



MUS 301

World Musics

S1 Day 2019

Department of Media, Music, Communication and Cultural Studies

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General Information

Unit convenor and teaching staff

Unit Convenor, Lecturer and Tutor

Andrew Alter

andrew.alter@mq.edu.au

Contact via 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.

General Assessment Information

Feedback

Feedback on assessments and student learning will be provided in a range of ways. Students will receive formal individual feedback on their written assessments in the form of general, rubric and in-text comments attached to assignments marked in Grademark/Turnitin. They will also receive further individual verbal feedback on musical performance skills through personal communication during tutorials.

Assessment Standards and the MQ Assessment Policy

Assessment standards in this unit align with the University's grade descriptors, available at: <http://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment>

Late Submission Penalty

“Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.”

Requesting a Remark

See the following MMCCS Session Re-mark Application Form: <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Assessment Tasks

Name	Weighting	Hurdle	Due
Musical Migration Essay	30%	No	Friday 5 April
Genre Essay	40%	No	Friday, 17 May
Participation/Performance	30%	No	Throughout the semester

Musical Migration Essay

Due: **Friday 5 April**

Weighting: **30%**

Submission:

This assignment must be submitted by 11:59 pm on the due date shown using the Turnitin System on the unit website.

Word Length: 1500

Choose one of the essay question options listed below:

Option 1

In his article, “Music and the Global Order” (included in your reading list for Week 13), Martin Stokes discusses and uses the term “vectors of circulation”. The term is one way in which he tries to describe the various ways that music spreads around the world. Give a detailed explanation of Stokes’s concept for “vectors of circulation” and use the concept to consider the history of Reggae and its movement around the world. Your research should use at least four sources from Weeks 1 – 6 of the reading list as well as independent sources related to the history of Reggae (this is in addition to the article by Stokes and your sources for the history of Reggae).

Option 2

The two readings given for Week 5 (by McNeil and Schmidt) are focused on the guitar. In addition, one of your readings for Week 2 (Van der Lee) considers the role of Indian music and Latin rhythms and their influence on global trends in music-making. Find three musical examples (pieces/songs) from popular music that use the sitar in some way. Thereafter, write an essay that: 1) describes the structure of the sitar (the instrument itself) and notes its unique sonic features, 2) contrasts it to various types of guitar-like instruments that exist today, and 3) analyses the use of the sitar in your chosen three pieces, offering possible reasons for that use. Your research should use at least three sources from Weeks 1 – 6 of the reading list as well as independent sources related to the history of the sitar and the guitar.

Assessment Criteria

Does the essay demonstrate a clear understanding for issues and concepts within the sources as required for the question?

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

Does the essay use appropriate musical examples and are these discussed in a comprehensive manner?

Does the essay use correct citation style and does it use language effectively?

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.

Genre Essay

Due: **Friday, 17 May**

Weighting: **40%**

Submission:

This assignment must be submitted by 11:59 pm on the due date shown using the Turnitin System on the unit website.

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

Rai

Use at least six sources that are either from published books, encyclopedias, or academic journals and ensure that you cite all of them at least once. Remember that some of these might be from the reading list for this unit. 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 include a variety of activities including practical performance sessions in different musical styles and cultures. Some 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 activities that occur. The majority of practical tutorial sessions will focus on Indonesian Gamelan performance. A final performance will be held in the last tutorial session for the semester during which students will be assessed on their learning of Indonesian music practice. Assessment will include the performance of musical works learned during the semester as well as a quiz of concepts associated with Indonesian Music.

Performance and quiz marks are individually assessed.

Assessment Criteria

Assessment will be based on the student's musical skill in the performance of set pieces as well as general knowledge of Indonesian Music. Students will be judged on their ability to

demonstrate their knowledge related to rhythmic cohesiveness, formal design and musical sensitivity. Tutorial attendance during the semester will contribute to the mark.

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 Leganto online library system. To access readings, students should register for the Leganto system by clicking on the link on the home page of the iLearn site for this unit and following the instructions.

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

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 (1 March)

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 (8 March)

Lecture: Idioms and Genres: Pitfalls and Assumptions

Reading 1: Van der Lee, Pedro. 1998. 'Sitar 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 (15 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 Bamako, Western Africa, and Beyond. *The World of Music* 42(3): 7-46.

