

June 1, 2021

Dear Awards Committee:

Attached herewith please find the syllabus for Music 128, which I ask to be considered for the Award for Diversity Course Design. Music 101 has been offered before, but as of 2019 our faculty designated it the required entry-level theory course. It is a hybrid music theory-ethnomusicology course, but with something of an adventitious relationship to the common practices of those fields. In Fall 2020 it had an enrollment of 85 and I opt to submit that version of the syllabus to you because many of the online components (online postings of responses to my prerecorded video lectures) were so candid and lively that I will keep them for future years. I feature all of the discussion prompts in the syllabus document. Though not named in the syllabus all music examples used in the class are publicly accessible (various online archives and YouTube). A limited list of selections required for the final listening test is found on pages 11-13.

In this letter I emphasize two course keywords: *unlearning* and *transcription*. The timing of the course—at the instant students enter university—motivate me to highlight unlearning in the very first week of the term, and to return to the idea repeatedly later, after exposure to a great many kinds of music, with a critical discussion of institutional structures. I initially make students aware of the pervasive link between music and identity generally—a lightbulb always goes on for them when I do—and we discuss the unspoken assumptions and beliefs that follow from that. Our student body is diverse, and so are the many ideologies, habits, and tastes they reveal to one another and begin to question. We scrutinize university models of music transmission and the disciplinary separation of theory, history, composition, and performance. That this can even be critiqued is news to them, and it leads naturally to the holistic focus on music's origins and zoomusicology to follow in weeks 2-3 (what *is* music, after all?). The first assignment, a proportional rhythm transcription of a 30" birdsong excerpt (with their invented notation after plenty of advice and guidance), offers an opportunity to unlearn assumptions about notation systems and how sound is represented, and listen to a bird as if it was music.

Transcription is always entwined with analysis. I am committed to transcription's enduring pedagogical value and believe it ought to be a central component of future curricula. It is a blind and honest encounter with sound, and cannot be done without singing and bodily interiorization of rhythm, something students too often undervalue. It weakens the habit of thinking of the notation as "the music", reveals productive ambiguities, marries aural and written, is agnostic with respect to style—and more. A varied set of five transcription assignments and a pair of self-interrogatory essays asking students to reflect on aspects of the unlearning process form the backbone of the coursework. A listening test using selections encountered from over 25 world regions, and a freestyle final project round it out. (See page 4 for a list.)

The extended middle of the course teaches music theory with repertoire from all over. We prepare this with close attention to the initial chapters of Patel's *Music, Language, and the Brain*, and explore concepts and definitions applicable across students' future course of study. Week 4 deals with the music/language complementarity, and defines pitch, tuning, scale, mode, interval, pitch category and more. Week 5-6 brings in beat, meter, grouping, rhythm,

cycle, syncopation, non-isochrony, and so on. We do a great deal of aural analysis using eclectic resources, among them a fine collection of children's songs from around the world. Lomax's Global Jukebox comes into play as well as his notion of Cultural Equity. Week 7 defines ten key texture types and illustrates them; students can soon distinguish interlocking from interweaving (these are just examples), and 11 from 9-beat Bulgarian dance rhythms. The embodiment and ability to name and describe these kinds of phenomena is reinforced via the transcription process and the analysis questions attached to each assignment.

The last four weeks of the course continue application of the concepts just learned with ethnographic and structural focus on a selection of music from Africa and Indonesia. Different kinds of pentatonicism are considered, and there is a microanalysis of a Ugandan piece in which students learn to parse "inherent rhythms" (cf. Gerhard Kubik) by discerning the rhythms of individual pitches in a fast, cyclic, dense interlocking texture. We look at the implicit guide tones of a polyphonic duet by Aka Pygmies, and follow in second-by-second detail the system of cues and responses in a performance of Balinese gamelan and dance, and more. Twice during weekly sections we had guests from Africa and Indonesia to introduce contrasting perspectives on what theory and analysis are. And although covid prevented it this year, in future years there will be hands-on performance workshops.

