

Popular Musics of the World
Ethnomusicology / Fine Arts / Music 321
Cape Breton University
Winter 2010

Instructor:	Janice Esther Tulk	Class Location:	CE 327
Office:	L-148A (Research Commons)	Class Time:	Thurs 8:50 – 11:20am
Phone:	563-1435	Office Hours:	Thurs 11:30am – 1:00pm, or by appointment
Email:	janice_tulk@cbu.ca		
Web:	www.ucs.mun.ca/~jetulk		

Course Description:

This course focuses on popular musics from outside the North American and British mainstream. Students will grapple with various issues relating to global popular musics, including how they circulate the world and what happens as a result of transcultural contact, how “world music” has been constructed and consumed in the west, issues of intellectual property and ownership, language choice, and the role and modes of mass media.

Required Text:

Taylor, Timothy D. *Global Pop: World Music, World Markets*. New York: Routledge, 1997.

Supplementary Materials:

While we will primarily use the text book and in-class musical examples, from time to time supplementary readings and audio/video recordings will be placed on reserve at the library for students to consult. These will be announced in class and on the website (www.ucs.mun.ca/~jetulk).

Topics:

1. Introduction to the Study of Global Popular Musics – Terminology & Issues
Read: Introduction
Chapter One

Musical Portrait: Afro Celt Sound System & Wajjo
2. Dominance & Appropriation in Global Music
Read: Chapter Two

Musical Portrait: Ladysmith Black Mambazo & Paul Simon
3. Resistance Through Global Music
Read: Chapter Three

Musical Portrait: Bob Marley & The Wailers

4. Women in Global Music Cultures
Read: Chapter Four

Musical Portrait: Miriam Makeba (“Mama Afrika”) and Cesaria Evora
5. The Authenticity Debate
Read: Chapter Five

Musical Portrait: Salif Keita & Papa Wemba
6. Identity in Global Music
Read: Chapter Six

Musical Portrait: Gitano Family / Gipsy Kings & Punjabi by Nature
7. Global Music Collaborations
Read: Chapter Seven

Musical Portrait: King Sunny Adé & Youssou N’Dour with Peter Gabriel
8. Conclusions – The Global and the Local
Read: Chapter Eight

Musical Portrait: Puirt A Baroque & R. Carlos Nakai with Cliff Sarde & Bomba!

Evaluation:

Item	Date	Value
Assignment 1: Listening to World Musics	28 January 2010 in class at 9am	10%
Midterm Exam	18 February 2010	25%
Assignment 2: Book Review	4 March 2010 in class at 9am	20%
Assignment 3: Local & Global Music Cultures	1 April 2010 in class at 9am	20%
Final Exam	TBA	25%

Please note: In the case of *documented* medical emergency or family distress, students unable to complete course requirements as outlined will not be penalized. Alternative arrangements will be made in consultation with the student. Appropriate documentation must be presented in a timely manner – **before the due date or examination date**. Notes dated the day after a test will not be accepted. In the case of illness, documentation should be written on letterhead and signed by the physician. It must indicate dates on which the student was seen by the physician, as well as the length of time and degree to which the illness would affect the student’s ability to complete course requirements.

Late submission of assignments without prior approval for an extension will result in a **penalty of 5% per day**.

Exams:

50% of your final grade will be based on your performance in a midterm and a final exam. The exam format may include fill-ins, multiple choice, short answer questions, and essay questions. Sample questions will be discussed in class in advance of each exam. Exams will focus on material covered in class, during any guest lectures, and in reading assignments. Students are strongly encouraged to attend every class to ensure success in exams. If you do miss a class, you are responsible to obtain missed material from your fellow students. Lecture notes will not be posted to the internet or placed on reserve in the library. Make a missed class/study buddy today!

Written Assignments:

50% of your final grade will be based on your performance in three assignments, outlined below.

Materials drawn from other sources and ideas that are not the student's own **must** be appropriately cited via in-text citations and a bibliography. Failure to do so constitutes plagiarism.

