

## Phonology of Global Pop Music

### SYLLABUS

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<b>Time</b>	Wednesdays 12:00-2:50 PM	<b>Professor</b>	Kie Zuraw ['kʰaj 'zɜː, ɔ], pronoun <i>she</i>
<b>Place</b>	Public Affairs 2292	<b>E-mail</b>	kie@ucla.edu
		<b>Student hours</b>	TBA in my office, Campbell 3122A

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How can studying the phonology of pop songs from around the world inform our understanding of languages' "regular" phonology? Can songs help us decide whether a language has stress? Or what features its tone system uses?

We'll cover literature on topics such as, how lyrics are set to melodies in tone languages; how lyrics are set to rhythms in stress languages; musical evidence about prosodic units of language like moras and syllables; what rhymes; global trends in the phonology of pop music performance; and pop in different World Englishes.

#### Course goals

- Learn the literature
- Develop a research idea and have a talk ready to submit to a conference

#### Professional development

- Political developments permitting, you'll have input on an NSF grant proposal for us to host a small conference/workshop

#### Discussion format

- We'll be using a method developed by Soranno (2010). I'll explain more in class, but in a nutshell...
  - Everyone reads the article and jots down 1-2 topics for discussion
  - In class, a facilitator and recorder are chosen at random

- Facilitator takes us through the topics, asks follow-up questions, paraphrases, etc.
- Recorder keeps track of what we've covered and takes outline notes




#### BruinLearn
















- This is our home base: handouts, readings, discussion forum...









#### Requirements

- For 0 units: you're welcome to attend and participate as much or as little as you like
- For 2 units:
  - Do the readings and be prepared to participate in discussion, including facilitating or recording
- For 4 units, the above plus:
  - Group project—see first day's handout
  - End of course: present findings and submit conference-style abstract (no written paper)



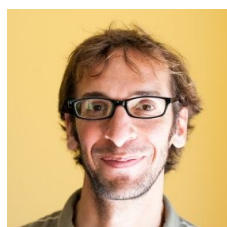




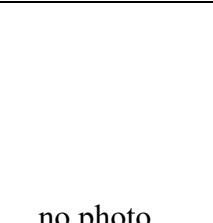


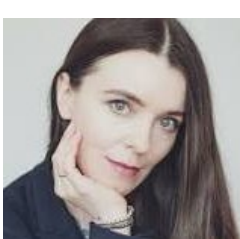

**Tentative readings outline.** I'm thinking we can discuss about 4 articles per week (making sure many of them are short!). If that turns out to be a bad estimate, we'll re-adjust. **If you want to propose adding/substituting something, just let me know.** When possible I've chosen readings that are about pop music, but sometimes there is an important reading that's about other types of music. I've also noted the **alternate readings** that I most regretted not including. If they end up being more in line with students' interests, those would be clear candidates to swap in.



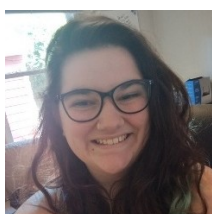
Week	Topic	Readings, project milestones	Authors
1 April 2	• Intro	<i>Nothing to read ahead of time</i>	
2 April 9	• Prosody I	<ul style="list-style-type: none"> <li>(McPherson 2019): Using music to get evidence about phonological grammars (with case studies)</li> <li>(Rodríguez-Vázquez 2010): OT analysis of English vs. Spanish text-setting</li> <li>(Starr &amp; Shih 2017): syllables vs. moras in Japanese text-setting</li> <li>(Tan, Lustig &amp; Temperley 2019): Syncopation (in English rock music), something you'll need to know about if you want to do a project on rhythm</li> <li><i>Alternate. (Ng 2017): Text-setting of "highly moraic structures" like fire, flour in English</i></li> </ul> <p><b>Project workshop:</b> Present your group's topic</p>	   <i>Laura McPherson</i> <i>Rosalia Rodríguez-Vázquez</i> <i>Rebecca L. Starr</i>    <i>Stephanie S. Shih</i> <i>I hope this is the right Ivan Tan</i> <i>Ethan Lustig</i>   <i>David Temperley</i> <i>Sara Blalock Ng</i>
3 April 16	• Prosody II	<ul style="list-style-type: none"> <li>(Franich &amp; Lendja Ngnemzué 2021): How does rhythmic prominence work in Medumba, given that it's a language with lexical tone?</li> <li>(Ryan 2022): How does syllable weight affect text-setting in English pop music? Uses a very big corpus.</li> <li>(Maler 2024), ch. 4.: Rhythm and text-setting in signed music (mostly ASL)</li> </ul>	   <i>Kathryn Franich</i> <i>Ange Bergson Lendja Ngnemzué</i> <i>Kevin Ryan</i>

		<ul style="list-style-type: none"> <li>(Domrongchareon &amp; Pittayaporn 2024): Text-setting of Thai prosodic words</li> </ul>	  
4 April 23	<ul style="list-style-type: none"> <li>Speech rhythms vs. musical rhythms</li> <li>Tone I</li> </ul>	<ul style="list-style-type: none"> <li>(Carpenter &amp; Levitt 2016): Individual composers' speech vs. non-vocal music, jazz vs. riddim</li> <li>(Lee, Brown &amp; Müllensiefen 2017): Multicultural London English vs. Standard British English <i>Alternate. (Gilbers et al. 2020): Intonation of East Coast vs. West Coast rappers</i></li> <li>(Ladd &amp; Kirby 2020): Overview of how tone maps to melody in various languages. Reviews many other classic papers that we therefore won't read</li> <li>(Ho 2006): OT analysis of Cantopop text-setting</li> </ul> <p><b>Project workshop:</b> Present data for one song</p>	           

