



# MUS 301

## World Musics

S1 Day 2017

*Department of Media, Music, Communication and Cultural Studies*

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### Disclaimer

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## General Information

Unit convenor and teaching staff

Unit Convenor

Andrew Alter

[andrew.alter@mq.edu.au](mailto:andrew.alter@mq.edu.au)

Contact via [andrew.alter@mq.edu.au](mailto:andrew.alter@mq.edu.au)

Consultation is anytime by appointment. Please email or discuss with the convenor.

Credit points

3

Prerequisites

39cp at 100 level or above

Corequisites

Co-badged status

Unit description

This unit introduces and examines music from a diverse range of cultures. It focuses on the many ways that traditional, contemporary and fusion music from around the world is thought about, performed and transmitted locally and globally. The unit also analyses the sociological and commercial representation of world music in the West. Particular emphasis is given to music and musical thought in both traditional and contemporary settings in South Asia, South–East Asia, West Asia, and West Africa.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

Analyse and articulate the processes through which World Music is constructed and circulated in the West.

Demonstrate a critical understanding of the connections between a music culture and the broader political, social and cultural contexts which create, define and sustain it.

Identify the value of music in the lives of communities in different places around the world.

Research, investigate and analyse the diversity and difference that exist between music

cultures around the world.

Participate creatively and ethically while engaging with musical cultures from around the world.

## Assessment Tasks

Name	Weighting	Hurdle	Due
<u>Instrument Essay</u>	30%	No	Monday 3 April
<u>Genre Essay</u>	40%	No	Monday, 15 May
<u>Participation/Performance</u>	30%	No	Throughout the semester

### Instrument Essay

Due: **Monday 3 April**

Weighting: **30%**

#### Submission:

**This assignment must be submitted using the Turnitin System on the unit website. In addition, a hardcopy of the assignment must be submitted to the convenor with a cover page on which the Turnitin number is recorded.**

Word Length: 1500

A list of instrument names (or types) is given below. Choose one of the instruments and discuss its/their structure and typology with reference to systems of instrument classification as discussed in class. Identify the major cultural contexts within which the instrument is most commonly used. Thereafter find a contemporary recording that uses that instrument in a 'non-traditional' setting. Identify that recording and suggest some reasons why the instrument was used. Your discussion should touch on the symbolic meanings attached to the instrument.

Mbira

Kora

Bouzouki

Sarangi

Er Hu

Lyra

Darabuka

Balafon

## Suling

Use at least two sources that are either from published books, encyclopedias, or academic journals and ensure that you cite all of them at least once. A good essay demonstrates your ability to synthesize information from a variety of sources. You may use internet sources as well as published sources, but all sources must be cited appropriately. Ensure that you include a Reference List and that you use correct bibliographic style. Include your selected recording in your Reference List.

### Assessment Criteria

**Does the essay demonstrate a clear understanding for issues of instrument structure and typology?**

**Is the recording chosen appropriate for the topic and does the essay describe this well?**

**Does the essay provide a clear indication for the cultural contexts within which the instrument is traditionally used?**

**Does the essay use a variety of high quality sources and is information synthesized well from across these sources?**

**Does the essay use correct citation style and does it use language effectively to demonstrate the student's grasp of concepts?**

On successful completion you will be able to:

- Analyse and articulate the processes through which World Music is constructed and circulated in the West.
- Research, investigate and analyse the diversity and difference that exist between music cultures around the world.

## Genre Essay

Due: **Monday, 15 May**

Weighting: **40%**

### Submission:

**This assignment must be submitted using the Turnitin System on the unit website. In addition, a hardcopy of the assignment must be submitted directly to the convenor with a cover page on which the Turnitin number is recorded.**

A list of genre/style names is given below. Choose one of these and write an essay of **2000 words** length that explores the history of the genre/tradition with reference to geographical locations of the people who currently perform music that could be described by that term. In particular, discuss the significant factors related to processes of migration, globalization, politics

and/or commodification that have led to the current expression of that genre/tradition.

Juju

Highlife

Qawwali

Dangdut

Nueva Cancion

Rembetika

Khomei (also spelled Xoomii)

Fado

Use at least four sources that are either from published books, encyclopedias, or academic journals and ensure that you cite all of them at least once. A good essay demonstrates your ability to synthesize information from a variety of sources. You may use internet sources as well as published sources. Ensure that you include a Reference List and that you use correct bibliographic and citation style.