“Plagiarism is the act of representing the intellectual work of others as one's own. Such misrepresentation is treated as a serious violation of academic standards and principles. When a student submits work for a course, it is assumed that the work is original except where the student properly acknowledges the use of other sources. Of course, good scholarship often requires drawing on the work of others, but any borrowed material - including words, ideas, data, statistics, graphics and other intellectual matter, whether drawn from print, electronic, or other non-print sources - must be fully acknowledged according to the accepted practices of the relevant discipline.”

See “Plagiarism” under the heading “Academic Regulations: Ethical Behaviour in Academic Matters” online at: <http://www.cbu.ca/academic-calendar/current-calendar.pdf> (page 40)
(CBU 2009-2011 Academic Calendar)

Please note that in MLA style, there is no distinction made between an idea and a fact – any information taken from another source must be documented accordingly. Thus, even so-called “historical facts” must be attributed to the source from which the student obtains the information.

All assignments must follow these guidelines:

- hard copy only (no email submission)
- double-spaced
- 1" margins
- 12-pt Times New Roman font
- double-sided if possible
- pages stapled together
- first sentence of each paragraph indented and no extra spacing between paragraphs
- follow MLA format (see MLA Style Manual and Guide to Scholarly Publishing, available in the reference section of the library – call number PN 147 G444 2008)

Assignments will be graded on both content and writing style. Writing style includes proper spelling, grammar, and punctuation, as well as adherence to the MLA documentation style. 25% of the grade for assignments will be based on writing style and 75% for content.

Assignment 1: Listening to World Musics (10%)

Due: 28 January 2010 at the start of class

Choose **one** of the streaming radio stations listed below and listen to **one** of their programs focussed on world music for a minimum of **1 hour**. Students may also select their own streaming world music show or world music podcast, as long as it falls within the parameters of this course. Should you select a program not on this list, it must first be **approved by the instructor**. Send the pertinent information to *janice_tulke@cbu.ca* and do not begin the assignment until your selection has been approved.

Please note that some of these programs occur in different time zones – keep that in mind when planning to complete this assignment.

Capex Radio (Cape Breton University)

Program: World Music

Schedule: http://www.caperradio.com/index.php?_f=schedule

CJSR (University of Alberta)

Program: The Sounds of Folkways

Schedule: http://www.cjsr.ualberta.ca/program_table.php

CHMR (Memorial University of Newfoundland)

Programs: Putamayo World Music Hour; Tribute to Cultural Diversity; Ritmo Latino

Schedule: <http://www.mun.ca/chmr/schedule.html>

CKUA (Alberta)

Programs: Folkways: Sounds to Grow On; World Spinning

Schedule: <http://www.ckua.org/> (click on “Program Schedule”)

While listening to your chosen program, take notes on the types of music programmed, whether there is a specific theme, the ratio of talk to music, the types of commentary (or banter) by the DJ and how it affects your understanding of the music, the types of advertisements and announcements made during the hour, and a list of performers and tracks (some stations will have their playlist available online). Students may also choose to record the program so that it is available for multiple listenings.

Write a 2-4 page summary and critique of the program you listened to, considering the following:

1. Provide a brief summary of the radio program. What was its primary focus? Did it revolve around a specific theme, musical genre, or geographic region? Who hosted it? Where was it produced? Do you have a sense of its intended audience? (The ads, if there are any, might give you a some sense of this, along with the DJ's banter.)
2. What types of music were included? Did this radio program feature music that you would classify as “popular music”? If so, identify and discuss some of the selections and their musical elements. If not, what sorts of music were played and what genres would they fall into? Provide specific examples.
3. Was there anything you expected to hear on this radio program, but didn't? How does the playlist for this program match your expectations for a world music radio show? Do you perceive a difference between “world music” and “world beat”? Explain your answer.
4. How useful was the commentary of the DJ? Was it extensive or limited? Did s/he only introduce the tracks or was there additional information provided to guide your listening? What did you learn from this radio program? What else would you have liked to know about the music that was programmed?
5. What did you like most about this radio show? What did you like the least? Would you listen to this program again? Why or why not?