I teach in a School of Music in which the majority of students are majoring in Western instruments or composition, a fact which of course shapes the syllabus. This course eschews analytical consideration of Western Art music, but only because I think it likely that this is some of the only directed exposure to non-Western traditions the cohort is likely to have, and time is short. (We have other ethnomusicology courses but none are required.) Were it otherwise, and were the multi-year curriculum revised in a way I envision, there would be no need for such cordoning, transcription would inhere at all levels of theory teaching, and productive mutual examinations of Western music alongside others would be bread and butter. Nevertheless, Western Music remains a baseline for the students, and class discussions constantly reference it. In the sensitive political environment of 2020 it was especially important to productively question the systemic institutional aspects of Western music without allowing the least suggestion of undermining shared obeisance to that music and its composers, or the value of music theory knowledge. That applies also to critiques of ethnomusicology, which has hardly been innocent of systemic bias.

With unlearning and transcription what I really want to do is create aptitude for beginner's mind in preparing new students' paths for the years of their university careers and after. By situating Music 101 as a required first-encounter, I feel fortunate that my colleagues have placed faith in me to distill, develop, and deliver the approach to musical life and citizenship represented in the course.

Sincerely,

Michael Tenzer

**Music 128 Musical Rhythm and Human Experience<sup>1</sup>**  
**September term**  
**Professor Michael Tenzer, School of Music**

**Contact Info and Online Office Hours:**

**Professor Michael Tenzer// michael.tenzer@ubc.ca//Wednesday 3-4PM or by appointment**  
**<https://zoom/j/64531352245?pwd=V1oxRFY5Qnp6czZMRUFoNUN1K29kdz09>**

**Teaching Assistant name, contact and zoom link (2020: Julia Ulehla; 2021 Nathan Bernacki)**

**Acknowledgment:**

Thank you to the x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam) people for their patience and ongoing hospitality as UBC operates on their ancestral, unceded territory.

**Course Description:**

First year students: welcome, and welcome back to the rest of you! Most of you are here to master skills and learn the traditions of WEAM (Western European Art Music). This course aims to reorient your view with attention to music outside that tradition while at the same time preparing you for the WEAM-based theory courses you will take later.

Imagine zooming out into space, looking down, listening, and observing *all* of music and its makers on planet earth. Not only everywhere on the planet, but throughout the 200,000+/- years of homo sapiens' existence. Music will appear to you like the biological fact of animal or plant life: it is everywhere there are people, in endless variety. It has ultimate origins in the species that precede us, and is still constantly evolving and diversifying today. Appreciating music from this broader perspective will encourage greater sensitivity and understanding towards all kinds of ways of life, as well as help you focus on what your own music-making can mean.

To do this we have to introspect to become aware of musical habits and beliefs that we acquire from childhood on, in order to appreciate music anew, and then to grow. What are *your own* beliefs—many of which you may not be consciously aware of—about what music is and what it's for? The ideal student in this course is *curious* about all of these things, *open* to listening to new kinds of music, and *pondering it* to appreciate its qualities, and the values and interests of the culture that produced it.

Listening leads to cultivating awareness of how music is structured as well as what it means in both its original cultural context, and our own contemporary context. The course covers topics including the question of “music” among animals, the evolution of human music, basic structural features of all music. Later in the term we consider numerous examples of music and culture from Central and West Africa, and Indonesia, and the ethics of ethnomusicology—the academic field invested in studying all of these things

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<sup>1</sup> NB for Society for Music Theory readers: since 2019 this course has been designated the required theory course for all entering students, though there is an option to substitute one of our world music ensembles. Our entering classes range in size from 50 to 80; the majority are performers enrolled for a BMus. The title of the course needs changing as it reflects a pre-2019 syllabus and the current content deals with more than rhythm, but the bureaucratic process for doing so is slow.

## What you'll learn:

We will

- give a picture of the world of traditional music—its origins, evolution, and cultural variety—through selected examples drawn from all over planet earth.
- practice transcription—analyzing and writing the music you hear in notation, but not necessarily standard staff notation.
- learn music theory terms and concepts that can be applied to understanding the basic features of nearly any music (scales, rhythms, textures etc.).
- consider your role as a musician in the contemporary world—the opinions, ethics, beliefs, and ambitions that you can develop and apply to making the world a better and more musical place.

## Course Plan:

Course content will be delivered in three different formats. Each week there will be:

- A module containing several short video lectures, with a total length of 60 minutes, more or less. These will be posted each Tuesday morning and can be accessed on Canvas in the Discussions tab. You must view and respond to them by the following Sunday evening (see below under Weekly Participation). Almost all videos will use a power point slide show, and have numerous sound files (and some videos) embedded. These will be uploaded separately to Canvas at the Modules tab—the power points as pdfs and the sound files as mp3s.
- A live class every Thursday morning from 8:30 to 9:30 AM. (Sorry, I can't do anything about this timing!) in which I will go over the weekly module's content, explain and demonstrate how to do assignments, answer questions, etc., but not introduce new material. If you are feeling unwell you may attend on zoom.

