**MUNM 196: GLOBAL POP MUSIC**

**3 Credits**

**Spring 2017**

**Instructor: Dr. Meghan Hynson**

**Meeting Days:** Tuesday, Thursday 3:05-4:20 **E-mail:** hynsonm@duq.edu

**Location**: Room 105, College Hall **Office:** Room 221, School of Music

**Office Telephone**: 412-396-1728 **Office Hours:** By appointment

**Course Description**

In the age of globalization and the Internet, popular music (music produced for commercial purposes and transmitted through mass media to a large audience) is an increasingly global phenomenon and can provide a unique perspective into the social, political, and economic conditions of various cultures around the world. This course introduces students to some of the popular musics from around the world through the perspective of *ethnomusicology*, the study of music and culture and the ways that they intersect and influence one another. Emphasis is placed on analyzing musical innovations, trends, and movements in relation to location, culture, counter-culture, and the social/geo-political climate. In doing so, this course draws upon geographical case studies of popular music (for example, Algerian Rai, K-Pop, Bollywood, Indonesian *dangdut*, or the Afrobeat of Fela Kuti) to view how historical, social, and political factors have influenced their development. These issues will be explored through directed reading and listening assignments, response papers, a mix tape project, and focused class presentations and discussions. This course can be taken to fulfill either the Global Diversity or Creative Arts requirement in Duquesne University’s CORE Curriculum.

**Course Objectives**

This course is designed to teach some of the basics of ethnomusicological investigation of culture through the framework of popular music studies. Understanding how political, social, and economic factors influence and are expressed through popular music are major themes of the course. In addition, this course seeks to explore a number of issues: 1) globalization and its effects on the production, distribution, and consumption of popular music; 2) music as populist expression and political protest; and 3) the influence of technology, media, marketing, and the recording industry. With regard to music-making, this course will address the intersection of culture, politics, industry and creativity and examine how the global circulation of music and media has affected local music traditions and shaped new listening communities. Through response papers and a concert report, students will hone their writing skills and sharpen the ways in which they communicate about the complex theoretical ideas presented and discussed in class. In addition, students will create a mix tape playlist on Spotify, iTunes, or YouTube based on a certain theme discussed in class, allowing them to interact with some of the ways in which global pop music is disseminated and consumed.

**\*These are possible dates and times. Subject to change.**

**Learning Outcomes: GD= Global diversity/ CA= Creative Arts**

What you should be able to do at course end:

1. Articulate the historical forces and reasons behind how “world” music contributes to a transnational music industry and be able to engage with key theories and emerging research about globalization and popular music (GD 1)

2. Explain how the theoretical approaches of the social sciences intersect with popular music studies to expound upon the impact of social class, race and/or gender on self and group identity and people’s responses to diversity (as demonstrated through music) (GD2)

3. Communicate effectively about major social and cultural trends of people living in non-

Western regions, such as their religious, economic, and political patterns, and how these intersect with culture and creativity in popular music making (GD3)

4. Identify, through examining the creation of identity and sub-culture in popular music, reasons for the presence of minority and/or historically marginalized groups in the United States and/or other Western countries (GD 4)

5. Demonstrate knowledge acquired by the study and analysis of the formal elements of traditional and popular indigenous arts and understand how indigenous musical aesthetics, instruments, and structural features intersect with transnational artistic influences to create compositions (CA 1)

6. Identify representative popular music works through perceptive listening with attention to various musical forms and periods, geographical locations, composers and performers (CA 2)

7. Apply elements, skills, techniques, media, performing arts, and/or literary arts informed by popular music studies in the creation of an original work of art (CA5)

**Required Textbooks:**

Throughout the course we will draw on several books and articles; however, you are only required to purchase one textbook:

**Shahriari, Andrew. 2011. *Popular World Music.* New York: Routledge. \*with CD**

**Other Information About Course Materials**

Several articles for class will be found on JSTOR. When assigned, these articles can be accessed through the link provided in the syllabus or on Blackboard. I will post the link to the article under the corresponding week for the course. Note: JSTOR must be accessed on Duquesne campus or through a VPN connection. Additional readings and listening examples for this course will be drawn from a number of reputable sources and will be made available on Blackboard or through the Electronic Reserve (E-Res) service at the Gumberg Library.