Tutorial: Gamelan Room

Week 4 (22 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: Preparation for Assignment 1 and Gamelan.

Week 5 (29 March)

Lecture: 'The Australian Context: Multiculturalism and Festival-'isation''

Reading 1: Alter, Andrew. 2017. 'National Spaces and Global Imagination: "Ethiopian Sounds" around the World and in Australia', *Musichology Australia* 39(1): 15-28.

Reading 2: Alter, Andrew and Keogh, Brent. 2013. 'Some Preliminary Thoughts on Patterns of Programming in Australia's World Music and Folk Festivals'. In Oli Wilson and Sarah Attfield (eds), *Proceedings of the 2012 ANZ-IASPM Conference*.

Week 6 (5 April)

Guest Lecture by Denis Crowdy: Between the Analog and the Digital - Stories from PNG

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

Tutorials: Discussion of Readings

Week 7 (12 April)

Lecture: 'Exploration of Sounds: Indian Music'

Reading: 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.

Tutorial: Room 123 Indian Music

Mid term break

Week 8 (3 May)

Lecture: Popular Music in India

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.

Tutorial: Indian Music in Room 123

Week 9 (10 May)

Lecture: 'Explorations in Sound: Latin Percussion'

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. "La Flûte Indienne: The Early History of Andean Folkloric-Popular Music in France and its Impact on Nueva Canción" *Latin American Music Review* 29: 145-189.

Tutorial: Gamelan Room

Week 10 (17 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 Room

Week 11 (24 May)

Lecture: 'Explorations in Sound: Music in Indonesia – I'

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

Tutorial: Gamelan Room

Week 12 (31 May)

Lecture: 'Explorations in Sound: Music in Indonesia - 2'

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.

Reading 3: Weintraub, Andrew. 2006. 'Who are "the People" in Indonesian Popular Music?' *Asian Journal of Communication* 16(4): 411-431.

Tutorial: Gamelan Room

Week 13 (7 June)

Lecture: 'World Music Discourse'

Reading 1: Stokes, Martin. 2004. 'Music and the Global Order', *Annual Review of Anthropology* 33: 47-72.

Reading 2: Marranci, Gabriel. 2003. 'Pop-Rai: From a "Local" Tradition to Globalization', in Goffredo Plastino (ed.) *Mediterranean Mosaic: Popular Music and Global Sounds*, pp. 101-120. New York: Routledge.

Reading 3: Théberge, Paul. 2003. "'Ethnic Sounds": The Economy and Discourse of World Music Sampling', in René Lysloff and Leslie Gay (eds) *Music and Technoculture*, pp. 93-108.

Tutorial: Gamelan Assessment

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central \(https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central\)](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- [Academic Appeals Policy](#)
- [Academic Integrity Policy](#)
- [Academic Progression Policy](#)
- [Assessment Policy](#)
- [Fitness to Practice Procedure](#)
- [Grade Appeal Policy](#)
- [Complaint Management Procedure for Students and Members of the Public](#)
- [Special Consideration Policy](#) (**Note:** *The Special Consideration Policy is effective from 4*

December 2017 and replaces the Disruption to Studies Policy.)

Undergraduate students seeking more policy resources can visit the [Student Policy Gateway](https://students.mq.edu.au/support/study/student-policy-gateway) (<https://students.mq.edu.au/support/study/student-policy-gateway>). It is your one-stop-shop for the key policies you need to know about throughout your undergraduate student journey.

If you would like to see all the policies relevant to Learning and Teaching visit [Policy Central](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central) (<https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/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/study/getting-started/student-conduct>

Results

Results published on platform other than [eStudent](#), (eg. iLearn, Coursera etc.) 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 or if you are a Global MBA student contact globalmba.support@mq.edu.au

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) 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

If you are a Global MBA student contact globalmba.support@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/](#).

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

- Musical Migration 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

- Musical Migration 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.

world.

Assessment tasks

- Musical Migration 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

- Musical Migration 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

- Musical Migration 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

- Musical Migration 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

- Musical Migration Essay
- Genre Essay
- Participation/Performance

Changes from Previous Offering

The task for Assignment 1 has been changed as a strategy to encourage better reading habits amongst students.