>
Week 7: 10 - 16 April	Lecture	The Black Atlantic 4 - Brazil <i>Candomble, samba &amp; tropicalia</i> <b>Listening Test 1</b>
	Tutorial	<ul style="list-style-type: none"> <li>• Practical workshop: understanding and performing the <i>son</i> and <i>rumba</i> clave.</li> <li>• Discussion of Blog 2</li> </ul>
Week 8: 24 - 30 April	Lecture	Metaphors of the spiritual and the sensual North Indian classical forms, <i>filmi</i> <i>git</i> , <i>bhangra</i>
	Tutorial	<ul style="list-style-type: none"> <li>• Practical workshop: <i>Samba batucada</i> rhythm</li> </ul>
Week 9: 1 - 7 May	Lecture	Songs of place and power

Date	Type	Content
		Traditional and contemporary Indigenous Australian music
	Tutorial	<ul style="list-style-type: none"> <li>• Discussion of Blog 3</li> <li>• Practical workshop: singing with the tambura, alankar, open Indigenous song</li> </ul>
Week 10: 8 - 14 May	Lecture	Gong Chimes of South East Asia: Indonesia.  The Balinese <i>gamelan</i>
	Tutorial	Discussion of Blog 4.  Listening Test 2 Revision
Week 11: 15 - 21 May	Lecture	South East Asia: Traditional and contemporary music.  T'boli <i>Utom</i> (Mindanao); Malay hybrid forms (Riau Islands)
	Tutorial	Practical workshop: the Balinese <i>gamelan</i> (Note: Webster 331)
Week 12: 22 - 28 May	Lecture	Listening Test 2
	Tutorial	<ul style="list-style-type: none"> <li>• Discussion of research project findings.</li> <li>• Aural analysis of indigenous Filipino musical structures.</li> </ul>
Week 13: 29 May - 4 June	Lecture	<b>No Lecture.</b>
	Tutorial	Research Project Presentations (G18/schedule t.b.a): <ul style="list-style-type: none"> <li>• May 29. 11:00am – 4:00pm</li> <li>• May 31. 12:00 – 2:00pm</li> <li>• Project Reports submitted by 11:59pm May 31 via Turnitin</li> </ul>

## Resources

### Prescribed Resources

### Recommended Resources

#### Recommended Texts

##### Brazil and Cuba:

Appleby, David, P. *The Music of Brazil*. Austin: University of Texas Press (On Reserve)  
pp.103-115.

Guillermoprieto, Alma. 1991. *Samba*. New York: Vintage Books.

Perrone, Charles. 1989. *Masters of Contemporary Brazilian Song*. Austin: University of Texas Press.

Carpentier, Alejo & Timothy Brennan. 2001. *Music in Cuba*. Minneapolis : University of Minnesota Press.

Fernandez, Raul A. 2006. *From Afro-Cuban rhythms to Latin jazz*. Berkeley : University of California Press.

Moore, Robin. 2006. *Music and revolution : cultural change in socialist Cuba*. Berkeley : University of California Press.

Steward, Sue. 1999. *Musica! : the rhythm of Latin America : salsa, rumba, merengue, and more*. San Francisco : Chronicle Books

##### Portugal & Spain:

Vernon, Paul. 1998. *A history of the Portuguese fado*. Brookfield, VT : Ashgate.

Washabaugh, William. 1996. *Flamenco: passion, politics, and popular culture*. Oxford: Berg.

##### Southeast Asia:

Mora, Manolete

2005 Mind, Body, Spirit, and Soul: A Filipino Epistemology of Adeptness in Musical Performance. *Asian Music*. Vol 36 (2), pp.81-95.

2005 *Myth, Mimesis, and Magic in the Music of the T'boli, Philippines*. Quezon City, Philippines : Ateneo de Manila University Press c2005.

2007 'Intercultural Encounters and the Redeployment of Music Culture from the Philippines Highlands'. *Intercultural Music* (MRI Press, CA, USA). Vol 6. 141:155. (book chapter).

2011 'Negotiation and hybridity in new Balinese music: Sanggar Bona Alit, a case study'. *Perfect Beat*. Vol

12 (1).

### **West Africa:**

Mora, Manolete and Adams Bodomo.

2007 'Documenting Spoken and Sung Texts of the Dagaaba of West Africa.' *Empirical Musicology Review*. Vol 2 (3). 81-102. 2007.

Chernoff, John Miller. 1996 *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*. Chicago: University of Chicago Press.

### **General**

Stokes, Martin (ed.). 1994. *Ethnicity, Identity and Music: The Musical Construction of Place*, Oxford, Providence: Berg.

### **Brazil and Cuba**

Manuel, Peter. 1988. *Popular Musics of the Non-Western World*. Oxford University Press. 'Cuba', pp. 26-39. 'Brazil', pp. 64-68.

Olsen, Dale A. and Daniel E. Sheehy, ed.

1998 . *The Garland Encyclopedia of World Music, Vol. 2: South America, Mexico, Central America, and the Caribbean*. New York: Garland.

Charles A. Perrone, 'Popular music of Brazil', pp. 107-111.

Gerard Béhague, 'Afro-Brazilian traditions', pp. 340-355.

Olavo Alén Rodriguez, 'Cuba', pp. 822-840.

### **Portugal and Spain:**

Manuel, Peter. 1988. *Popular Musics of the Non-Western World*. Oxford University Press. 'Spain', pp. 121-126. 'Portugal', pp. 115-121.

Rice , Timothy, James Porter, and Chris Goertzen, ed.

2000 *The Garland Encyclopedia of World Music, Vol. 8: Europe*. New York: Garland.

Salwa El-Shawan Castelo-Branco, 'Portugal', pp. 576-587.

Elizabeth J. Miles and Loren Chuse, 'Spain', pp. 588-603.

#### Southeast Asia

Miller, Terry E. and Sean Williams, ed.

1998 *The Garland Encyclopedia of World Music, Vol. 4: Southeast Asia*. New York: Garland.

Deborah Wong and René T. A. Lysloff, 'Cultural music and cultural politics', pp. 95-112.

Patricia Matusky, 'Island Southeast Asia: an introduction', pp. 594-597.

David Harnish, 'Bali', pp. 729-761.

#### West Africa

Manuel, Peter. 1988. *Popular Musics of the Non-Western World*. Oxford University Press. 'West Africa', pp. 89-95.

Stone, Ruth M., ed.

1998 *The Garland Encyclopedia of World Music, Vol. 1: Africa*. New York: Garland.

Ruth M. Stone, 'African music in a constellation of arts', pp. 7-11.

Jacqueline Cogdell DjeDje, 'West Africa: an introduction', pp. 442-470.

## Course Evaluation and Development

Students have the opportunity to provide evaluative feedback on the course through UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is important and provides one means for improving the course for subsequent cohorts.

## Image Credit

The Kora Player by Damien Blue