**Attendance**

Attendance and prompt arrival to every class meeting is required and will account for 10% of your overall grade. It is your responsibility to sign in on the attendance sheet posted by the door at the beginning of each class. Your participation in class discussions and engagement in class activities will also constitute part of your grade (for example, participating in music making, engaged listening, and volunteering to ask and answer questions in class, to name a few). Excused absences must be confirmed with the appropriate doctor’s note or approved by me in the event of a pre-existing commitment. Please inform me of all such commitments as soon as possible. You are allowed to claim sickness as an excuse for absence without being penalized ONCE. For each unexcused absence, 3 points will be deducted from your class participation grade. After 3 unexcused absences, you will receive zero points for class participation and attendance, which means that the maximum grade you can receive is a 90%(A-) if all tests and assignments are graded as having a perfect score.

**Graded Assignments**

1. The first writing assignment for this class is two write **2 response papers** on the supplemental readings that correspond to each week. For each response paper, you are expected to choose one week of assigned readings and write a 2-3-page paper. It is up to you which week of readings you choose to comment on; however, response paper #1 will be due before midterms and response paper #2 will be due 2 weeks before the semester is over. For response paper #1, you must choose a reading to respond to from week 1 until the midterm. For response paper #2, you can only respond to the readings from after spring break. Completed response papers should be uploaded to Blackboard in the designated area. Complete information on what response papers should contain and a grading rubric can be found in the “Response Paper Guidelines” on Blackboard under “Assignments. You may NOT write a response paper on a supplemental reading that corresponds to your group presentation.
2. Exams: during the semester I will give a **midterm** and **final exam.** These exams will consist of fill in the blank questions, listening identification and questions, and several short essays. I will provide you will a detailed study guide with a list of terms, listening examples, and essay questions before the exam so that you will know exactly what to expect.
3. Your final project will be to create a **top-ten play list/mix tape** on Spotify, iTunes, or YouTube based on a certain theme discussed in class. For example, you might create a mix tape of North African popular music or a playlist of your top-ten favorite varieties of Pop (J-pop, Mando-pop, Canto-pop, K-pop. This will give you a chance to interact with some of the ways in which global pop music is disseminated and consumed and explore one or more genres of global pop more fully. In addition to your playlist, you will submit a 2-3-page summary of the genre(s) you have chosen, background information on the performers, and any relevant sociological, political, historical, information about the songs. For example, one particular song might have been important for galvanizing the people during times of struggle or political upheaval. Some aspect of musical analysis should be included in your description of the pieces as well, including: musical instruments used, special effects, foreign influences, names of artists, musical form, etc.

**\*Note:** For those of you taking this course to fulfill the Global Diversity CORE Curriculum requirement, your papers must touch on at least 1 of the first three learning outcomes listed in this syllabus. For those taking the course to fulfill the Creative Arts CORE requirement, you final project must demonstrate learning objective number 4 and one additional learning outcome (either 5 or 6).

1. **Concert Report:** At some point in the semester you are required to attend a concert (possibly one of the concerts listed below) and write a **concert report.** This paper is worth 10% of your grade and should be 2-3 pages in length, typed, Times New Roman 12 pt font, stapled, paginated, and double-spaced. When writing your concert report, it is expected that you will draw upon the vocabulary, theory, and critical listening and analytical skills learned in class. Please write as if you are trying to describe the performance to someone who was not there. I will provide a list of acceptable concerts to attend. I will also be alerting you to other upcoming performances as they arise. You may attend another concert not listed; however, all other concerts must be approved by the instructor beforehand. Please feel free to inform the instructor if you know of a global pop/fusion performance not listed below or on the Blackboard announcements page.