### **Permanent Zoom link for the Thursday AM sessions**

<https://zoom/j/83846490402?pwd=aU94LytGS3NKa2pOK3cyYmRRYlTsQT09>

- Tutorial sections (led by the TA and me) Mondays at 11-12, 1-2 or 2-3; these are for more questions you may have, and also for expanding on the themes of the course in a space where you can express yourselves in small-group discussion. *You must attend the same tutorial time each week.* If you are feeling unwell you may attend on zoom.

### **Permanent Zoom link for Monday 11AM to noon tutorial**

<https://zoom/j/88473208195?pwd=S21yN3RXTettd3VBaW43dTF1M0diUT09>

### **Permanent Zoom link for Monday 1PM to 2PM tutorial**

<https://zoom/j/85090575376?pwd=UUtHQ1k0Y3FwbljYjRZTDRFbys3dz09>

### **Permanent Zoom link for Monday 2PM to 3PM tutorial**

<https://zoom/j/83253190169?pwd=aENFbEtWY1ZKdkFScGpUdWJONzRodz09>

## Written Work, Grading, and percentages of final grade:

This term you will hand in 8 assignments and take one in-class test. See the chart below for due dates. There is neither a midterm nor a final exam. Also, 10% of your final grade will be based on weekly participation.

- 5 music transcription/aural analysis assignments (T/AA). Graded on a 1 to 10 scale. (We will drop the lowest of your 5 grades and count only the other 4—or, you may choose to do only 5, but then we will not drop the lowest grade) Total: 40% (10% each).
- 2 written responses to assigned topics, minimum 2 and maximum 3 double spaced pages, worth 20% (10% each) Graded on a 1-10 scale, taking into account clarity of topic, organization and correct sentence structure and grammar.
- 1 online in-class listening identification test on Thursday December 3 (the last day of classes), worth 20%. You will need to find the geographical origin of the music on a map, and describe its basic musical features that we discuss during the term. 20 questions each worth 1 point.
- a creative final project 10%

### Weekly Participation

There will be a new discussion forum posted each week by Tuesday morning containing the week's videos/podcasts plus a question or two based on them. You are **required** to post a comment in response each week by Sunday evening (this will give us time to read them before the Monday tutorials). Your comments may be as brief as a sentence or two but they must make it clear that you have seen/heard everything and given it some thought. Your consistent attendance, postings throughout the term, and participation in Monday discussions will be how we all get to know one another!

### Option: Ungrading (<https://www.jessestommel.com/how-to-ungrade/>)

We have decided to adopt this idea—partially. Most of us dislike grades, although in some respects they are necessary. But because of Covid this is also a different and potentially difficult and stressful year for you all, and we don't want to add to that.

So, you have the option to be ungraded—which actually means to grade your own work—on *a maximum of four* of the transcription and writing assignments this term (but not for the final test or final project). To choose this option, you must still do all the work. But if your work does not meet your own expectations of how well you want to do, you may write **Ungrade** at the top of your paper. Then show your work, and add a self-assessment of one paragraph explaining the challenges, and give yourself an honest grade of from 1 to 10, with 10 being highest. If you do this in good faith we will accept your grade and enter it. We may even raise it if your work is better than you think it is.

We are trusting you to treat this seriously, take the time to reflect on what you are learning, and describe it honestly to us. Your final grade in the course will be calculated by combining your self-assessed grades with the marks we give on the rest of the work, just as explained above.

### Reading Assignments:

There are no required book purchases for this class. But there are four reading assignments, all on library reserve:

1. Patel, Aniruddh. 2008. *Music, Language, and the Brain*. New York: Oxford University Press. Pages 9-50 and 96-117. Finish by September 23.  
(This thoroughly researched book was written by a neuroscientist. I have carefully chosen parts where you can comfortably follow, and enjoy. I will be going over the assigned pages in lectures also.)

2. Robinson, Dylan. 2020. [\*Hungry Listening\*](#). University of Minnesota Press. Pages 1-15. Finish by October 27.
3. Agawu, Kofi. *The African Imagination in Music*. Ch. 1-2. Finish by November 4.
4. Tenzer, Michael. 2011. *Balinese Gamelan Music*. Singapore: Periplus Editions. Pages 22-66. Finish by November 18.

