

Music 11 Folk Music
Australian Music: Place, Politics & Power
University of California, San Diego – QUARTER / YEAR
DAY/DAY Time-Time, PLACE

Instructor:

Stephen de Filippo [he/him] - sdefilip@ucsd.edu

Sections:

A01: DAY, TIME-TIME - PLACE

A02: DAY, TIME-TIME - PLACE

Office Hours:

DAY, TIME-TIME - PLACE

Canvas:

[LINK TO CANVAS](#)

Links to all listenings, readings and other media will be posted on this canvas page. I will also keep this updated with all of the examples we discuss in class, along with key points from each lecture. This will serve as the main reference for reviewing.

Course Description:

This course begins with the premise that music can inform place, history, spirituality, law, and knowledge. In documenting the history of Australia, from pre-colonisation to present-day, we will be introduced to the various kinds of music, from Indigenous, folk, country, popular, experimental, and classical. Through drawing from these genres, this course aims to highlight the diversity of music that engages conceptually with the notion of “Australia”. By drawing from both Aboriginal and settler knowledge, history, and experience, it will be seen how this music engages and responds to history and politics of the country. This course aims to provide a timeline of Australian history, focussing on key historical events and analyses of music that was created as a result.

Grading:

In-class Responses: (20% total, 5% each)

Multiple in-class responses will occur, some in the lecture and some in your section. However, your top 4 responses will be used for your final grade.

Song Review (15%)

Biographical Essay (25%)

Listening Quiz (20%)

Final Quiz (20%)

Grading Scale:

A+ 97 - 103 B+ 87 - 89 C+ 77 - 79 D+ 67 - 69 F 0 - 59

A 93 - 96 B 83 - 86 C 73 - 76 D 63 - 66 P/NP – 70 minimum to pass

A– 90 - 92 B– 80 - 82 C– 70 - 72 D– 60 - 62

Academic Integrity:

Students are expected to honor the University’s policy of academic integrity. All written work must be your own. Please include detailed citations when discussing the ideas of others. Any evidence of cheating or plagiarism will be reported to the Dean’s office for disciplinary action. For more information, see: academicintegrity.ucsd.edu.

Students with disabilities:

Students with disabilities requiring accommodations should discuss their needs with the Office of Students with Disabilities (OSD). After registering with the OSD, students should meet with the instructor during office hours to discuss accommodations within the first week of class so that timely arrangements can be made. It is especially important that arrangements are made early because of the listening component of the exams.

Formatting for written documents:

12-point font / Double-spaced / 1" margins / Standard font

All assignments will be submitted electronically through Canvas. Due dates will be listed on the relevant canvas page.

Course Schedule:

Wk1: Introduction + Australia pre-colonisation

Overview of the class, introduction to upcoming topics, discussion of various musical and social science terms used in the course. This week will also discuss Aboriginal migration to Australia approximately 50 to 70-thousand years ago -- their cultures, societies, spirituality, and music.

Reading:

Morphy, H 1999, 'Australian Aboriginal Concepts of Time', in Lippincott, K. (ed.), *The Story of Time*, Merrell Holberton, London, pp. 264-268

Fletcher, Neville H. 2007. 'Aboriginal Australian Musical Instruments: The Didjeridu, The Bullroarer and the Gumleaf'. *Journal of ITC Sangeet Research Academy* 21: 61-75.

Walker, Clinton. 2018. *Deadly Woman Blues : Black Women and Australian Music*. Sydney, N.S.W: NewSouth, 166 (Roseina Boston).

Listening:

David Lumsdaine – Ambiances sonores d'Australie, 8 concerts naturels (Australian Soundscapes) (2008)

Aboriginal Corroboree in Numbulwar, Australia

Arnhem Land Popular Classics (1963)

Song for the Rainbow Serpent

Roseina Boston – Melbourne Festival (2005)

Wk2.1: European Discovery of Australia + Settler Arrival

Overview of Arthur Cook's Second Voyage of Discovery, and how a British claim to the Australian continent was formed. Then, an outline of The First Fleet, penal colonies, early settler life, transportation songs, and settler music of the 19th century.

Reading:

Atkinson, A. 2010, 'Conquest', in Schreuder, D. & Ward, S. (ed), *Australia's Empire*, Oxford University Press, Oxford, pp. 33-53.

Garvey, Nathan. 2014. "'Folkalising" Convicts: a "Botany Bay" Ballad and Its Cultural Contexts.'" *Journal of Australian Studies* 38 (1): 32–51.