**List of Possible Concerts**

1.Thursday, February 2nd 2017, Spiritan World Music Concert, PND Recital Hall 7:30pm

2. Monday, February 6th 2017, Faculty Recital (Caron Daly) 7:30 PNC Recital Hall

3. Friday, April 7th 2017, African Music and Dance Ensemble Spring Concert, Bellefield Hall Auditorium (Pitt Campus) 8:00pm (tickets are $5 at the door for students)

4. Saturday, April 8th 2017, University of Pittsburgh Gamelan Concert, Frick Fine Arts Auditorium, 8:00pm (tickets are $5 at the door for students)

5. Sunday, April 9th 2017, Carpathian Music Ensemble (Gypsy, Klezmer, Armenian, Moldavian, Ukranian, and Macedonian music), 7:00pm Bellefield Hall Auditorium (tickets are $5 at the door for students)

When writing your review, consider the following elements:

* Who is playing? What instruments are being played? What styles of music are heard?
* What world music influences are being fused in the performance?
* Where did this music take place? At a performance hall or in a recording studio?
* Can you describe the formal aspects of the music being heard?
* Try to explain some of the technical and formal features of the music using vocabulary from our class.
* What kind of music is heard? Vocal, instrumental, sacred, secular?
* How does this music fit in with lectures and class discussion?
* From which culture(s) is this music? How is this music used or experienced within its cultural context?
* What languages, if any, are heard?
* What is your short personal opinion of this music? Why?
* What do the program or liner notes say about the music you listened to? CITE

**Assignments, Assessment, and Grading**

Students will be graded according to the following grading scheme:

Midterm exam: 20%

Final exam: 25%

Concert Report: 10%

Response Papers (2): 20% (10 x 2)

Final mix tape project and paper: 15%

Attendance and participation: 10%

Total: 100

**Scale For Final Grades**

At the end of the semester, you can add up all the points you’ve earned to determine your final grade:

A 93-100 A- 90-92.9 B+ 86.6-89.9 B 83.3-86.5 B- 80-83.2 C+ 76.6-79.9

C 70-76.5 D 60-69.9 F Below 60

**Office Hours and Extra Help**

Office hours are by appointment; however, I am always available to meet with you if you would like to speak with me about aspects relating to the course. Please send me an e-mail to set up an appointment. You may also stop by my office, and if I am there and free I would be happy to meet with you right away.

**The Writing Center**

Given that there are several major assignments in this course that involve writing, you may wish to utilize the services of the University Writing Center located at 216 College Hall

(http://www.duq.edu/academics/resources-and-technology/writing-center). While I am always available to provide you with feedback on your work, the University Writing Center can be a great resource for helping you to develop a thesis or argument and work on elements of grammar, punctuation, structure and style.

**Grade Challenges:**

If you feel that there is a straightforward arithmetical error in calculating your grade you should inform the instructor immediately. Written assignments can be reviewed if you wish to dispute a grade, but please note that re-grading can result in an even lower grade if grading mistakes are uncovered.

**Academic Integrity:**

An essential element of Duquesne University’s mission is founded on the core principle of academic integrity. In keeping with this mission, it is expected that all students will demonstrate academic integrity throughout all academic endeavors associated with this class. A complete description of Duquesne’s academic integrity policy can be found here: http://www.duq.edu/academics/university-catalogs/2014-2015-undergraduate/academic-policies/academic-integrity. As listed on the site, academic integrity means a number of things:

* Academic integrity means pursuing truth with true passion while maintaining the humility to recognize and accept that our own understanding may be incomplete or contingent.
* Academic integrity means acknowledging the contributions of others, specifically and completely, using the conventions for acknowledging sources that are appropriate to particular intellectual traditions or disciplines.
* Academic integrity means representing others' work accurately and distinguishing clearly our own ideas and insights, and our language, from the work (and wording) of others.
* Academic integrity means seeking or receiving credit (including grades and other measures of accomplishment) only insofar as we have earned it as a result of our own intellectual efforts; it means not taking credit for work that is not our own.
* Academic integrity means representing ideas and opinions with which we may disagree in a clear and fair manner, according the same respect to material we may criticize that we would wish for our own work.
* Academic integrity means taking examinations and completing assessments honestly, and according to directions, so that results are a true measure of our own attainments.
* Academic integrity means treating the work of others-in laboratories, collaborative projects, or any learning endeavors-with the respect we would wish for our own work.