### **Assessment Criteria**

**Does the essay demonstrate a clear understanding of the chosen genre?**

**Does the essay provide a clear indication for the cultural contexts within which the genre is traditionally performed?**

**Does the essay use a variety of high quality sources and is information synthesized well from across these sources?**

**Does the essay use correct citation style and does it use language effectively to demonstrate the student's grasp of concepts?**

**Does the essay discuss matters of processes of migration, globalization, politics and/or commodification appropriately?**

On successful completion you will be able to:

- Analyse and articulate the processes through which World Music is constructed and circulated in the West.
- Demonstrate a critical understanding of the connections between a music culture and the broader political, social and cultural contexts which create, define and sustain it.
- Identify the value of music in the lives of communities in different places around the world.
- Research, investigate and analyse the diversity and difference that exist between music

cultures around the world.

## Participation/Performance

Due: **Throughout the semester**

Weighting: **30%**

The tutorials for the unit will mostly be practical performance sessions in different musical styles and cultures. Tutorial sessions will also provide the opportunity to discuss and absorb concepts from the unit readings. Students must attend all tutorials and participate in the group rehearsals that occur. At least two different performance assessments will be undertaken throughout the semester on different repertoire/traditions including Indonesian Gamelan. Tutorial attendance will also contribute to the mark.

### Assessment Criteria

Students will be rehearsed on particular pieces throughout the semester. In a final session, students will be asked to perform those pieces as a group activity. Assessment will be based on the student's musical skill in performing that piece. In addition, students will be judged on their ability to demonstrate their knowledge of the music through performance, particularly as related to rhythmic cohesiveness, formal design and musical sensitivity.

On successful completion you will be able to:

- Participate creatively and ethically while engaging with musical cultures from around the world.

## Delivery and Resources

The unit is offered internally and attendance at all lectures and tutorials will be recorded. Tutorials will consist of practical sessions in which students learn a variety of repertoire items. Readings for each week are available through the online library system. Some readings may be provided in hard copy format during class. Details will be provided in the first class.

The iLearn website for the unit will be used to provide announcements, special study guides and other resources that will be useful for the completion of assignments and performance.

The final assessment task for the unit now includes more practical activities as suggested by previous unit evaluations. This change was undertaken within a broader strategy of including more active learning tasks within the unit.

### Consultation Times

Consultation with the Convenor and/or Tutors is by appointment. Please either set up a consultation time in person after the lecture/tutorial or email the convenor/tutor as necessary.

## Unit Schedule

### MUS 301 Lecture and Tutorial Topic Schedule with

## associated readings

(Note: Lecture and Tutorial Topics may vary in order to incorporate input from key visiting experts)

### Week 1 (27 Feb)

Lecture: 'Worlds of Music: Introduction to the Subject'

Reading: Taylor, Timothy. 1997. 'Popular Music and Globalization,' chapter 1 in *Global Pop: World Music, World Markets*, pp. 1-37. New York and London: Routledge.

Tutorial: Yes, there are tutorial sessions in the first week!

### Week 2 (6 March)

Lecture: Idioms and Genres: Pitfalls and Assumptions

Reading 1: Van der Lee, Pedro. 1998. 'Sitars and Bossas: World Music Influences', *Popular Music* 17(1): 45-70.

Reading 2: Alter, Crowdy and Collins. 2015. 'Technology and Ownership amongst "World Music" Practitioners: Ongoing Debates in a Globalizing World', introduction to the Special Issue *Journal of World Popular Music* 2(1): 8-18.

Tutorial: Gamelan

### Week 3 (13 March)

Guest Lecture by Jodi Martin: 'The Folk Scene in Contemporary Music'; Q & A session with Andrew Alter

Readings: TBC

Tutorials: Gamelan

### Week 4 (20 March)

Lecture: 'Music and Migration: People and Instruments' + Discussion of Assignment 1

Reading 1: Slobin, Mark. 2003. 'The Destiny of "Diaspora" in Ethnomusicology', in Clayton, Martin, Herbert, Trevor and Middleton, Richard (eds) *The Cultural Study of Music*, pp. 284-96. London: Routledge.

Reading 2: Polak, Rainer. 2000. 'A Musical Instrument Travels Around the World: *Jenbe* Playing in Bmako, Western Africa, and Beyond. *The World of Music* 42(3): 7-46.

Tutorial: Gamelan

### Week 5 (27 March)

Lecture: 'The Guitar Travels the World'

Reading 1: McNeil, Adrian. 1995. 'A Mouse, a Frog, the Hawaiian Guitar and World Music Aesthetics', *Perfect Beat*, 2(3): 82-97.