### **Transcription and Analysis Assignments (T/AA):**

The recordings you will work from will be posted on Canvas.

1. Birdsong excerpt (using an invented notation we will explain )
2. Analysis of seven songs to determine group lengths and repetition structure
3. five non-isochronous Bulgarian meters and three Arabic drum patterns (iq'aat) using TUBS (rhythm grid) notation
4. The full melody of a Hmong children's song in staff notation
5. Four syncopations and four three-part polyrhythms in both duple and triple meters

### **Written Response Prompts:**

- 1) *What musical lineages or traditions do you participate in? Are these lineages "inherited" from family, friends, education, culture, something else? What does it mean to be a tradition bearer (including for Western Art music), and do you consider yourself to be one? Are there responsibilities attached with being a tradition bearer, and if so, what might they be? Or do you consider yourself to be an outsider to tradition? What is that like?*
- 2) 1) elaborate on any of the ideas you have to the debate on decolonization and positionality, but without specific reference to Music 128 this term (if you have more to say about that, please put it in the teaching evaluations). Your discussion could address any of: how the music academy should change (or not), what the balance in the overall curriculum could be, what the role of European classical music should be, how the proportional representation of different cultures should be worked out, how the university as a whole should adapt, etc. Don't forget to bear in mind economics and practicality. You may cite news articles, official university statements or other readings you have done on the topics of racism and diversity, but this is not required.

### **Final Project ideas:**

- 1) Compose a short piece (2' max) based on the scale, texture, and general style of one of the required listening examples; send a recording (midi files acceptable, but we prefer performance), optional score, and explanation of the relationship.
- 2) Submit poetry or original artwork related to a specific music that impressed you this term, or a video of yourself dancing to it, along with comments on your work.
- 3) SWP Records <https://swp-records.bandcamp.com/> publishes excellent African music of many kinds. Choose one CD (and listen to it all the way through at least twice. Write a review with reference to specific tracks.

**Assignment Schedule. Late assignments will not be accepted. If needed, please see the [Policy on Academic Concession](#).**

	<b>Assignment</b>	<b>Info?</b>	<b>Deadline</b>
Week 3	Reading 1	See above	September 23
Week 4	T/AA assignment 1	Handed out September 24	October 1
Week 5	Written response 1	See above	October 9
Week 6	T/AA assignment 2	Handed out October 8	October 15
Week 7	T/AA assignment 3	Handed out October 15	October 22
Week 8	Reading 2	See above	October 28
Week 8	T/AA assignment 4	Handed out October 22	October 29
Week 9	Reading 3	See info below	November 4
Week 10	T/AA assignment 5	Handed out November 5	November 12
Week 11	Reading 4	See above	November 18
Week 13	Written response 2	See above	December 3
Week 14	Listening Test	List of music to know handed out Nov. 20	Tuesday December 7
Post-term	Final Project	November 27	December 1

**Music 128: List of video topics and discussion prompts to be posted week by week**

**Week 1 (posted by Tuesday morning September 7): Course Intro**

- 1.1 Meet Michael Tenzer
- 1.2 Meet the TA (2020: Julia Ulehla; 2021: Nathan Bernacki)
- 1.3 Music and you
- 1.4 How music is studied in universities (and here at ours)
- 1.5 How we will study world music/ Why transcription?

Discussion prompts for this week (choose one or more):

- 1) What do you need/want to unlearn about music?
- 2) What are your ideologies of music?
- 3) Describe an experience learning music by ear
- 4) Do you improvise? How?

**UNIT I: Musical Origins (weeks 2 and 3)**

**Week 2 (posted September 14): Do (non-human) animals have music?**

- 2.1 The tree of life and biological clocks
- 2.2 The uses of sound
- 2.3 The Great Animal Orchestra
- 2.4 Birdsong
- 2.5 Whales and Gibbons
- 2.6 The Musician Wren (for T/AA assignment 1)

Discussion prompts for this week (choose one or more):

- 1) Can you relate the Euglena's rhythm to rhythm in human music? Why did I introduce this topic?
- 2) Imagine yourself as a human 150,000 years ago. How are you aware of sound?
- 3) Describe some time you spent in a place with rich biophony. Was it musical or not? Why?
- 4) What are your thoughts about whether birdsong is music?
- 5) When we say that "asking if animals make music is like asking if submarines swim" what deeper issues are we really talking about?