**Students With Documented Disabilities**

All students who have documented disabilities must meet with me during the first two weeks of class to arrange for appropriate accommodations. This must be handled through the Office of Special Student Services. For more information, please see the office website at http://www.duq.edu/life-at-duquesne/student-services/special-services.

**COURSE SCHEDULE**

Please complete all readings for the corresponding lecture listed on the syllabus BEFORE coming to class. Note: the instructor reserves the right to make minor changes to the syllabus as the course proceeds. For the most updated information on class scheduling and assignments, pay attention in class and check your e-mail/Blackboard announcements page!

Abbreviations: **PWM** = *Popular World Music*

***\**** = A supplemental reading

**Week 1**

Thursday 1/12 Introduction and course mechanics

Group presentation and response paper expectations

Discussion of popular music studies and related fields

Reading:1. PWM Chapter 1 (all)

\* 1.Frith, Simon. 2001. “Pop Music.” In *The Cambridge Companion to Pop*

*and Rock*, edited by Simon Frith, will Straw, and John Street, 93-109.

**Week 2**

Tuesday 1/17 Music in North America/ The Local and Global in Popular Music/Musical terminology

Reading:1. PWM Chapter 2 (all)

\* 2. Fairley, 2001. “The ‘Local’ and ‘Global’ in Popular Music,” in *The Cambridge Companion to Pop and Rock*, edited by Simon Frith, Will Straw, and John Street, 272-290.

\* 3. Tim Taylor. 1997. “Popular Music and Globalization,” in *Global Pop: World Music, World Markets*, 1-38. New York: Routledge.

Thursday 1/19 Popular Music in the Caribbean: Calypso and Soca

Colonial Music, Postcolonial Worlds, and Globalization of World Music

Reading: 1. PWM Chapter 3, 34-41

\*4. Bohlman, 2002. “Colonial Musics, Postcolonial Worlds, and the Globalization of World Music.” In *World Music*: *A Very Short Introduction*, 130-150.

**Week 3**

Tuesday 1/24 Popular Music in the Caribbean: Jamaica (Reggae and Rastafarianism)

Reading: 1. PWM Chapter 3: Popular Music from Jamaica, 42-55

\*5. Mthembu-Salter and Dalton. 2000. “Jamaica: The Loudest Island in the World” World Music, The Rough Guide. Vol. 2. London: Rough Guides, Ltd., 2000, pp. 430-456.

Thursday 1/26 Latin American Popular Music: Tango

Reading: 1. PWM Chapter 4: 58-69

\*6. Chris Goertzen and María Susana Azzi “Globalization and the Tango. 1999. *Yearbook for Traditional Music*, 31: 67-76

https://www.jstor.org/stable/767974?seq=1#page\_scan\_tab\_contents

**Week 4**

Tuesday 1/31 Latin American Popular Music: Salsa, Timba and Reggaeton

Reading: 1. PWM Chapter 4: 70-84

\*7. Moore, Robin. 2010. “Reggaeton.” In *Music in the Hispanic Carribean*, 138-146. New York: Oxford University Press.

Thursday 2/2 Race, Nation, and Resistance

Popular Music in Brazil: Samba

Reading: 1. PWM Chapter 5, 88-95

\*8. Béhague, Gerard. 2006.” Rap, Reggae, Rock, or Samba: The Local and the Global in Brazilian Popular Music (1985-95),” in *Latin American Music Review / Revista de Música Latino Americana,* 27(1): 79-90 http://www.jstor.org/stable/4121698?seq=1#page\_scan\_tab\_contents

**Week 5**

Tuesday 2/7

Popular Music in Brazil: Tropicalia, and MPB, Bossa Nova

Reading: 1. PWM Chapter 5, 96-101

\*9. Murphy, John P. 2006. “*Bossa Nova*: The Intimate Sound Known Worldwide,” “Tropicalia: Cultural Cannibalism, Late ‘60s Style,” and MBP: Sophisticated Songwriting with a Political Edge.” In *Music in Brazil: Experiencing Music Expressing Culture,* 36-50. Global Music Series. New York: Oxford University Press.

