

## Phonology of Global Pop Music

### SYLLABUS

<b>Time</b>	Wednesdays 12:00-2:50 PM	<b>Professor</b>	Kie Zuraw ['kʰaj 'zə,ɹ], 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

**Web page** log in to [bruinlearn.ucla.edu](https://bruinlearn.ucla.edu) and you should see Ling 251A in your list of courses

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>	   <p>Laura McPherson Rosalía Rodríguez-Vásquez Rebecca L. Starr</p>    <p>Stephanie S. Shih I hope this is the right Ivan Tan Ethan Lustig</p>   <p>David Temperley Sara Blalock Ng</p>
3 April 16	• Prosody II	<ul style="list-style-type: none"> <li>• (Franich &amp; Lendja Ngnemzué 2021): How does rhythmic prominence work in Medumbá, 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>	   <p>Kathryn Franich Ange Bergson Lendja Ngnemzué Kevin Ryan</p>

		<ul style="list-style-type: none"> <li>(Domrongchareon &amp; Pittayaporn 2024): Text-setting of Thai prosodic words</li> </ul>	 Anabel Maler	 Komtham Domrongcharoen	 Pittayawat Pittayaporn									
4 April 23	<ul style="list-style-type: none"> <li>Speech rhythms vs. musical rhythms</li> <li>Tone I</li> </ul> <p><b>Project workshop:</b> Present data for one song</p>	<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</li> <li><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>	 Angela Carpenter	 Andrea Levitt	 Christopher S. Lee	 no photo Lucinda Brown	 Daniel Müllensiefen	 Steven Gilbers	 Nienke Hoeksema	 the right Kees de Bot?	 Wander Lowie	 D. Robert Ladd	 James Kirby	 Vincie Ho

5  
April 30

- Tone II

- (Schellenberg & Gick 2018): How Cantonese non-professional singers bend pitches to better match linguistic tone
- (Tanprasert & Rockwell 2021): “Sounding Thai” in Thai pop music
- (Ofuani 2022): Listeners’ ability to perceive intended tone in Igbo songs
- (Li, Carter-Ényì & Àìná 2024): Comparing tone-tune mapping in Cantonese vs. Yorùbá

*Alternate. (Kirby 2022): Comparing Mandarin to Cantonese text-setting*



Murray Schellenberg Bryan Gick

Mui Teerapaun Tanprasert



Joti Rockwell

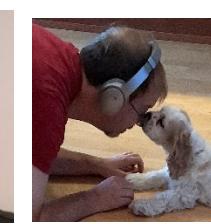
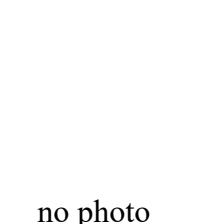
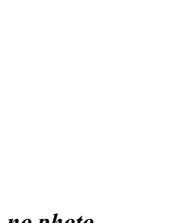
Sunday Ofuani

Ka Chi Edwin Li



Aaron Carter-Ényì

I hope this is the right David Àìná

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>	 <i>H. Samy Alim</i>  <i>Shigeto Kawahara</i>  <i>Jonah Katz</i>  <i>Gihyun Gal</i>  <i>Hussein Hirjee</i>  <i>Daniel G. Brown</i>
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>	 <i>Reed Blaylock</i>  <i>no photo</i>  <i>Kaila Mullady</i>  <i>I hope this is the right Rina Furusawa</i>
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>	Arg, this time I can't choose just 4 <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>	 <i>Peter Trudgill</i>  <i>Monika Konert-Panek</i>  <i>no photo</i> <i>Rahael Tegha Ketcha</i>

		<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>	 <i>Andy Gibson</i>  <i>Rebeka Campos-Astorkiza</i>
9 May 28	• Sociophonetics	<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>	 <i>Jinsok Lee</i>  <i>Yuhan Lin</i>  <i>Marjorie K.M. Chan</i>
10 June 4	• Project presentations	<p><i>no reading</i></p> <p><b>Project:</b> Present your group project, conference-style</p>	 <i>Elizabeth Naranjo Hayes</i>  <i>Kaitlyn Owens</i>  <i>Jeff Lamontagne</i>
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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