**Week 3 (posted September 21): Evolution and the origins of human music**

- 3.1 Myths and beliefs: where did music come from
- 3.2 Modern explanations for why we have music: psychology, biology, and culture
- 3.3 The earliest music I: Stephen Mithen's HMMMMM theory, and what was the earliest music for?
- 3.4 The earliest music II: Ellen Dissanayake's theory of mother-infant bonding
- 3.5 Music, Technology, Environment: A 10-Minute History of Everything

Discussion prompts for this week (choose one or more):

- 1) In Claude Levi Strauss's quote, who do you think the "performers" and "listeners" are? Why are the performers "silent"?
- 2) Did you think the performance of the actor (John Lone) playing the unfrozen "Iceman" was believable? Relate it to the HMMMMM theory.
- 3) Describe HMMMMM-ness in music you love or make.
- 4) Have you been with a baby recently? Did you speak motherese? How did it feel? Do Ellen Dissanayake's ideas about this make sense to you?
- 5) What is your understanding of the Jean Molino quote about the relationship of art and slavery? (Related question: could human societies have preserved more of the egalitarianism of hunter-gatherers?)

**UNIT 2(weeks 4-9): Pitch, Rhythm and Texture featuring examples from all over (especially Africa); also how to transcribe and a week on ethics (week 8).**

**Week 4 (posted September 28): First Principles of Music and Music Theory I (and Patel summaries)**

- 4.1 Pitch and Speech Sound Compared
- 4.2 Music and Language compared
- 4.3 Scales and Intervals
- 4.4 Interval and Pitch Categories and Perception
- 4.5 Archives of Traditional Music

Discussion prompts for this week (choose one or more):

- 1) Timbres exist in so many "shades" and our ears are exquisitely able to distinguish among them. Yet we have little language to describe it carefully. If you were a music theorist and wanted to address this problem, how might you begin?
- 2) If you lived in a culture where there was no standardized scale or tuning, what would it be like to have perfect pitch?



- 3) The Western 12-tone equal tempered tuning system has become more and more prevalent in the world over time. What advantages and disadvantages are there to having a tuning standard?
- 4) Where do you stand on the question (raised in relation to the Pygmy children's singing) of the balance between musical professionalism and community participation?
- 5) What do you think of Alan Lomax's concept of "cultural equity"? Name some ways to promote cultural equity in your world.

**Week 5 (posted October 5): First Principles of Music and Music Theory II, with optional Patel reading p. 96-119.**

- 5.1 Musical time: measured and unmeasured rhythm
- 5.2 Periodicity: beat, tactus, and meter
- 5.3 Syncopation, polyrhythms, and non-isochronous beats
- 5.4 Periodicity: cycles

Discussion prompts for this week (choose one or more):

- 1) Reflect on the quotes about musical time by T.S. Eliot, John Rahn, Eric Dolphy, or Francois-Bernard Mache in video 5.1. Relate one or more of them to an intense musical experience you had.
- 2) Many people associate meter with the written "time signature". How can you unlearn this habit—which will not help you with unwritten music or even a lot of written music—and begin to understand meter through your listening?
- 3) Do you have any good tips or tricks for learning to groove to—that is, embody and be able to reproduce—syncopations, cross-rhythms, or non-isochronous rhythms? Share some!
- 4) Much (though hardly all) of the wide world's music is cyclic, features repetition and variation, and is often linked to dance. While Western art music can have these features sometimes, it typically does not. What are your thoughts on this?

**Week 6 (posted October 12): Transcription**

- 6.1 Transcribing song forms with numbers and letters (for T/AA assignment 2)
- 6.2 Learning non-isochronous meters and drum patterns (for T/AA assignment 3)
- 6.3 Writing a full melody in standard notation (for T/AA assignment 4)
- 6.4 Transcribing syncopation and polyrhythms (for T/AA assignment 5)

Discussion prompts for this week:

There is no discussion this week; everyone will receive 1 free point instead. These videos are all designed to help you through the four transcription assignments coming up. I will not unpublish them next Monday, but leave them up until all the assignments' due dates have passed.

However you are welcome to post comments here if you have any, or you may want to pose questions for each other or for me. So I have unchecked the feature that says "users must post before seeing replies." I will continue to check this space in case there is anything I need to respond to.