Thursday 2/9 Europop and Folk Fusions: Eurovision, Europop, Celtic Pop Music

Reading: 1. PWM Chapter 6, 103-111

2. Lane, Anthony. 2010. “Only Mr. God Knows Why: The Meaning of the Eurovision Song Contest.” *The New Yorker*, June 28.

\* Thornton, Sarah. 1998. "Fanning the Celtic Music Flame: Music Patronage ﻿and Practice in Contemporary Ireland." *Western Fokllore 57(4): 261-274.*

**Week 6**

Tuesday 2/14 Popular music and subculture; Europop and Folk Fusions: Flamenco, Fado, Polka, Europop and Folk Fusions: Klezmer

Reading:1. PWM Chapter 6, 112-126

\*10. Svigals, Alicia. 2002. “Why We Do This Anyway: Klezmer as Jewish Youth Subculture,” in *American Klezmer: Its Roots and Offshoots,* ed. Mark Slobin, 211-219.

Thursday 2/16 Nationalism, Political Struggle, Strategies of Resistance

Music in South Africa- Ladysmith Black Mambazo

Shona Mbira Music, Chimurenga Music and Thomas Mapfumo

Reading: 1. Locke, David. 2009. “Shona Mbira Music.” In *Worlds Of Music*, edited by

Jeff Todd Titon, 123-134. Australia: Shirmer.

\*12. Taylor, Timothy. 1997. Chapter 3 (section on Ladysmith Black Mambazo) *Global Pop: World Music, World Markets*. New York: Routledge.

**Week 7**

Tuesday 2/21 Sub Saharan Africa: Icons of Afro Pop (Kawito, West African Popular Music, *Soukous-*Congolese Popular Music)

Reading: 1. PWM Chapter 7, 139-147

\*11. Stewart, Alexander. 2013. “Make it Funky: Fela Kuti, James Brown, and the Invention of Afro Beat.” *American Studies* 52(4):99-118.

Thursday 2/23 Sub Saharan Africa: Icons of Afro Pop (Mbube, Marabi, Kwela, Mbaganga)

Reading: 1. PWM Chapter 7, 128-138

**Week 8**

Tuesday 2/28 **Response Paper #1 Due**

**Catch up and Review for Midterm Exam**

Thursday 3/2 **MIDTERM**

**Week 9 NO CLASS- SPRING BREAK**

**Week 10**

Tuesday 3/14Popular Music and Gender

Popular Music in South Asia: Bollywood and Filmi, Bhangra

Reading: 1. PWM Chapter 8, 150-158

\*13. Hunt, Ken. 2000. “India: Film Music: Soundtrack to a Billion Lives.” *World Music: The Rough Guide,* vol. 2, Edited by Simon Broughton and Mark Ellingham, 102-108. London: Rough Guides.

\*14. Cohen, Sarah. 2001. “Pop Music, Gender, and Sexuality.” In *The Cambridge Companion to Pop and Rock*, edited by Simon Frith, will Straw, and John Street, 226-242.

Thursday 3/16 Middle Eastern Popular Music: Persian Popular Music, Arabic Popular Music, Umm Kulthum

Reading**:** 1. PWM Chapter 8, 159-168

**Week 11**

Tuesday 3/21 Middle Eastern Popular Music: Algerian Rai

Reading: 1. PWM Chapter 8, 169-172

\*15. Marcus, Scott Loyd. 2007. “Chapter 10, Present Day Pop Music: Hakim and the Sha’bi and Shababi Genres,” in *Music in Egypt: Experiencing Music, Expressing culture*, 155-174. Global Music Series. New York: Oxford University Press.

Thursday 3/23 Portugal and Spain, North African Popular Music (Morocco)

Popular Music in Andalusia

Reading: \*16. Levine, Mark. 2008. “Morocco,” in *Heavy Metal Islam: Rock, Resistance, and the Struggle for the Soul of Islam*, 21-59.New York: three Rivers Press.

\*17. Manuel, Peter. 1988. “Portugal and Spain.” *Popular Musics of the Non-Western World.* Oxford: Oxford University Press.

