ETHNOMUSICOLOGY 25: GLOBAL POP
Lectures: Monday and Wednesday, 9:00-10:50 AM, SMB 1100
Instructor: Ben Doleac
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Office Hours: Mondays 1:00-3:00 PM or by appointment
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COURSE TAs:

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COURSE INFORMATION

Course Description:
This course examines the role of popular music in contemporary society through a globe-spanning survey of selected styles, subcultures, and music scenes. We will approach our survey of the world’s musics through a polycultural framework, examining how cultural groups and regions are constantly changing due to the global flows of people, expressive traditions, beliefs, material goods and ideas. Particular attention will be paid to the interactions, exchanges, power struggles and alliances between different peoples and populations that have shaped popular music and the pop cultural mediascape around the world from the late 19th century to the present. Additionally, we will touch on such critical themes as identity, nationalism, colonialism, gender, class and diaspora as they relate to musical cultures throughout the course. No background in music history or theory is required, though prior familiarity with basic musical terminology may be useful.

{Note: This version of the course is partially based on syllabi designed and taught by Jesse Ruskin, Ryan Koons, and Mehrenegar Rostami. Thanks is due to each for their help.}

Course objectives:

• Explore the many different meanings and uses of popular music across the world’s cultures
• Introduce the basic terminology, research methods, and historical and contemporary issues of ethnomusicology
• Introduce students to ways of listening to, and analyzing, popular music from a global, cross-cultural perspective
• Develop the analytical tools necessary to address issues surrounding global pop through readings, discussions, and critical listening and writing exercises

Course Readings:

All readings are available on the course website (accessible via CCLE, http://ccle.ucla.edu), either as a downloadable PDF or a hyperlinked article.

Course Listening:

All listening examples, including songs played in class, can be found on the Spotify playlists linked through the course website or, in the case of examples that are not available on Spotify, through linked YouTube videos. If you do not currently have Spotify on your laptop or mobile device, please sign up for a free account. The following webpage explains how to do this: https://www.lifewire.com/how-to-sign-up-for-spotify-2438829

Note: You should be able to access the Spotify Web Player through Chrome, Microsoft Edge, or Firefox even if you have not the Spotify app. If you do not have a computer, tablet or smartphone of your own, all you need to do is sign up for Spotify and you should be able to listen on any public computer with one of these browsers (as of last September, Safari no longer supports the Spotify Web Player). I expect you to listen to all examples and to be prepared to discuss them in sections.

COURSE POLICIES
Attendance and Discussion Sections: I expect that you will attend all lectures and discussion sections. If you are unable to attend the full lecture and section meetings, you cannot remain in this class. In other words, if you expect to be late to class/section or leave early, please drop the class. TAs will keep track of your attendance and participation in sections, and each absence will result in a reduction of your grade. If you must be absent from discussion due to a family crisis or medical emergency, please inform your TA via e-mail before the start of section.

Grading: If you attend all the lectures and discussion sections, complete all readings, listening and writing assignments on time, and engage critically with the course material, you should do very well in this class. If you miss multiple classes, fall behind on assignments, and do not ask critical questions or think hard about the material, your grade will suffer.
Exams: 30% (2 exams at 15% each)
Papers: 40% (2 papers worth 20% each)
Weekly Discussion Forum Posts: 15%
Discussion Section: 15%

Academic Honesty: Plagiarism, cheating and any other forms of academic dishonesty will not be tolerated. I expect that you will be familiar with the university’s policies on cheating and plagiarism and understand the penalties involved (for more information, please visit http://www.deanofstudents.ucla.edu/Student-Conduct-Code). In the event there is a question about your work, you may be asked to produce any notes and outlines you used, to identify your sources, and to provide an electronic copy of your paper. It is my policy to forward any incidents of probable academic misconduct to the Committee on Academic Conduct for investigation and resolution.

Course Etiquette:
- Cell phones, Ipods, and other electronic devices must be silenced and put away during class. You may use Ipads or laptops in class for note-taking and reference.
- If you need to reach me outside of office hours, you may contact me via email. If possible, please check the course syllabus before doing so, as many of your questions may be answered there. I try to respond to all emails within 24 hours but cannot make any guarantees. I will not respond to emails during holidays or over the weekend, and I will not answer questions about papers or tests less than 24 hours prior to the deadline or the exam.
- Think hard about the material presented in this class, listen and read critically, and speak up. Whether you know it or not, each and every one of you has something valuable to contribute.

STUDENT RESOURCES

Students With Disabilities: The university is committed to providing access and reasonable accommodation in its services, programs, activities, education, and employment for individuals with disabilities. Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at 310-825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information, please visit www.cae.ucla.edu.
Counseling and Psychological Services: Counseling and Psychological Services supports student mental health needs to foster the development of healthy well-being necessary for success in a complex global environment. Please visit www.counseling.ucla.edu/.