Anderson, Hugh. 1955. *Colonial Ballads*. [1st ed.]. Ferntree Gully: Rams Skull Press.

Listening:

Bound for Botany Bay | Lazy Harry

Van Diemand's Land | Ronnie Drew

Jim Jones at Botany Bay | Gary Shearston

Ballad of Moreton Bay | Penny Davies & Roger Ilott

Wk2.2: 'Too Many Captain Cooks'

Indigenous people, often erased in the Cook discovery story, contribute their responses to Arthur Cook's second voyage. This week will discuss early race-relations between Aboriginal communities and settlers.

Reading:

Danaiyarri, H. A. 2010, 'The Saga of Captain Cook', in Schreuder, D. & Ward, S. (ed), *Australia's Empire*, Oxford University Press, Oxford, pp. 26-32.

Healy, Chris. 1991. "We Know Your Mob Now': European and Aboriginal Histories of Captain Cook." *Oral History (Colchester)* 19 (2): 27–33.

Eliza Hamilton Dunlop (1796-1880) – The Aboriginal Mother – Songs of an Exile (poem) (1838)

Watching:

Too Many Captain Cooks

Reconciling Murder: The Myall Creek Massacre (2018)

Listening:

Isaac Nathan (1791- 1864) - The Aboriginal Mother: from Australian Melodies (1841-1863) | The Marais Project

Ntaria Ladies Choir of Hermannsburg

Wk3: Bushrangers & Bush Ballads

Life was very hard for most of Australia's early settlers. The colonists of New South Wales struggled to find fertile land, and the hot, dry climate made farming even more difficult. The seasons were different from Britain's, and most of the plants and animals were unfamiliar. This week considers early colonial life, the settler relationship with the bush, and bushrangers.

Reading:

Paterson, A. B. 1895. *The Man from Snowy River : and Other Verses*. Australia: Angus & Robertson, 1890.

Tranter, Bruce, and Jed Donoghue. 2008. "Bushrangers: Ned Kelly and Australian Identity [Paper in Special Issue: Cultural Sociology: Australian Perspectives and Themes. de La Fuente, Eduardo and West, Brad (eds).]" *Journal of Sociology (Melbourne, Vic.)* 44 (4): 373-76, 384-386.

Wells, Kathryn. "The Australian Bush." Australian Government, March 1, 2011. <https://web.archive.org/web/20120227101247/http://australia.gov.au/about-australia/australian-story/austn-bush>.

"Ned Kelly." Australian Government, September 17, 2009. <https://web.archive.org/web/20120227142558/http://australia.gov.au/about-australia/australian-story/ned-kelly>

Listening:

The Wild Colonial Boy | Nathan Lay

Waltzing Matilda | Slim Dusty

Blame it on the Kellys | Waylon Jennings

The Dying Stockman | Denis Gibbons

The Man from Snowy River | Slim Dusty

Wk4.1: Percy Grainger + Early Australian Art Music

This week will give an overview of the life of Percy Grainger, Australia's most popular and eccentric composer and pianist. Also, we will discuss early settler composers such as Fritz Hart and Alfred and Mirrie Hill, examining how they attempted to express Australia musically.

Reading:

Kay Drefus (1983), Grainger, George Percy (1882-1961), *Australian Dictionary of Biography*, 9.

Optional:

Sitsky, L. 2005, *Australian Piano Music of the Twentieth Century*, Prager, London, pp. 97-100 (Mirrie Hill).

McMichael, Anna, and Judith Healy. 2021. "Classical Musicians in Australia During the 1850s Gold Rush: The Colonial Tour of Miska Hauser, Virtuoso Violinist." *Musicology Australia* 43 (1-2): 40–60.

Listening:

Percy Grainger: Australia Up-Country Tune (1928)

Percy Grainger: Gum-Suckers March (1921)

Fritz Bennicke Hart: "The Bush", Symphonic Suite, op. 51 (1923)

Mirrie Hill: Three Aboriginal Dances (1950)

Wk4.2: Australian Nationalism: The Jindyworobak Movement & Cultural Cringe

This session will introduce the notion of cultural cringe, and how The Jindyworobak Movement grew in response. We will examine music and text that attempts to synthesise Aboriginal and settler culture as a unified art, and consider the ethics of this endeavour.

Reading:

Rex Ingamells Poems

Dan Tout (2017) Neither Nationalists nor Universalists: Rex Ingamells and the Jindyworobaks, *Australian Humanities Review*, 61.