**Week 12**

Tuesday 3/28East Asian Pop: Karaoke Culture (ENKA and J-Pop)

Reading: 1. PWM Chapter 9, 174-178

\*18. Wade, Bonnie. 2005. “Managing International Interface,” in *Music in Japan.* New York: Oxford University Press. 131-154.

Thursday 3/30 East Asian Pop: Karaoke Culture (Cantopop and Mandopop)

Reading: 1. PWM Chapter 9, 180-184

\*19. Lau, Frederick. 2008. “Popular Music,” in *Music in China: Experiencing Music, Expressing Culture.* Global Music Series. New York: Oxford University Press. 105-112.

**Week 13**

Tuesday 4/4 Industry Music and Fandom: K-Pop

Reading: 1. Seabrook, 2012. “Factory Girls: Cultural Technology and the Making of K-Pop.” *New Yorker*, October 8, 88-97

# \*20. Choi, Jungobong and Ronald Maliangkay. 2015. “Introduction: Why Fandom Matters to the International Rise of K-Pop. In *K-pop - The International Rise of the Korean Music Industry*, edited by Jungbong Choi and Ronald Maliangkay. 1-19. New York: Routledge.

Thursday 4/6 Popular Music of Mongolia and Tuva: Khoomei Throat Singing

# Reading: Pegg, Carol. 2000 “Mongolia/ Tuva: Sixty Horses in My Herd.” In *World Music: The Rough Guide. Latin and North America, Caribbean, India, Asia and Pacific*, 189-98.London: Rough Guides.

# \*21. “The Throat singers of Tuva.” http://www.uvm.edu/~outreach/ThroatSingingArticle.pdf

**Week 14**

Tuesday 4/11 Popular Music in Southeast Asia

Popular Music From Thailand, Luk Thung

Reading: 1. PWM: Chapter 9, 186-188

\*Miller, Terry. 2005. "From Country Hick to Rural Hip: New Identity Through Music for Northeast Thailand. *Asian Music 36( 2): 96-106.* ﻿﻿http://www.jstor.org/stable/pdf/4098518.pdf

Thursday 4/13 **NO CLASS- EASTER BREAK**

**Week 15**

Tuesday 4/18 **NO CLASS- MONDAY SCHEDULE**

Thursday 4/21 Popular Music in Southeast Asia, Popular Music in Indonesia, Kroncong

Reading: 1. PWM, Chapter 9, 190-192

**\***Becker, Judith. 1975. "Kroncong, Indonesian Popular Music." *Asian M*usic 7(1): 14-19. http://www.jstor.org/stable/pdf/833923.pdf

\*Heins, Ernst. 1975. "Kroncong and Tanjidor- Two Cases of Urban Folk Music in Jakarta." *Asian Music* 7(1): 20-32. http://www.jstor.org/stable/pdf/833924.pdf

**Week 16 All Concert Reports Due (Submit on Blackboard)**

Tuesday 4/25Popular Music in Southeast Asia

Popular Music in Indonesia, Dangdut, Rhoma Irama

Reading: 1. PWM, Chapter 9, 192-194.

\*23. Taylor, Timothy. 1997. “Strategies of Resistance” (Section on Rhoma Irama), in *Global Pop: World Music, World Markets.* New York: Routledge

\* Frederick, Williams. 1982. "Rhoma Irama and the Dangdut Style.: Aspects of Contemporary Indonesian Pop Culture." *Indonesia* 34: 1-2- 130. http://www.jstor.org/stable/pdf/3350952.pdf

Thursday 4/28 **Response Paper #2 Due**

Popular Music in Southeast Asia

Popular Music in Cambodia, Popular Music and Memory

Reading: \*22. Chambers, Letson. 2001. “’No I Can’t Forget: Performance and Memory in Dengue Fever’s Cambodian America.”

**Week 17**

Tuesday 5/2 **Catch up and Review for final exam**

Monday 5/8 **Final Projects Due (Submit on Blackboard)**

**Final Exam:** Wednesday, May 10th from 11:00am-1:00pm