

Music 2671G
Music Across Cultures
Winter 2022

T-Th-F from 11:30-12:30
Zoom/TC141

Instructor: Dr. Emily Ansari
Office: Talbot College 229
Email: emily.ansari@uwo.ca
Office hours (Zoom): Tues 3-4pm; Thurs 2-3pm

Teaching TAs: Rosheeka Parahoo Ala Krivov Mark McCorkle Diana Wu
(rparahoo@uwo.ca) (akrivov2@uwo.ca) (mmccorkl@uwo.ca) (dwu328@uwo.ca)

TA for administrative support: Jashen Edwards
(jedwa4@uwo.ca)

Overview

This course will introduce students to the study of music from a cross-cultural perspective. Students will explore musical practices from around the world in their social, historical, theoretical, and aesthetic dimensions. The course will provide a context for understanding global cultural diversity, but also for seeing the ways in which musical practices are often intertwined. Students will deepen their sense of their own musical values by observing how these relate to popular, folk, and classical traditions around the world.

Course Materials

All preparatory materials will be accessible through our Owl site. Each week, you will find there a selection of videos, music recordings, and readings that you will need to look at to prepare for class. There is no textbook for this course. We also maintain a Spotify playlist.

Learning Outcomes

1. To build a respectful understanding of global cultural and musical diversity, and a clearer sense of the many ways in which musical practices are often intertwined.
2. To increase critical awareness of global issues as they pertain to music.
3. To develop mechanisms to approach music in its cultural, social, theoretical, and aesthetic engagements.
4. To grow understanding of what “music” means in different global contexts and experience different ways of conceptualizing musical sound.

Assessment

Online quizzes	30%
Tutorial participation	15%
Short essay	15%
Final essay preparation	5%
Final essay plan	10%
Final essay	25%

Assignments

1. *Online quizzes:* At the end of each unit, you will be asked to complete an online OWL quiz. These will help you assess how well you have understood the material. Each quiz will be multiple-choice and worth 5% of your grade for this assignment. While the quiz is open, you may retake it as many times as you like until you are satisfied with your grade.
2. *Short Essay:* 1000-1200 words. Due 5pm, February 14. (Submit through the assignment tab on Owl.) Consult and cite at least 3 scholarly sources in your essay. Choose between the following two paper topics:
 - a) Examine a single work that is a hybrid of two or more musical traditions. The selected work should not have been discussed in class and should not be a work of art music (“classical”

music) or mainstream pop music from Western Europe or North America. Be sure to write in detail about the musical features of each tradition represented in the piece. How are the traditions combined, and what is the effect of the combination? What does the combination tell us about each culture, about the artist (s) that brought them together, and about the culture or community in which they live and work?

- b) Examine a single work of music that engages in some way with politics. The selected work should not have been discussed in class and should not be a work of art music (“classical” music) or mainstream pop music from Western Europe or North America. What happens musically in the piece, and how do these musical features increase its efficacy as a political tool? What political role do the lyrics play, if there are any, and how do they intersect with the music? In what contexts has the piece been used, and were all these applications envisaged and supported by the person who wrote the piece (if their identity known)? What did this work of music help those that performed it achieve that other mechanisms for making political statements did not?
4. *Final project*: 1500-2000 words. Due 5pm, April 8. (Submit through the assignment tab on Owl.) Write an essay on any subject related to the themes of this course. Music from any tradition excluding European or North American art music or popular music can be considered. Ideally you will choose a musical tradition that you were not familiar with before starting this course. You might choose to look closely at a specific work, analyzing it in its context, or, alternatively, you could write an essay on a broader issue we have considered and refer to several musical works as examples. The bibliography for the submitted paper should include at least 3 scholarly sources.
- This assignment is broken into 3 elements:
- i) A short (half page, single spaced) overview of your proposed research topic, articulating a provisional research question and a brief description of what you intend to explore. Bring this, with a first draft of a bibliography of scholarly and other sources you might use to research the topic to a one-on-one meeting with your TA that must occur between February 28 and March 11. The full grade for this assignment will be granted if you show up to this meeting with the materials described here.
 - ii) A plan for your essay. Due 5pm, March 21. (Submit through the assignment tab on Owl.) This should include a draft thesis statement, a detailed overview of the content of each paragraph that demonstrates an organized, logical, and well-supported argument, and an annotated bibliography (a list of sources, with a few sentences of description for each that that explains what they examine and their relevance for your project).
 - iii) Final paper, due 5pm, April 8. (Submit through the assignment tab on Owl.)
5. The *tutorial participation grade* will be based on your attendance and participation in the TA-led tutorials.
6. Note: there are no exams for this course.

