

# Music 2671G

## Music Across Cultures

### Winter 2024

Instructor: Dr. Emily Abrams Ansari

Office: Talbot College 222

Email: [emily.ansari@uwo.ca](mailto:emily.ansari@uwo.ca)

Office hours: TC222, Thursdays 12.30-1.30pm, Fridays 10.30-11.30am

**Teaching TAs:** Ala Krivov ([akrivov2@uwo.ca](mailto:akrivov2@uwo.ca)), Patrick Huang ([hhuan349@uwo.ca](mailto:hhuan349@uwo.ca)), Peter Trigg ([ptrigg@uwo.ca](mailto:ptrigg@uwo.ca)), Seyed Tonkaboni ([stonkabo@uwo.ca](mailto:stonkabo@uwo.ca)), David Zhu ([zzhu455@uwo.ca](mailto:zzhu455@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

This course is part of the early adopter program for Western's new Learning Management System, Brightspace, so all course materials will be accessible through Western's Brightspace site. Details will be sent to you. All preparatory materials that you will need to read/listen to/watch to prepare for each unit will be found on Brightspace. There is no textbook for this course. We also maintain a Spotify playlist (link on Brightspace).

#### 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

Quizzes	10%
Tutorial participation	10%
Essay overview	5%
Essay plan	10%
Essay draft	15%
Final Essay	25%
Final exam	25%

## Assignments

1. *Quizzes*: At the end of each of the first 5 units, you will be asked to complete a multiple choice quiz in Brightspace within a week after the unit ends. These will help you assess how well you have understood the material and give you a sense of the kind of questions on the final exam. While each quiz is open, you may retake it as many times as you like until you are satisfied with your grade.

2. *Tutorial participation*: This grade will be based on your attendance and participation in the TA-led tutorials.

3. *Essay project*: 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 4 scholarly sources. This assignment is broken into 4 elements. Please see the rubrics for each part of this project on Brightspace for more information on how the below elements will be graded:

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 1 and 9**. The list of scholarly sources should include at least 4 books obtained through the library system (including through interlibrary loan, if needed), including location and call numbers. 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 (1-3 pages). Due **11.59pm, February 16**. (Submit as a Word document through Brightspace.) 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) Draft of final paper, due **11.59pm, March 7**. . 1500-2000 words. (Submit as a Word document through Brightspace.)

iv) Final paper, due **11.59pm, March 28**. 1500-2000 words. (Submit as a Word document through Brightspace.) Part of your grade for the final submission will be determined by your ability to address the feedback on your draft paper.

4. *Final exam*: This will take place on a yet to be determined date during the exam period. It will combine multiple choice, short answer questions, and a short essay, all based on the material covered in class. You will need to have attended lectures and tutorials to answer the exam questions, as much of the lecture material is not found on the Powerpoint slides.

## Course Delivery

Full-class, in-person lectures delivered by Prof. Ansari or a TA; special in-person sessions led by scholar experts, knowledge bearers, or community experts; and small-group in-person tutorials led by TAs.

If you have knowledge of a music tradition covered in this class, whether scholarly or on an instrument, it would be wonderful if you might be willing to share some of this knowledge with the class. Please contact Prof. Ansari.

### **Tutorials**

Approximately every two weeks (see course schedule) students will attend tutorials with 1 of 5 TAs. There will be 15-20 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.

### **Respectful discourse**

Please be respectful of your classmates during class discussions. We encourage a diverse array of opinions to be shared, but will not tolerate hate speech. Be aware that some topics may be more sensitive for others in the class than they are for you.

### **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 & Missing Work (≥10%)**

Students are responsible for making up any missed classes or assignments as soon as possible. The University recognizes that a student's ability to meet their academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. Academic Consideration provides students with consistent, fair, and pedagogically appropriate consideration, without compromising the academic integrity of the course or program, when they have been unable to complete some component of a course due to short-term extenuating circumstances. Students who have long-term or chronic medical conditions (physical or mental) that may impede their ability to complete academic responsibilities are directed to seek Academic Accommodation through Accessible Education ([Academic Accommodation for Students with Disabilities](#)).

Documentation shall be submitted, as soon as possible and no later than 48 hours after the end of the period of absence covered, to the Academic Counselling unit or Office of the Associate Dean, Undergraduate (TC210), of the student's Home Faculty together with a request for relief specifying the nature of the academic consideration being requested. Students are directed to read the Senate Policy on Academic Consideration for Medical Illness at the following website for further details regarding various requirements and procedures for the supporting documentation: [https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/academic\\_consideration.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/academic_consideration.pdf)

Whenever possible, students who require academic consideration should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

#### iv) **Academic Consideration for Missing Work (<10%)**

In cases where students miss work that is worth less than 10% of the total course grade due to medical illness or compassionate grounds, students should contact Dr. Ansari directly to request accommodation. Students who have been denied accommodation by an instructor may appeal this decision to the Associate Dean's office but will be required to present appropriate documentation.

#### **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](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

#### **Mental Health & Wellness**

Students that are 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 Thames Hall room 2170.