Reading 2: Schmidt, Cynthia. 1994. 'The Guitar in Africa: Issues and Research', *The World of Music* 36(2): 3-20.

Tutorials: Tutorials for this week will be in lecture format covering the topic 'Understanding Sounds: South Asia 1'.

Reading 3: Farrell, Gerry. 1990. 'Rag and Tal: The Architecture of Indian Music', chapter 2 in *Indian Music in Education*, pp. 17-43. Cambridge: Cambridge University Press.

## Week 6 (3 April)

Guest Lecture: Jodi Martin: Q & A with Andrew Alter

Reading: TBC

Tutorials: Jodi Martin

## Week 7 (10 April)

Lecture: 'Popular Music in South Asian Communities' + Discussion of Assignment 2

Reading: Booth, Gregory D. 2008. 'Roles, Relations, and the Creative Process', chapter 5 in *Behind the Curtain: Making Music in Mumbai's Film Studios*, pp. 154-83. Oxford: Oxford University Press.

## Mid term break

## Week 8 (1 May)

Lecture: Music in Latin America

Reading 1: Fairley, Jan. 1984. 'La Nueva Canción Latinoamericana' *Bulletin of Latin American Research* 3(2): 107-15.

Reading 2: Bakan, Michael. 2007. ' "Oye Como Va": Three Generations in the Life of a Classic Latino/American Dance Tune', chapter 11 in *World Music: Traditions and Transformations*, pp. 217-49. McGraw-Hill.

Reading 3: Rios, Fernando. 2008. 'La Flute Indienne: The Early History of Andean Folkloric-Popular Music in France and Its Impact on Nueva Canción', *Latin American Music Review / Revista de Música Latinoamericana* 29(2): 145-89.

Tutorial: Gamelan

## Week 9 (8 May)

Lecture: 'Commodification'

Reading 1: Finn, John. 2009. 'Contesting Culture: A Case Study of Commodification in Cuban Music', *GeoJournal* 74(3): 191-200.



Reading 2: Alter, Andrew. 2014. Chapter 9, 'The Legacy of Garhwali Cassettes: Remembering the Pre-Digital Age of Music Commodification', in *Mountainous Sound Spaces: Listening to History and Music in the Himalayas*, pp. 127-50, New Delhi: Cambridge University Press.

Tutorial: Gamelan

## Week 10 (15 May)

Lecture: 'Digital Technologies and Mobile Phones: The New Media Landscape across the World'

Reading 1: Crowdy, Denis. 2015. 'When Digital is Physical and Ethnomusicologists are File Sharers', *Journal of World Popular Music* 2(1): 61 – 77.

Reading 2: Alter, Andrew. Forthcoming. 'New Digital Economies of Distribution and Regional Popular Music Industries in India: Commercial Strategies Associated with Garhwali VCDs, Mobile Phones and the Internet'.

Tutorial: Gamelan

## Week 11 (22 May)

Lecture: 'Music in Indonesia – I'

Reading: Capwell, Charles. 2008. 'The Music of Indonesia', in Nettl et. al. (eds) *Excursions in World Music*, 5<sup>th</sup> edn, pp. 2-25. Upper Saddle River, NJ: Prentice Hall.

Tutorial: Gamelan

## Week 12 (29 May)

Lecture: 'Music in Indonesia II'

Reading 1: Wong, Deborah and Lysloff, Rene T. A. 'Popular Music and Cultural Politics: Thailand and Indonesia', in Miller, Terry and Williams Sean (eds.) *The Garland Encyclopedia of World Music Volume 4: Southeast Asia*, pp. 95-112. New York: Routledge.

Reading 2: Williams, Sean. 1989/90. 'Current Developments in Sundanese Popular Music' *Asian Music* 21(1):105-36.

Tutorial: Gamelan

## Week 13 (5 June)

TBC

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy [http://mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy [http://mq.edu.au/policy/docs/assessment/policy\\_2016.html](http://mq.edu.au/policy/docs/assessment/policy_2016.html)

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Complaint Management Procedure for Students and Members of the Public [http://www.mq.edu.au/policy/docs/complaint\\_management/procedure.html](http://www.mq.edu.au/policy/docs/complaint_management/procedure.html)

Disruption to Studies Policy (in effect until Dec 4th, 2017): [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html)

Special Consideration Policy (in effect from Dec 4th, 2017): <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/special-consideration>

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

## Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: [https://students.mq.edu.au/support/student\\_conduct/](https://students.mq.edu.au/support/student_conduct/)

## Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit [ask.mq.edu.au](http://ask.mq.edu.au).