Course Delivery

While courses are online, the lectures in our class (in black in the schedule below) and classes led by expert visitors (in green) will be offered both synchronously and asynchronously—that is, the class will take place live on Zoom at the scheduled class time and you can either attend live on Zoom, allowing you to participate in class discussion, or watch the video later. Recorded classes will be made available on Owl by the end of the day they are given live.

You are encouraged to attend the live Zoom classes whenever possible, to maximise your class experience and to allow you to engage with the instructor and our class visitors.

Tutorials will be held synchronously only, on Zoom, while the class is online. Attendance and participation in tutorials are graded.

Zoom links for all the above can be found on our Owl site under the Zoom tab. Videos of classes can be found under the relevant week on Owl.

When we are back in person, lectures will take place in TC141 and tutorials in allocated classrooms.

Each region-associated unit will begin with a presentation by a knowledge bearer or expert in the musical tradition in question. These will be followed by a combination of lectures and tutorials. To prepare each week, you will need to read or listen to assigned readings, recordings, and web resources that will be found on our Owl site under the week in question. The material covered in these various formats will be assessed in the quizzes and written essays.

Tutorials

Approximately every two weeks (see course schedule) students will attend tutorials with 1 of 4 TAs. These meetings will be held synchronously on Zoom, while we are online, or in classrooms in Talbot College, when we are in person. There will be less than 25 students in each of the tutorial groups. Your assigned TA and meeting instructions will be communicated to you via email before the first tutorial meeting. Attendance at tutorials is mandatory (and attendance will be taken), as new material will be taught in these classes and/or essential information and ideas reviewed and discussed. Your participation in tutorials will also be graded. Tutorials give you the chance to ask questions about the material covered in lectures, to debate and discuss materials in an interactive group setting, and to discuss writing processes. You will also work with your TA to develop the topic for your final paper. We urge you to make the most of this excellent opportunity to work closely with Western's fine graduate students.

Course policies

1. Some components of this course will involve synchronous online interactions. Please review the "rules of netiquette" outlined below.
2. Please "arrive" on time for any scheduled synchronous activities and for in-person lectures, when they are offered again.
3. It is your responsibility to meet deadlines. No extensions will be given and late assignments will not be accepted without proper documentation, which must be submitted in a timely fashion to Diane Mills.

Course Prerequisites

Music 1710F/G and either Music 2651A/B or the former Music 2649A/B.

Unless you have either the prerequisites for this course or written special permission from your Dean to enrol in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Grading scale

A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

Academic Consideration for Student Absence

Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student's final grade. **Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus.** Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student's final grade,
- if a student has already used the self-reporting portal twice during the academic year.

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of a student's Home Faculty.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

and for the Student Medical Certificate (SMC), see:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Special Note for Covid 19-related situations

As a guideline, if a student has been contacted by the Middlesex-London Health Unit (MLHU) to self-quarantine due to a Covid-19-related situation, then the Self-Reported Absence system is not to be used to report this absence or to request an academic accommodation. The student should contact the Academic Counselling office as soon as they are notified.

In general, even when the MLHU has not advised students to self-isolate, students are advised to follow the most recent directions from the university and the MLHU concerning when to self-isolate and for how long. Specifically, if a student believes they have Covid-19 then the student is directed to report this to the Academic Counselling office as soon as possible for further direction on receiving accommodation consideration.

Academic Consideration for Missing Work

In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean's office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.