Optional:

Rachel Campbell (2022) Primitivism and Settler Primitivism in Music: The Case of John Antrill's Corroborree, *The Musical Quarterly*, 105(1), pp. 190-234.

Symons, D. 2021, *Australia's Jindyworobak Composers*, Routledge, New York, pp. 59-82 (John Antill).

Symons, D. 2021, *Australia's Jindyworobak Composers*, Routledge, New York, pp. 110-143 (Peter Sculthorpe and the afterlife of Jindyworobakism).

Listening:

John Antil – Corroborree (1946)

Peter Sculthorpe – Kakadu (1988)

William Barton – Birdsong at Dusk & Petrichor (2020s)

Wk5.1: The Stolen Generation – 1905 – 1967

The Stolen Generation refers to generations of mixed raced Aboriginal Australians with European heritage, who were forcibly removed from their families as children between the 1900s and 1960s, to be brought up by white foster families or institutions as a form of cultural genocide. 1967 marks the year when Aboriginal Australians were acknowledged as Australian citizens. This class considers this history and the songs that arose from this cultural trauma.

Reading:

Katelyn Barney & Elizabeth Mackinlay (2010), "Singing Trauma Trails": Songs of the Stolen Generations in Indigenous Australia, *Music & Politics*, 4(2), pp.1-22.

Walker, Clinton. 2018. *Deadly Woman Blues: Black Women and Australian Music*.

Sydney, N.S.W: NewSouth, 154 (Ruby Hunter).

Watching:

First Australians, Episode 3, Freedom For Our Lifetime (2008)

Listening:

Archie Roach – Took the Children Away (1990)

Archie Roach & Ruby Hunter – Down City Streets (1991)

Bob Randall - Brown Skin Baby (1970s)

Ruby Hunter – Let My Children Be (1994)

Wk5.2: BabaKiueria

This session we will watch *BabaKiueria*, a satirical mockumentary that posits a speculative alternative whereby Aboriginal Australians invade and colonize a fictitious country of white people.

Listening Quiz will be taken during this session.

Reading

Williams. (2004). For their own good. *The Nation (New York, N.Y.)*, 278(19), 9.

Watching:

BabaKiueria (1986)

Wk6.1: Real Folk + Contemporary Country

An overview of folklorist John Meredith and his Real Folk project, documenting the folk music of small regional communities across Australia. Additionally, we will discuss the rise of popular country/folk artists of mid/late 20th century including Slim Dusty and John Williamson.

Reading:

Smith, Graeme. 2015. "Australian Folk Song: Sources, Singers and Styles." *Musicology Australia* 37 (2): 218–33. <https://doi.org/10.1080/08145857.2015.1065549>.

Meredith, J. 1995, *Real Folk*, National Library of Australia, Canberra, pp. v-xiii.

Kosecki, Krzysztof. 2019. "The "Cultural Landscape" of Australia in Bush Ballads: Slim Dusty's Aussie Sing Song." *Anglica (Warsaw, Poland)* 28 (3): 21–32.

<https://doi.org/10.7311/0860-5734.28.3.03>.

Watch:

John Meredith – Real Folk

Listening:

Slim Dusty – Duncan (1980)

Slim Dusty – A Pub with no Beer (1957)

John Williamson – Hey True Blue (1982)

John Williamson – Give Me a Home Among the Gumtrees (1970)

John Williamson – Old Man Emu (1970)

Wk6.2: Australia at War, the ANZAC Legend

This session will discuss music that grew out from Australia's war-time experiences. Specifically, this class will examine Australia's involvement in the Gallipoli Campaign (1915-16), the ANZAC legend, The Vietnam War (1955-75), and the election of the Whitlam government.

Reading:

Walsh, Michael J. K. 2017. "'Then in 1915': Eric Bogle's 'And the Band Played Waltzing Matilda'." *Journal of Australian Studies* 41 (2): 237–51.

<https://doi.org/10.1080/14443058.2017.1308959>.

Donoghue, Jed & Tranter, Bruce. 2014. *The ANZAC Myth and Australian National*

Identity. <https://www.e-ir.info/2014/05/08/the-anzac-myth-and-australian-national-identity/>

Listening:

The Last Post
Cold Chisel – Khe Sahn (1978)
Eric Bogle – The Band Played Waltzing Matilda (1980)
Red Gum – I Was Only 19 (1983)
Slim Dusty – Kokoda (1994)
Midnight Oil – US Forces (1982)
It’s Time! (Australian political campaign) (1972)

Wk7: Land Down Under: Commercial success of Australian Culture abroad

The 1980s saw a conscious push to promote Australian media to American audiences, with the rise of Crocodile Dundee, Olivia Newton-John, Dame Edna, and throwing a shrimp on the barbie. This week will consider this brief infatuation, iconic music, and a conscious nation-building project.