**Students in crisis in need of immediate care are directed to go directly to Student Health Services in Thames Hall 2170 or to click on the big green "I Need Help Now" button on the Health and Wellness page above.**

#### **Accommodation for Students with Disabilities**

Students work with Accessible Education Western 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](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 (other than statutory 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. The Diversity Calendar from the Canadian Centre for Diversity and Inclusion provides information on multifaith, multicultural and diversity related holidays and observances and links to resources for more information.

<https://www.edi.uwo.ca/resources/2816-2023-Diversity-Calendar-PDF.pdf>

### **Gender-Based and Sexual Violence**

Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at [https://www.uwo.ca/health/student\\_support/survivor\\_support/get-help.html](https://www.uwo.ca/health/student_support/survivor_support/get-help.html). To connect with a case manager or set up an appointment, please contact [support@uwo.ca](mailto:support@uwo.ca) or call 519 661-3568.

### **Contingency Plan**

Although the intent is for this course to be delivered in-person, should any university-declared emergency require some or all of the course to be delivered online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience), the course will adapt accordingly. The grading scheme will **not** change. Any assessments affected will be conducted online as determined by the course instructor.

### **Examinations & Attendance**

Any student who, in the opinion of the instructor, is absent too frequently from class will be reported to the Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Dean of the Faculty offering the course will communicate that decision to the Dean of the Faculty of registration.

### **Electronic Devices in Exams**

Electronic devices of any type will not be permitted during the Final Exam in this course (unless required for accessibility reasons based on an approved accommodation request from Accessible Education).

### **Plagiarism Detection Software Usage**

All required 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, which includes AI writing detection tools. 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/>).

## Schedule

### Colour code

Lectures (entire class)

Classes where we discuss essay writing

Classes with visitors

TA-led, small-group tutorials

## UNIT 1: Approaching Global Musics

### Week 1

- 1a) Tuesday January 9: Introductions
- 1b) Thursday January 11: Themes of the course
- 1c) Friday January 12: WRITING I: writing about global musics

### Week 2

- 2a) Tues Jan 16: The world's instruments
- 2b) Thurs Jan 18: SCHOLAR EXPERT: Rosheeka Parahoo, Whose "World"?: Problematization, Representation and Consumption of World Music
- 2c) Fri Jan 19: Tutorial I: Music's social functions

## UNIT 2: Sub-Saharan Africa

### Week 3

- 3a) Tues Jan 23: KNOWLEDGE BEARERS: Bantu music, Lorraine Klaasen and Mongezi Ntaka
- 3b) Thurs Jan 25: Ritual and history
- 3c) Fri Jan 26: Pop and Classical Musicians' Engagements with Africa in the West

### Week 4

- 4a) Tues Jan 30: The diversity of African musical traditions
- 4b) Thurs Feb 1: Mbira music (given by Ala Krivov)
- 4c) Friday Feb 2: TUTORIAL II: African pop and pan-Africanism

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

### Week 5

- 5a) Tues Feb 6: KNOWLEDGE BEARER II: Local Indigenous musical traditions, Gordon Sands, Eagle Flight Singers
- 5b) Thurs Feb 8: Urban Indigeneity and Indigenous musical protest

- 5c) Fri Feb 9: **SCHOLAR EXPERT: Raj Singh, Indigenous pop music in Canada today**

#### **Week 6**

- 6a) Tues Feb 13: Defining the Blues; **WRITING II: Researching global musics, guest, Dan Sich, Western Libraries**
- 6b) Thurs Feb 15: Black Music and the Impact of the Blues (given by Peter Trigg)
- 6c) Fri Feb 16: **TUTORIAL III: cultural appropriation**

#### **Week 7 - READING WEEK Feb 17-25 – no classes**

### **Unit 4: East and Southeast Asia**

#### **Week 8**

- 8a) Tues Feb 27: Music in China (given by TA Zhengyi Zhu)
- 8b) Thurs Feb 29: Traditional Music in South Korea
- 8c) Fri Mar 1: Musical Life in North Korea

#### **Week 9**

- 9a) Tues Mar 5: Introduction to the Gamelan
- 9b) Thurs Mar 7: Tourism and its impact on Asian traditional musics
- 9c) Fri Mar 8: **TUTORIAL IV: WRITING III: examining common writing difficulties**

### **Unit 5: India and Pakistan**

#### **Week 10**

- 10a) Tues Mar 12: **KNOWLEDGE BEARER III: Indian music and the tabla, Ritesh Das (Toronto Tabla Ensemble)**
- 10b) Thurs Mar 14: Indian classical music
- 10c) Fri Mar 15: Indian modes

#### **Week 11**

- 11a) Tues Mar 19: **TUTORIAL V: Bhangra, hybridity and issues of identity**
- 11b) Thurs Mar 21: Bollywood music - pre-recorded lecture - prof. at conference
- 11c) Fri Mar 22: **WRITING IV: Developing a thesis and argument; Finessing your prose - pre-recorded lecture - prof. at conference**

### **Unit 6: Latin America**

#### **Week 12**

- 12a) Tues Mar 26: Music of war and trauma: El Salvador
- 12b) Thurs Mar 28: Tango
- 12c) **Fri Mar 29: No class – Good Friday**

**Week 13**

- 13a) Tues Apr 2: Narcocorridos
- 13b) Thurs Apr 4: Exam review
- 13c) Friday April 5: Wrap Up