

## Liverpool John Moores University

Title: Understanding Music of the World  
Status: Definitive  
Code: **4014POP** (117886)  
Version Start Date: 01-08-2013

Owning School/Faculty: Liverpool School of Art & Design  
Teaching School/Faculty: Liverpool School of Art & Design

Team	Leader
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**Academic Level:** FHEQ4      **Credit Value:** 24.00      **Total Delivered Hours:** 69.00

**Total Learning Hours:** 240      **Private Study:** 171

### Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Workshop	69.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Test	AS1		20.0	
Essay	AS2		30.0	
Portfolio	AS3		50.0	

### Aims

*To promote an understanding of non-British popular music through the analysis of texts, technology and audiences.*

*To draw upon popular texts for a study of aesthetics, constructions of meaning, and the consumption of music.*

*To introduce students to a selection of world music cultures, and equip them with the necessary intellectual tools and transferable skills for studying the various aspects of*

*music in its cultural context.*

*To develop students' ability to evaluate and analyse aspects of world music traditions.*

## Learning Outcomes

After completing the module the student should be able to:

- 1 1. To identify key technological and musicological terminology.
- 2 2. To explain how popular music is linked to shifts in patterns of consumption and the construction of meaning.
- 3 3. To demonstrate knowledge and appreciation of the diversity of forms of musical expression found in different parts of the globe.

## Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Class Test	1
Essay	2
Portfolio	3

## Outline Syllabus

*Popular music criticisms; Genre and music; Grain, texture, meaning and authenticity; Gender and Sexuality; Impact of technology; Popular Music Video and Performance World music/world beat; Music culture; Tradition and transformation in Afropop, samba, flamenco, filmi music, etc.*

## Learning Activities

Lectures; seminar discussions; screenings and listening exercises; portfolio writing.

## References

<b>Course Material</b>	Book
<b>Author</b>	Bohlman, P.V.
<b>Publishing Year</b>	2002
<b>Title</b>	World Music
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Oxford University Press, Oxford
<b>ISBN</b>	

<b>Course Material</b>	Book
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<b>Author</b>	Chambers, I.
<b>Publishing Year</b>	1985
<b>Title</b>	Urban Rhythms
<b>Subtitle</b>	Pop Music and Popular Culture
<b>Edition</b>	
<b>Publisher</b>	St Martins Press, New York
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Ellingham, M., Duane, O. and McConnachie, J. (eds)
<b>Publishing Year</b>	2000
<b>Title</b>	World Music
<b>Subtitle</b>	The Rough Guide
<b>Edition</b>	
<b>Publisher</b>	Rough Guides, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Fletcher, P.
<b>Publishing Year</b>	2001
<b>Title</b>	World Musics in Context
<b>Subtitle</b>	A Comprehensive Survey
<b>Edition</b>	
<b>Publisher</b>	Oxford University Press, Oxford
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Frith, S. and Goodwin, A.
<b>Publishing Year</b>	1990
<b>Title</b>	On Record
<b>Subtitle</b>	Rock, Pop and the Written Word
<b>Edition</b>	
<b>Publisher</b>	Routledge, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Manuel, P.
<b>Publishing Year</b>	1988
<b>Title</b>	Popular Musics of the Non-Western World
<b>Subtitle</b>	An Introductory
<b>Edition</b>	
<b>Publisher</b>	Oxford University Press, Oxford
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Marre, J. and Charton, H.
<b>Publishing Year</b>	1985

<b>Title</b>	Beats of the Heart
<b>Subtitle</b>	Popular Music of the World
<b>Edition</b>	
<b>Publisher</b>	Pluto Press, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Middleton, R.
<b>Publishing Year</b>	2000
<b>Title</b>	Reading Pop
<b>Subtitle</b>	Approaches to the Textual Analysis in Popular Music
<b>Edition</b>	
<b>Publisher</b>	Oxford University Press, Oxford
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Negus, K.
<b>Publishing Year</b>	1996
<b>Title</b>	Popular Music In Theory
<b>Subtitle</b>	An Introduction
<b>Edition</b>	
<b>Publisher</b>	Polity Press, Cambridge
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Pickering, J.
<b>Publishing Year</b>	2002
<b>Title</b>	World Music
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Heinemann, New Hampshire
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Reynolds, S.
<b>Publishing Year</b>	1990
<b>Title</b>	Blissed Out
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Serpent's Tail, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Shuker, R.
<b>Publishing Year</b>	2001
<b>Title</b>	Understanding Popular Music
<b>Subtitle</b>	

<b>Edition</b>	
<b>Publisher</b>	Routledge, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Stock, J.
<b>Publishing Year</b>	1996
<b>Title</b>	World Sound Matters
<b>Subtitle</b>	An Anthology of Music from Around the World
<b>Edition</b>	
<b>Publisher</b>	Schott Educational Publishers,
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Titon, J.T.
<b>Publishing Year</b>	2001
<b>Title</b>	Worlds of Music
<b>Subtitle</b>	Introduction to the Music of the World's
<b>Edition</b>	
<b>Publisher</b>	Schirmer/Thomson Learning, Michigan
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Thomas, R.
<b>Publishing Year</b>	1999
<b>Title</b>	World Music
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Heinemann, New Hampshire
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Whiteley, S.
<b>Publishing Year</b>	1992
<b>Title</b>	The Space Between the Notes
<b>Subtitle</b>	Rock and the Counterculture
<b>Edition</b>	
<b>Publisher</b>	Routledge, London
<b>ISBN</b>	

## Notes

This module introduces students to popular music around the world, opening with specific focus on Western pop and rock in relation to the concepts of popular music criticism, genre, grain, texture and meaning. The impact of technology is examined, especially in relation to pop video and performance. Subsequently, the module

introduces students to popular music found across the globe by adopting an ethnomusicological approach to the study of traditional and popular musics, examining the part played by music in its cultural context and exploring the types of questions commonly asked by ethnomusicologists.