Reading:

May, Chris. 2017. “Jurisprudence v Musicology: Riffs from the Land Down Under.” *Music & Letters* 97 (4): 622-632.
Stratton, Jon. 2006. “Nation Building and Australian Popular Music in the 1970s and 1980s.” *Continuum* (Mount Lawley, W.A.) 20 (2): 243–52.
<https://doi.org/10.1080/10304310600641778>.

Watching:

Olivia Newton-John opens 'Koala Blue' L.A. boutique (1983)
Paul Hogan Australian Tourism Commercials (1980s)

Listening:

Marion Sinclair - Kookaburra Sits in the Old Gumtree (1932) | The Wild Colonial Boys (also version by Barney the Dinosaur)
Men at Work – Land Down Under (1981)
Icehouse – Great Southern Land (1980)
GANGgajang – Sounds of Then (This is Australia) (1985)
Peter Allen – I Still Call Australia Home (1980)
Olivia Newton-John – It’s Always Australia For Me (1988)
Jimmy Barnes – Working Class Man (1985)

Wk8: Towards a Treaty, Mabo, & Contemporary Aboriginal Music

An Indigenous treaty was first promised by Prime Minister Bob Hawke in 1988 after receiving the Barunga Statement from Aboriginal elders. This session will give an overview of these events, the push for Aboriginal sovereignty, Eddie Mabo’s landmark Native Title claim overturning *terra nullius*, and music that grew from this history.

Reading:

The Barunga Statement
Rodoreda, Bischoff, E. (2021). *Mabo's cultural legacy : history, literature, film and cultural practice in contemporary Australia*. Anthem Press, 1-11.
Bonastre. (2011). *Beyond Rock: Social Commitment and Political Conscience through Popular Music in Australia 1976-2002: The Case of Midnight Oil*. *Coolabah*, 5, 54–61.
Jill Stubington & Peter Dunbar-Hall (1994), *Yothu Yindi’s ‘Treaty’: Ganma in Music*, *Popular Music*, 13(3), pp.243-259.

Jun Wu. (2014). Sounds of Australia: Aboriginal Popular Music, Identity, and Place. *Nota Bene: Canadian Undergraduate Journal of Musicology*, 7(1).

<https://doi.org/10.5206/notabene.v7i1.6595>

Walker, Clinton. 2018. *Deadly Woman Blues : Black Women and Australian Music*. Sydney, N.S.W: NewSouth, 162 (Christine Anu).

Listening:

Paul Kelly & Kev Carmody – From Little Things, Big Things Grow (1991)

Yothu Yindi – Treaty (1991)

Yothu Yindi – Mabo (1993)

Gurrumul – Wiyathul (longing for place) (2008)

Gurrumul – Bayini ft. Sarah Blasko (2012)

Warumpi Band – Jilanguru Pakarnu (Out From Jail) (1987)

Warumpi Band – Black Fella, White Fella (1987)

Warumpi Band – My Island Home (1988) | also Christina Anu (2000) cover

Midnight Oil – Beds are Burning (1987)

Wk9.1: Experimental Music as Environmentalism

This week will focus on the installation works of Ros Bandt, and the music Jon Rose and Hollis Taylor, who each use the theme of Australia in their experimental artistic practices.

Reading:

Hollis Taylor (2015) Bowing Australia's Outback Fences: A Sonic Cartography, *Contemporary Music Review*, 34:4, 350-363

Taylor, Hollis. 2018. "How Musical Is Australia? A Maverick's Contemporary Sound Portrait of the Fifth Continent." *Contemporary Music Review* 37 (4): 371–89.

<https://doi.org/10.1080/07494467.2018.1548738>.

Appleby R. *Women of Note : The Rise of Australian Women Composers*. Fremantle W.A: Fremantle Press; 2012: 99-106 (Ros Bandt).

Listening:

Ros Bandt - Koala Extinction (2020)

Jon Rose & Hollis Taylor - Great Fences of Australia (1983-2021)

Jon Rose & Hollis Taylor: Owen Springs Reserve (2014) | Claire Edwardes

Wk9.2: Cross-cultural Collaborations

This week will examine current cross-cultural collaborations with Aboriginal artists, and will discuss how the understanding of ownership and use of Indigenous knowledge, history and stories has changed since the 1960s. **Song Reviews** will be due this session.