### Re-mark procedure

Additional information about remark policies and procedures may be accessed on the MMCCS website [https://www.mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/departments\\_of\\_media\\_music\\_communication\\_and\\_cultural\\_studies/](https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments_of_media_music_communication_and_cultural_studies/) MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914> Information is correct at the time of publication.

### Late Submissions:

Students who submit an assignment after the submission date because of serious and unavoidable circumstances, should follow the Disruption to Studies procedures. Students who submit a late assignment without having received approval for a Disruption to Studies will receive a penalty of 10% per day.

## Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

## Learning Skills

Learning Skills ([mq.edu.au/learningskills](http://mq.edu.au/learningskills)) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit [http://www.mq.edu.au/about\\_us/offices\\_and\\_units/information\\_technology/help/](http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/).

When using the University's IT, you must adhere to the [Acceptable Use of IT Resources Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

#### Learning outcome

- Participate creatively and ethically while engaging with musical cultures from around the world.

#### Assessment task

- Participation/Performance

### Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

## Learning outcomes

- Research, investigate and analyse the diversity and difference that exist between music cultures around the world.
- Participate creatively and ethically while engaging with musical cultures from around the world.

## Assessment tasks

- Instrument Essay
- Genre Essay
- Participation/Performance

## Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

## Learning outcomes

- Analyse and articulate the processes through which World Music is constructed and circulated in the West.
- Demonstrate a critical understanding of the connections between a music culture and the broader political, social and cultural contexts which create, define and sustain it.
- Identify the value of music in the lives of communities in different places around the world.
- Research, investigate and analyse the diversity and difference that exist between music cultures around the world.

## Assessment tasks

- Instrument Essay
- Genre Essay

## Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and

systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

## **Learning outcomes**

- Analyse and articulate the processes through which World Music is constructed and circulated in the West.
- Demonstrate a critical understanding of the connections between a music culture and the broader political, social and cultural contexts which create, define and sustain it.
- Identify the value of music in the lives of communities in different places around the world.
- Research, investigate and analyse the diversity and difference that exist between music cultures around the world.
- Participate creatively and ethically while engaging with musical cultures from around the world.

## **Assessment tasks**

- Instrument Essay
- Genre Essay
- Participation/Performance

## **Problem Solving and Research Capability**

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

## **Learning outcomes**

- Analyse and articulate the processes through which World Music is constructed and circulated in the West.
- Research, investigate and analyse the diversity and difference that exist between music cultures around the world.
- Participate creatively and ethically while engaging with musical cultures from around the world.

## **Assessment tasks**

- Instrument Essay

- Genre Essay
- Participation/Performance

## Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

### Learning outcomes

- Analyse and articulate the processes through which World Music is constructed and circulated in the West.
- Demonstrate a critical understanding of the connections between a music culture and the broader political, social and cultural contexts which create, define and sustain it.
- Research, investigate and analyse the diversity and difference that exist between music cultures around the world.
- Participate creatively and ethically while engaging with musical cultures from around the world.

### Assessment tasks

- Instrument Essay
- Genre Essay
- Participation/Performance

## Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

### Learning outcomes

- Analyse and articulate the processes through which World Music is constructed and circulated in the West.
- Demonstrate a critical understanding of the connections between a music culture and the

broader political, social and cultural contexts which create, define and sustain it.

- Identify the value of music in the lives of communities in different places around the world.
- Participate creatively and ethically while engaging with musical cultures from around the world.

## **Assessment tasks**

- Instrument Essay
- Genre Essay
- Participation/Performance

## **Socially and Environmentally Active and Responsible**

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

## **Learning outcomes**

- Demonstrate a critical understanding of the connections between a music culture and the broader political, social and cultural contexts which create, define and sustain it.
- Identify the value of music in the lives of communities in different places around the world.
- Participate creatively and ethically while engaging with musical cultures from around the world.

## **Assessment tasks**

- Genre Essay
- Participation/Performance

## **Changes from Previous Offering**

The unit will incorporate recent research conducted by key staff members in the Department. In particular, the unit will consider the massive impact that digital technologies and mobile phones have had on musical practice around the world. Mobile phones - as both listening devices, and tools for sharing repertoire - are a major part of World Music practice in many parts of the world today.

## Changes since First Published

Date	Description
21/02/2017	The revised version of the Unit Guide contains a more detailed list of weekly lecture topics with associated readings. In addition, guest lectures by visiting artists have been clarified.