Dependents: The Students with Dependents Program provides personalized and caring support to students who are parents, guardians, and/or caregivers. For more information, please visit www.swd.ucla.edu/.

Equity, Diversity, and Inclusion: The Office of Equity, Diversity, and Inclusion works to build an equal learning and working environment by holding the UCLA community accountable to its professed ideals. For more information, please visit equity.ucla.edu.

Food: The CPO Food Closet provides free food for any UCLA student who may be experiencing hunger and/or struggling to attain food due to financial hardships. For more information, or to arrange a food pick-up, please visit www.cpo.ucla.edu/cpo/foodcloset/.

Homelessness: Students 4 Students Los Angeles (formerly Bruin Shelter) provides a safe, supportive environment for fellow college students experiencing homelessness by fostering a collaborative effort between the University, community-based organizations, and service providers. For more information, please visit www.bruinshelter.org.

International Students: The Dashew Center for International Students and Scholars serves as a resource and learning center to promote global connection, international understanding, and cultural sensitivity. For more information, please visit www.internationalcenter.ucla.edu.

LGBT Campus Resource Center: The UCLA LGBT Campus Resource Center provides a series of education and advocacy services that support intersectional identity development. The Center works to foster unity, wellness, and an open, safe, and inclusive environment for the university's LGBTQ community. For more information, please visit www.lgbt.ucla.edu/.

Meditation/Mindfulness: The Mindful Awareness Research Center promotes wellness of mind, brain, and spirit, including multiple weekly mindful meditation sessions in Powell Library, the Hammer Museum, and elsewhere on campus. For more information, please visit www.library.ucla.edu/events/guided-meditation and marc.ucla.edu.

ASSIGNMENTS AND EXAMINATIONS

Short weekly Online Responses

Each week (from weeks 2 through 10), a question based on the reading assignment or musical examples pertaining to that week’s theme will be posted to the course website’s Discussion Forum. Your response should be posted in your discussion section’s forum and must be at least 250 words. Responses are due every Tuesday at 11:59 PM on the course website. Please read your classmates’ responses and be prepared to discuss them in section.
Paper #1: Issues in Global Popular Music (due in Week 4 sections and via Turnitin on Friday, October 26 at 12:00 Noon)

The required and supplementary readings for Week 1 offer a variety of perspectives on the nature of popular music in our increasingly interconnected world. The readings center on several key questions, of which you will choose ONE to answer:

1) How do we distinguish between “local” and “global” music and to what extent is it a meaningful distinction?
2) To what extent is globalization intensifying musical homogeneity and/or promoting greater musical diversity?
3) How is the musical world today a product of Western “cultural imperialism” and/or the result of competing local, regional, and global influences?
4) How has the growth of mass media affected the production and consumption of music today?
5) How has the growth of urban spaces/cities shaped popular music around the world?
6) In what ways is popular music used to reinforce or transcend social boundaries and identities (e.g., race, ethnicity, nationality, religion, class, and gender)?
7) What is musical “authenticity,” why is it problematic, and why are people still invested in this idea?
8) What is the difference between cultural exchange/collaboration and cultural appropriation/exploitation?
9) In what ways is popular music complicit in the status quo and/or a form of resistance/protest against it?

For each question, you must:

a) summarize the relevant authors’ perspectives on the issue;
b) make an argument for the perspective(s) that you find most compelling; and
c) support your argument with evidence from the text.

Your paper must reference all four of the asterisked (*) readings from Week 1: Bohlman 2002, Byrne 1999, Manuel 2001, and Taylor 1997. No outside sources are necessary. The paper should be a minimum of five (5) pages (1250 words). These 5 pages are prose writing (a continuous narrative written grammatically). Formatting: 12 point, Times New Roman font; 1” margins; double-spaced; footnote, endnote, or parenthetical citations in Chicago, APA, or MLA style (choose one citation style and stick with it). Submit in hard copy to TA and via Turnitin (link available through the course website).

Paper #2: Ethnography (due in Week 9 sections)

The second paper is a five page (1500 words minimum) ethnography. This paper intended to help you develop some of the same observational skills that ethnomusicologists employ when documenting the life of a musical culture, community or individual in the field. Attend a performance, rehearsal or other musical event and write a report describing what you saw and heard and giving a broad interpretation of the event’s significance and meaning. While I do not expect you to conduct extensive library research for this report, you should include enough background information to give a broader historical and cultural context for the event. Be sure to detail the following:

- the who/what/when/where of the event
- the instrumentation, style, and the songs played (where possible)
- the national, ethnic, class, religious and gender identities and values that are being performed and defined through music, speech and movement
• the social and musical interactions between participants in the event

Your ethnography will be due in hard copy in your week 9 discussion section and electronically via Turnitin on the course website.