**Week 7 (posted October 19): First Principles of Music and Music Theory III**

- 7.1 Textures I: monophony, and polyphonies heterophony, antiphony (call-and-response), and drone polyphony
- 7.2 Textures II (polyphonies): homorhythm (homophony), counterpoint, imitation
- 7.3 Textures III: melody-and-accompaniment, interlocking, polyrhythm (interweaving)

Discussion prompts for this week (choose one or more):

Most histories of Western music teach that music *evolved* from monophony (such as Gregorian chant) to polyphony (such as in Bach's music) moving through various styles as it developed. The implication is that polyphony is a special achievement of that culture. But evidence from the music of the whole world seems to contradict this, since polyphony is almost everywhere, and many cultures don't even have monophony. Here are some questions following from this:

- 1) Does music evolve or just change in no particular "direction"? Relate musical change to a culture's technologies.
- 2) Can you compare, in terms of your listening experience, the Pygmy or Georgian counterpoint in lecture 7.2 and European counterpoint of, say, Bach—or any other example that comes to mind for you?

**Week 8 (posted October 26): Ethnomusicology**

- 8.1 Premises of Ethnomusicology
- 8.2 A history of studying the music of the world
- 8.3 Ethnomusicology's main teachings
- 8.4 21<sup>st</sup> Century music studies and decolonization

Discussion prompts for this week (choose one or more):

The subject of racism raised in this week's lectures may be uncomfortable for some of you. If you choose not to address any of the questions offered below that is fine—just tell us what you do want to discuss. And if you do want to speak out, please do so respectfully but with confidence that we will all hear you and support you.

- 1) Both Brown and Robinson spoke out against problems that they identified in the music academy.? What do you think of their critiques? Are they justified? Why or why not? How does Bruno Nettl's statement sit with theirs?
- 2) Have you ever been in a situation where you disagreed with those in power (your instructor, an institution, an employer)? What did you do? Could you speak up? Why or why not?
- 3) What are the implications of treating music as an object that the analyst is free to use as he, she, or they see fit? Does it matter if the music is regarded by those who make it as sacred or spiritual? What are some positive and negative implications of using the methods of analysis we have been learning?
- 4) In the pursuit of objective knowledge in music, what elements are lost or devalued (for example, emotional impact, spiritual experiences, memories, etc.)? Are some perspectives disregarded or silenced? Should those voices, and the lost or undervalued elements be reclaimed or advocated for?

**Week 9 (posted November 2): Putting it together: scale, rhythm, texture, and form in different kinds of African music.**

- 9.1 Africa Panorama
- 9.2 Drumming ensembles of Ghana
- 9.3 Central African Republic Horn and Vocal Ensembles
- 9.4 Ugandan xylophones and harp

Discussion prompts for this week (choose one or more):

The first of this week's lectures is an overview, then the rest focus on music in three different regions of Africa. In total they are a bit long—about 84 minutes—but they feature a lot of music, going deeper into specific kinds than we have been able to so far. It is not enough, but it is something! You may react to these videos by

- 1) talking about any specific music in the videos that strikes you as interesting and describing your experience listening to it. Are you curious to know it more deeply? Please name the music and give as much detail of your perceptions as you can.
- 2) relating them to what we spoke of last week (positionality, systemic racism, etc.). Most of the research I present here was done by white ethnomusicologists. Is that relevant and if so, how?
- 3) considering whether it is ethical for us to watch the circumcision, mourning, or exorcism rituals shown in video 9.1. Do you trust the ethnomusicologist who made them to have received proper permission to film them? What makes (or doesn't make) it acceptable for us to view them?

**Unit III: Music in Indonesia (Weeks 10-12)**

**Week 10: (Posted November 9) Introduction to Indonesian music**

- 10.1 An Indonesia Story
- 10.2 *Kembali: To Return* (45 minute film)

Discussion prompts for this week (choose one or more):

- 1) What message does the film communicate to you about the people of this culture, and how they feel about their music in relation to the world?
- 2) You will hear a variety of voices in the film—Indonesian and non-Indonesian. What were some of the interesting ideas they expressed? Of course it is all shaped by the perspectives of the filmmakers, who worked independently, but maybe you will feel that certain voices or perspectives were not represented. You are welcome to imagine what those might be, so please talk about that too if you wish.

**Week 11 (posted November 16): Structure in Gamelan—the Baris Dance**

- 11.1 A gamelan rehearsal
- 11.2 Gong Patterns and core melodies
- 11.3 Interlocking melodies and drumming
- 11.4 *Angsel* and musical form
- 11.5 The Baris dance

Discussion prompts for this week (choose one or more):

- 1) How is music transmitted in this culture, and what role does music theory play in that process?
- 2) What forms of improvisation do you discern in the dance performance?