Assignment 2: Book Review (20%)

Due: 4 March 2010 at the start of class

Sign up for one of the books on the list posted outside L-148A and obtain it from the library. Note: Some of these books will be available in the stacks at CBU, while others are available through Novanet. Allow enough time to obtain the book and read it well in advance of the due date. If there is a book on global popular music that you would like read and review, but it does not appear on the sign up list, email the title, the author's name, and a link to its entry at google books to *janice_tulke@cbu.ca* for **approval**.

Read your chosen book, taking notes on the goals of the authors and/or editors, the reason for the book or the question(s) it seeks to answer, the main points and conclusions, and the approaches used to collect and present data (ethnography, historical background, contextual data, socio-economic relationships, performance analysis, musical analysis, etc).

In a well-organized essay of 4-5 pages, address the following questions and any other insights you might have:

1. Summarize the contents of the book. Provide an overview of the topics and/or issues engaged, as well as the cultural group presented and the specific musical genre (type of popular music) at the heart of the book.
2. What are the author's goals or primary questions s/he wants to answer? How did the author go about achieving these goals or answering these questions? What types of research methods did the author(s) engage in? (Fieldwork, archival research, musical analysis, etc)
3. What perspectives are used in portraying the cultural group presented in the book and the particular genre of popular music (e.g. historical, economic, socio-cultural, performative)? Are there any theories employed to guide understanding of the music and society (e.g. Marxism, structuralism, ethnosemantics, etc)? (Hint: Theories and perspectives are often addressed in the first and last chapters of books; however, if you are reading a collection of essays, these approaches may be unique to each essay in the book. If your book is a collection of essays by different authors, consider comparing their approaches.)
4. Does the information presented appear complete and comprehensive? What questions about the study of music in culture does this book raise for you? What more do you want to know? Were musical examples and/or illustrations included? Were they helpful in conveying data? Why or why not? Was the writing style accessible?
5. Evaluate the book on a scale of 1-5, where 1 is poor and 5 is outstanding. What is the basis of your evaluation?

Assignment 3: Local & Global Music Cultures (20%)

Due: 1 April 2010 at the start of class

Students must choose **one** of the following options:

1. Choose one of the ECMA nominees for 2010 (listed at <http://www.ecma.ca/>). Research the individual or group's biography and discography, and obtain a copy of the recording for which the individual or group was nominated. Read the liner notes and examine the cover artwork. Listen to the entire recording. Write a well-organized essay of 6-8 pages explaining how this recording may be at once both local and global. Remember to cite your sources according to MLA guidelines.
2. Attend one of two "Roots Room" showcases at the ECMAs scheduled on March 4 and March 5 (see details at <http://www.ecma.ca/>). Make notes about the performers and their musical styles. Don't rely on your memory alone! Bring a small notebook and a pen. In a well-organized essay of 6-8 pages:
 - a. Describe the event and your experience of it – the atmosphere and vibe, room set-up, demographics of the attendees, etc. Include enough information so that your reader can imagine herself there.
 - b. Address the following questions:
 - Why were these performers assigned to the "Roots Room" showcase instead of one of the other showcases?
 - Does the label "roots" as you understand it apply to all of the performers in this showcase? Or would other terms (such as "world music") be more appropriate in some cases?If you make use of sources (such as websites or your text book), remember to cite them according to MLA guidelines.

Note: Costs associated with attending a showcase are the responsibility of the student.

3. Plan and record your own 30-40 minute "world music," "world beat," or "global pop" radio program or podcast. Burn a CD of it and submit it with a script that details the selections you chose and the information you included for the listener when introducing selections. Identify any organizational scheme that may have been employed and give your program/podcast a title. Your goal is to educate your listener.
4. Choose a global pop music artist or group. Write a well-organized 6-8 page research paper on this individual/group, considering their history, cultural background, influences, and musical output. You may choose to focus on one or two particular songs or performances that exemplify their style and analyse their musical elements. Consider how this music might be at once both local and global. Remember to cite your sources according to MLA guidelines.

Remember:

Assignments will be graded on both content and writing style. Writing style includes proper spelling, grammar, and punctuation, as well as adherence to the MLA documentation style.

25% of the grade for assignments will be based on writing style and 75% for content.

Late assignments will be accepted, but are subject to a penalty of 5% per day.