<p>5 April 30</p>	<ul style="list-style-type: none"> <li>• Tone II</li> </ul>	<ul style="list-style-type: none"> <li>• (Schellenberg &amp; Gick 2018): How Cantonese non-professional singers bend pitches to better match linguistic tone</li> <li>• (Tanprasert &amp; Rockwell 2021): “Sounding Thai” in Thai pop music</li> <li>• (Ofuani 2022): Listeners’ ability to perceive intended tone in Igbo songs</li> <li>• (Li, Carter-Ényì &amp; Àiná 2024): Comparing tone-tune mapping in Cantonese vs. Yorùbá</li> </ul> <p><i>Alternate. (Kirby 2022): Comparing Mandarin to Cantonese text-setting</i></p>	<div>    </div> <div> <i>Murray Schellenberg</i> <i>Bryan Gick</i> <i>Mui Teerapaun Tanprasert</i> </div> <div>    </div> <div> <i>Joti Rockwell</i> <i>Sunday Ofuani</i> <i>Ka Chi Edwin Li</i> </div> <div>   </div> <div> <i>Aaron Carter-Ényì</i> <i>I hope this is the right David Àiná</i> </div>
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6 May 7	<ul style="list-style-type: none"> <li>Rhyme</li> </ul>	<ul style="list-style-type: none"> <li>(Alim 2003): Typology of rhyme in English rap</li> <li>(Kawahara 2007): Partial similarity in Japanese rap</li> <li>(Katz 2015): English rap rhymes vs. phonological typology</li> <li>(Gal 2023): Korean hip-hop rhyme and syllable structure</li> </ul> <p><i>Alternate. (Hirjee &amp; Brown 2010): Quantitative study of rhyming styles in English rap lyrics</i></p> <p><b>Project workshop:</b> Present a plot</p>	   <p>H. Samy Alim      Shigeto Hawahara      Jonah Katz</p>    <p>Gihyun Gal      Hussein Hirjee      Daniel G. Brown</p>
7 May 14	<ul style="list-style-type: none"> <li>Vocal techniques that interface with phonology</li> <li>Space to catch up or add readings you suggest</li> </ul>	<ul style="list-style-type: none"> <li>(Blaylock, Phoolsombat &amp; Mullady 2023): Beatrhyming in English. Includes OT analysis.</li> <li>(Furusawa &amp; Kawahara 2023): How the Japanese vocal technique kobushi interfaces with phonetic features</li> </ul>	   <p>Reed Blaylock      no photo      Kaila Mullady</p>  <p><i>I hope this is the right</i> Ramida Phoolsombat</p>
8 May 21	<ul style="list-style-type: none"> <li>Sociophonetics of World Englishes</li> </ul> <p><i>There are <u>so</u> many more papers on this</i></p>	<p>Arg, this time I can't choose just 4</p> <ul style="list-style-type: none"> <li>(Trudgill 1997): Classic study of US and AAL phonology in British music</li> <li>(Konert-Panek 2018): Usage-based effects (word frequency) on Def Leppard's vowels</li> <li>(Ketcha 2020): US English in Nigerian pop music</li> </ul>	   <p>Peter Trudgill      Monika Konert-Panek      no photo</p> <p>Rahael Tegha Ketcha</p>

		<ul style="list-style-type: none"> <li>• (Gibson 2024): “Pop song English” in New Zealand</li> <li>• (Campos-Astorkiza 2024): Rhoticity in non-American Americana</li> </ul> <p><i>Alternate. (Konert-Panek 2017): Amy Winehouse’s singing accent</i></p> <p><b>Project workshop:</b> Present some updated plots</p>	  <p>Andy Gibson Rebeka Campos-Astorkiza</p>
9 May 28	<ul style="list-style-type: none"> <li>• Sociophonetics</li> </ul>	<ul style="list-style-type: none"> <li>• (Lee 2009): African-American phonology in Korean music</li> <li>• (Lin &amp; Chan 2022): Mandarin rhoticity can index different social meanings</li> <li>• (Hayes 2023): Coda /s/ in reggaeton</li> <li>• (Owens &amp; Lamontagne 2023): Canadian French over time</li> </ul> <p><i>Alternate. (Owens 2023): Canadian French across genres</i></p>	   <p>Jinsok Lee Yuhan Lin Marjorie K.M. Chan</p>    <p>Elizabeth Naranjo Hayes Kaitlyn Owens Jeff Lamontagne</p>
10 June 4	<ul style="list-style-type: none"> <li>• Project presentations</li> </ul>	<p><i>no reading</i></p> <p><b>Project:</b> Present your group project, conference-style</p>	
exam week		<p><b>Project:</b> Submit a 1-page conference-style abstract of your group project</p>	

### Full bibliographic info

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