- 3) Compare the interlocking techniques evident here with those seen in the Ugandan *amadinda* music we studied in week 9.

**Week 12 (posted November 23): Other kinds of gamelan**

- 12.1 Gamelan gambang
- 12.2 Gamelan gender wayang
- 12.3 Gamelan jegog
- 12.4 Gamelan balaganjur
- 12.5 Contemporary music for gamelan

Discussion prompts for this week (choose one or more):

- 1) How does the construction and materials of the various instruments and ensemble combinations we have considered affect the textures they produce? What about other features of the music such as periodicity or tempo?
- 2) We heard the words of the contemporary Balinese composer Dewa Alit who said “I am beginning to have a new conception of gamelan, one based on its relationship to other cultures”. Explain what you think he means by this.

**Week 13 (posted November 30):**

- 13.1 Final thoughts and loose ends
- 13.2 review for the Dec. 7 in-class test
- 13.3 The final project assignment

No discussion prompts this week

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**Online Resources/Archives for Recordings of Traditional Music:**

The Global Jukebox: <https://theglobaljukebox.org>  
you can create an account or enter as a guest.

The Library of Congress: <https://www.loc.gov>  
Search for Audio recordings, and then you can enter keywords to refine your search  
You can also browse “Collections with Audio recordings”

Center for Research in Ethnomusicology: <https://archives.crem-cnrs.fr>

Singing Wells: <https://www.singingwells.org>  
You can find information about instruments, videos, East African music

Irish Traditional Music Archive: <https://www.itma.ie/digital-library/sounds>

National Jukebox (United States): <http://www.loc.gov/jukebox/>

Tiny Desk Concerts/National Public Radio (USA):  
<https://www.npr.org/2020/07/01/885585640/malawi-mouse-boys-tiny-desk-home-concert>

Canary Records <https://canary-records.bandcamp.com>

—for middle eastern and eastern European, some Asian music

Dust to digital <https://dusttodigital.bandcamp.com> <https://dust-digital.com>

The Full English:

<https://www.vwml.org/projects/vwml-the-full-english>

UCLA Ethnomusicology archive:

<https://archive.org/details/uclaethnomusicologyarchive?&sort=-downloads&page=3>

Guide to archives for southern US music:

[http://www.oldtimeherald.org/archive/back\\_issues/volume-11/11-8/digital-archives.html](http://www.oldtimeherald.org/archive/back_issues/volume-11/11-8/digital-archives.html)

### Academic Integrity

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply if the matter is referred to the President's Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences. A more detailed description of academic integrity, including the University's policies and procedures, may be found in the Academic Calendar at <http://calendar/index.cfm?tree=3,54,111,0>.

**Statement regarding online learning for international students.** *During this pandemic, the shift to online learning has greatly altered teaching and studying at xxx including changes to health and safety considerations. Keep in mind that some courses might cover topics that are censored or considered illegal by some governments. This may include, but is not limited to, human rights, representative government, defamation, obscenity, gender or sexuality, and historical or current geopolitical controversies. If you are a student living abroad, you will be subject to the laws of your local jurisdiction, and your local authorities might limit your access to course material or take punitive action against you. xxx is strongly committed to academic freedom, but has no control over foreign authorities (please visit <http://www.calendar/index.cfm?tree=3,33,86,0> for an articulation of the values of the University conveyed in the Senate Statement on Academic Freedom). Thus, we recognize that students will have legitimate reason to exercise caution in studying certain subjects. If you have concerns regarding your personal situation, consider postponing taking a course with manifest risks, until you are back on campus or reach out to your academic advisor to find substitute courses. For further information and support, please visit: <http://academic/support-resources/freedom-expression>*

Study Guide for Final Listening Test  
December 6

Here you will find a complete list of the listening selections for your final test. They have been numbered 1-34 and these numbers correspond to the accompanying map. For example, 1) is Aka Pygmy hunting cries. On the map (page 14), you will find a 1) on Central African Republic. On the day of the test you will be given the same maps we provide in this module, with the numbers included. We will play a musical selection and you will be asked to identify which number it corresponds to.

You do not need to know the name of the music! Just be able to locate its place of origin on the map.