Academic Offences

Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Students must write their essays and assignments in their own words. Whenever students take an idea or a passage from another author, they must acknowledge this by using quotation marks where appropriate and making proper reference through footnotes or citations. Plagiarism is a major academic offense (see Scholastic Offense policy above). Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Mental Health & Wellness

Students in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green "I Need Help Now" button on the Health and Wellness page above.

Accommodation for Students with Disabilities

Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

Religious Accommodation

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

Plagiarism Detection Software Usage

All papers must be submitted online through our Owl site's "Assignment" tab. Hard copy submissions will not be accepted. Submitted papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the

licensing agreement, currently between The University of Western Ontario and Turnitin.com (<https://www.turnitin.com/>).

Recording of Online Activities

All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings. Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

Online Etiquette

Some components of this course involve synchronous online interactions. To ensure the best experience for both you and your classmates, please observe the following general considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of “Zoom-bombing” a class, or of other serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.

Schedule

<p>Colour code Lectures (entire class) Classes where we discuss essay writing Classes with visitors TA-led, small-group tutorials</p>
--

UNIT 1: Approaching Global Musics

Week 1

- Tuesday January 11: Introductions.
- Thursday January 13: Themes of the course; **WRITING I: writing about global musics**
- Friday January 14: **SCHOLAR EXPERT I: Authenticity, mediation, and globalization, Norma Coates**

Week 2

- Tues Jan 18: The world’s instruments
- Thurs Jan 20: **SCHOLAR EXPERT II: “World music” and the recording industry, Jay Hodgson**
- Fri Jan 21: **Tutorial I: Music’s social functions**

UNIT 2: Sub-Saharan Africa

Week 3

- Tues Jan 25: **KNOWLEDGE BEARERS I: Bantu music, Lorraine Klaasen and Mongezi Ntaka**
- Thurs Jan 27: Ritual and history
- Fri Jan 28: African influences on Western classical music

Week 4

- Tues Feb 1: The diversity of African musical traditions
 - Thurs Feb 3: Mbira music
 - **Friday Feb 4: TUTORIAL II: African pop and pan-Africanism**
-

UNIT 3: Indigenous and Folk Musics of Turtle Island/North America

Week 5

- Tues Feb 8: KNOWLEDGE BEARER II: Local Indigenous musical traditions, Gordon Sands, Eagle Flight Singers
- Thurs Feb 10: Urban Indigeneity and Indigenous musical protest
- Fri Feb 11: Indigenous pop music in Canada today

Week 6

- Tues Feb 15: Defining the Blues; WRITING II: Developing a thesis and argument
- Thurs Feb 17: Black Music and the Impact of the Blues
- Fri Feb 18: TUTORIAL III: cultural appropriation

Week 7 - READING WEEK

Unit 4: East and Southeast Asia

Week 8

- Tues Mar 1: SCHOLAR EXPERT III: K-Pop - An Introduction, Kyle Tang
- Thurs Mar 3: Traditional Music in South Korea
- Fri Mar 4: Musical Life in North Korea

Week 9

- Tues Mar 8: Introduction to the Gamelan
 - Thurs Mar 10: Tourism and its impact on Asian traditional musics
 - Fri Mar 11: TUTORIAL IV: WRITING III: Examining common writing difficulties
-

Unit 5: India and Pakistan

Week 10

- Tues Mar 15: KNOWLEDGE BEARER III: Indian music and the tabla, Ritesh Das (Toronto Tabla Ensemble)
- Thurs Mar 17: Indian classical music
- Fri Mar 18: **No class – professor and several TAs at McGill conference**

Week 11

- Tues Mar 22: Bollywood music
 - Thurs Mar 24: WRITING IV: Constructing excellent sentences and paragraphs
 - **Fri Mar 25: TUTORIAL V: Bhangra, hybridity and issues of identity**
-

Unit 6: Latin America

Week 12

- Tues Mar 29: SCHOLAR EXPERT AND KNOWLEDGE BEARER IV: Brazilian Music, Caroline Blumer Delazaro
- Thurs Mar 31: Music of War and trauma: El Salvador
- Fri Apr 1: Urbanization and its cultural impact

Week 13

- Tues Apr 5: Tango
- Thurs Apr 7: Narcocorridos
- Friday April 8: Wrap Up