Exams:
There will be two exams throughout the term testing you on your knowledge, comprehension of, and critical engagement with the course lectures, readings, and assigned listening. The first exam will take place in class on:
• 30 multiple-choice questions on lecture and reading material
• 15 multiple-choice questions on listening examples (three per example)
• 10 short-answer definitions
• 1 essay question

Make-up exams will only be administered under special circumstances: religious holiday, car trouble, court appearance, an illness or family emergency, citizenship proceedings or mandatory UCLA-related travel. If you will miss any of the scheduled exam dates for one of these reasons and you know about it in advance, please inform me in writing within the first two weeks of class so that alternate arrangements may be made. If one of these problems arises unexpectedly on or near the day of the exam and you are unable to let me know in advance, please email me immediately and provide relevant documentation that verifies your reason for missing the scheduled exam.

CLASS PLAN

Note: All readings are linked or available for download on the course website. Course listening, audio, and assigned videos are also linked through the course website. Readings marked Recommended are not required but may help broaden your understanding of each week’s themes

Week 1: Popular Music and Globalization
Monday, October 1: Introduction and course overview
Recommended Readings:

• Viewing (in class):

Wednesday, October 3: Intro to critical concepts and musical terms
Required Readings:
• Peter Manuel, “World Popular Music,” in Grove Music Online (read introductory paragraphs; Section 2, “The Mass Media”; Section 3: “Urbanization”; and Section 7: “Globalization and the Musical Dynamics of Transnational Culture.”*)
Recommended/Supplementary Readings:


**Week 2: South Africa: Colonialism and the Construction of Race**

Monday, October 8: Critical Concepts and musical terms, cont’d; local and colonial roots of South African music

Required Readings:


Wednesday, October 10: Apartheid and Appropriation

Required Readings:


**Week 3: Central and East Africa: Language, Migration and Cosmopolitanism**

Monday, October 15: Congolese Rumba in the Postcolonial African Metropolis

Required Readings:


Wednesday, October 17: Guest Lecture by Lucas Avidan on Language, Youth Identity and Politics in East African Popular Music

Required Readings:


**Week 4: West and North Africa: Pop, Protest, and Revolution**
Monday, October 22: Nigerian Afrobeat – The Rebel Music of Fela Kuti

Required Readings:

Wednesday, October 24: Egyptian pop and the Arab Spring

Required Readings:

**PAPER #1 DUE IN HARD COPY IN DISCUSSION SECTION (CHECK WITH YOUR TA); DUE ELECTRONICALLY (VIA TURNITIN LINK ON CCLE) ON FRIDAY, OCTOBER 26 AT 12:00 NOON**

Week 5: Iran: Nationalism and Nostalgia Before and After the Revolution

Monday, October 29: Popular Music, Nationalism, and Migration in Iran and “Tehrangeles”

Required Readings:

Wednesday, October 31: MIDTERM EXAM

Week 6: Europe and East Asia: The Music Industry in the Age of Neoliberalism

Monday, November 5: K-Pop, Gender, and Online Fandom

Required Readings:

Wednesday, November 7: **Guest Lecture TBA** - The Eurovision Song Contest: Commercialism, Nationalism, and the Politics of Participation
Required Readings:


**Week 7: Southern Europe and South Asia: Gender and Body Politics in Transnational Pop**

Monday, November 12: Performing Gender in Balkan Turbo-Folk

Required Readings:


Viewing (In Class):


Wednesday, November 14: Bhangra and North American Desi Subculture

Required Readings:


**Week 8: Brazil and France: Diaspora and Counterculture in the Postcolonial City**

Monday, November 19: Revolution, the African Diaspora, and Tropicalia in 1960s Brazil

Required Readings:


Wednesday, November 21: **Guest Lecture by Samuel Lamontagne** - Rap Music in France: A Historical Contextualization of Hip-Hop Culture

Required Readings:

Week 9: The Caribbean: Technology and Sexuality in 21st Century Pop
Monday, November 26: Performing Sexuality in Reggaeton Music
   Required Readings:

Wednesday, November 28: Guest Lecture by Edwin Porras - Identity and Machismo in Cuban Timba
   Required Readings:

PAPER #2 DUE IN SECTIONS

Week 10: North America: Afro-Indigeneity at the Borderlands
Monday, December 3: Afro-Mexican Resistance and *Son Jarocho*

Wednesday, December 5: Conclusion

Thursday, December 13: FINAL EXAM