There will be 25 questions on the test. 10 of them, worth 1 point each, will be simple map identification as just described. The other 15 will be drawn from Weeks 5-7 and identified as such, separately from other questions. There you will be asked to give the map location but also to briefly discuss the texture or rhythm type associated with the music in the lectures, using the terminology introduced. These will be worth 2 points each—1 for the map identification, one for the discussion. The total value is 40 points.

Tutorials on Monday November 29 will be used for review.

List of required selections:

Week 3

1. **3.3.2 Hunting Cries (Aka Pygmies, Central African Republic, Mongoumbo Subprefecture)**
2. **3.3.4 Rhythms of Pounding Millet (Niger)**

Week 4

3. **4.1.1 Didjeridu (Arnhem land, Australia, performed by Wiriyi)**
4. **4.2.2 Pastor in Black Church in Philadelphia (performer's name unknown)**
5. **4.3.6 "Najan" duet (Bapa' Lego and Bapa' Dagan, singers, Flores, Indonesia)**
6. **4.3.7 "Wo Ye-Ye Ndauwuluke" Kalimba (Tonga Valley, Zambia, performers' names unknown)**
7. **4.4.1 "Mbola" girls' duet (Central African Republic, performers' names unknown)**

Week 5

8. **5.1.1 Mongolian "long song" (Mongolia, sung by Namsir)**
9. **5.1.4 Liturgical chant (Morocco, singers' names unknown)**
10. **5.2.3 "The Juniper Tree" American Folk Song (Mike and Peggy Seeger)**
11. **5.2.4 "The Butterfly" Irish reel, Máiréad Nesbitt, fiddle**
12. **5.3.4 "Chto Me Dade" (Bulgarian Children's Song, singers' names unknown)**
13. **5.4.3 Capoeira (Senzala de Santos Group, Brazil)**

Week 6

14. **6.2.1 Gineka I Mourmoura (Vassilis Tsitsanis and group, Greece)**

**15. 6.2.6 Jadaka-I-Ghaysu, Law Kunta Tadri (Syrian song perf. by Doula group, from Toronto, but please identify Syria for the test)**

Week 7

- 16. 7.1.1 Purple Bamboo Melody (Silk and Bamboo Ensemble, China [no further info, though this genre is associated with Southern China])**
- 17. 7.1.2 Gamelan Saron (Singapadu village, Bali, Indonesia)**
- 18. 7.1.3 Song for Girls and Choir (Ivory Coast, singers unknown)**
- 19. 7.1.4 Khan ha Diskan (Eric Marchand and Marcel Guillou, Brittany, France )**
- 20. 7.1.5 Raga Pariya-Kalyan (North India; Budadhitya Mukerjee, Sitar)**
- 21. 7.1.6 Chant-Përmetarçe (Permet, South Albania, Male chorus name unknown)**
- 22. 7.2.1 Saints' Week Choir (Castelando, Sardinia, Italy)**
- 23. 7.2.2 Bamboo Music (Dusun Tanjung Village, Upper Jelai River, Kalimantan [formerly known as Borneo], Indonesia)**
- 24. 7.2.3 Drinking Song (Lat'ali, Upper Svaneti District, Republic of Georgia)**
- 25. 7.2.5 "Yamala Iyeeu" of the Kaluli (Papua New Guinea)**
- 26. 7.2.7 "Seguriya" Flamenco Pepe de la Matrona, vocal, and Roman el Graniano, guitar(Spain)**
- 27. 7.2.8 "Hatoma Bushi" (Yamairi Tsuru and group, Okinawa, Japan)**
- 28. 7.3.1 Ganga Alula (Albert Sempeke and Amadinda group, Uganda)**
- 29. 7.3.2 Inuit Kattajaq by Elija Pudloo Mageeta and Napache Samaejook Pootoogook (Cape Dorset, Nunavut, Canada)**
- 30. 7.3.3 "La Polemica" Rhumba by Los Munequitos de Matanzas group (Cuba)**
- 31. 7.3.5 'Kecak' Balinese 'monkey' chant (Ubud village, Bali, Indonesia)**
- 32. 7.3.6 "Feira de Sete Portas" Rumpilezz Big Band, dir. Letieres Leite (Brazil)**

Week 8 (none)

Week 9

**33. 9.2.2 Agbekor (Ewe people, Anlo-Afiadenyigba, Ghana)**

Week 10-12

**34. 10.1.1 Hujan Mas (Gamelan of Peliatan village, Bali)**