Reading:

Sainsbury, Christopher. *Ngarra-Burria: New Music and the Search for an Australian Sound*, 2019.

Walker, Clinton. 2018. *Deadly Woman Blues : Black Women and Australian Music*. Sydney, N.S.W: NewSouth, 186 (Deborah Cheetham).

Eslake, Stephanie. "Australian Art Orchestra Brings Music to Old Hydro-Electric Town." *CutCommon Magazine*, September 4, 2016. <https://www.cutcommonmag.com/australian-art-orchestra-brings-music-to-old-hydro-electric-town/>.

Listening:

Paul Stanhope, Steve Hawke & the Bunuba People – Jandamarra, Sing for the Country: Ngalyanbarra Muwayi.u – The Land is Healed. Ban.garay! (2016)

Daniel Wilfred, Sunny Kim, Peter Knight & the Australian Art Orchestra – Guguk (Bush Dove) (2020)
Deborah Cheetham – Eumeralla, a war requiem for peace (2021)
M.I.A (w/ Wilcania Mob) – Mango Pickle Down River (2007)

Wk10.1: Uluru Statement from the Heart, steps towards post-coloniality

This week is grounded in contemporary Australia. Where are we now? What is current Australian culture? How is Australia attempting to account for the political, aesthetic, economic, historical, and social impact of British colonial rule? We will also reflect on the overall quarter.

Reading:

Uluru statement from the heart. (2017). *Indigenous Law Bulletin*, 8(29), 8.
<https://doi.org/10.3316/ielapa.040444938637015>

Drew, Peter. 2019. *Poster Boy : a Memoir of Art and Politics*. Carlton, Vic.: Black Inc.

Watching:

Prime Minister Kevin Rudd Apologises to the Stolen Generations (2008)
In Conversation with Peter Drew (2021)

Listening:

Midnight Oil – Uluru Statement from the Heart (read by Pat Anderson, Stan Grant, Adam Goodes, Ursula Yovich & Troy Cassar-Daley)

Wk10.2: Finals

This session will be dedicated to completing the **final quiz**. **Essay** also due this session

Assessments:

In-class Responses (5% each, 20%)

Throughout the quarter you will be given several writing prompts to respond to. These prompts will not be provided ahead of time. You will be asked to give a response of at least three substantive sentences. Multiple in-class responses will occur, some in the lecture and some in your sections. However, only your top 4 responses will be used for your final grade. Dates for these responses will not be provided, as to ensure attendance.

Song Review (15%) Due [DATE]

Construct a short piece of writing that gives a summary and review (~500 words) of any track that we have listened to in class (lecture or section). The review should give some detail about the background context of the track, its musical content, the lyrics, and a value judgment of that discusses why/why not this track is important.

Essay (25%) Due [DATE]

Selecting from one of the core class topics listed below, prepare a short summary of the history and impact of your chosen topic. Then, choose two tracks that were created out of this history and provide a summary and comparison of the two songs. The comparison should compare both musical and extra-musical qualities, providing both a discussion on how the songs sound (in relation to one another), and how each artist has engaged with your chosen topic.

- British colonisation
- Early Australian settler life
- Aboriginal rights

- Creating a national identity

The comparison should compare musical qualities as well as motivations and context of the musicians. Tracks can be selected from any of the music we have listened to in class (lectures or sections), or if permission is given, one track from class and an additional track of your choosing. You can discuss the same track from your song review assignment, but please do not self-plagiarize. Essays should engage with materials and readings from class and will ideally cite additional research.

Your description of how the music sounds can be drawn from subjective impressions but must be elaborated. For instance, if listening to a track makes you feel happy, sad or whatever else, then provide a concrete musical example that illustrates how this emotion is conveyed musically. Then, how does expressing this feeling exemplify the overall meaning or ambition of the track.

Papers should be no more than [XXXX] words.

Listening Quiz (20%) [DATE]

Taken in-class during week 5.2, this quiz will ask you to identify and discuss tracks that we have examined in class. This quiz will have a combination of multiple choice and short answer questions.

Final Quiz (20%) [DATE]

Taken in the final week, this quiz will review all the content we have examined in this course. This quiz will feature a combination of multiple choice listening questions, short answer, and a short essay.