

MUSI 3000 A: The Analysis of Popular Music Since 1950

The University of Lethbridge

Fall 2017

Course Description

In this class, students will engage with the popular music repertoire from about 1950 through the present, and its surrounding scholarship. Students will be able to discuss intelligently the stylistic differences in form, harmony, lyrical content, rhythm and meter, timbre, and arrangement among genres in this vast time period. Students will hone their aural skills through numerous transcription assignments, and will analyze and interpret songs using methodologies discussed in the scholarly literature.

Instructor

Dr. Bryn Hughes
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W768

Office hours: Mondays, Wednesdays, and Fridays 2:15-3:15pm, or by appointment.

Meetings

This class meets Mondays, Wednesdays, and Fridays, from 12:00-12:50pm in A580.

Prerequisite

Music 3460 Theory IV and Music 3461 Musicianship Skills IV, or permission of the instructor.

Course Materials

- You will access to a computer to access course materials and submit assignments.
- [Musescore](#), free music notation software.
- A scanner or digital camera and software to create PDF files from scanned images.
- [Audio Timeliner](#), an annotation tool for music analysis
- A [Spotify](#) account (a free account will suffice)

- Pencil, eraser, manuscript paper.

Assessment

Participation (10%)

Throughout the semester you will be assigned readings, on which a considerable amount of class time will be spent. Your presence and active participation is paramount to the success of the class. This grade does not merely reflect your attendance (although that is crucial); rather, it reflects your level of engagement with the material, and your contribution to the classroom experience.

Reading and Listening Journal (20%)

To help you synthesize your understanding of the material, you will keep a journal in which you will respond to assigned readings. In addition, you will also be given songs to analyze; these brief analyses will also be contained within this journal. Please keep this journal in an electronic format!

Discussion Leadership (10%)

You will be assigned 1-2 articles throughout the semester for which you will lead the class discussion. This will involve the submission of more extensive reading notes, presenting a summary for the class on your assigned day, and prompting the class with questions throughout the discussion.

Transcription/Analysis Assignments (20%)

You will be assigned 4 songs throughout the semester. For each song you will provide a transcription of the relevant material, along with a written analysis. These assignments are more extensive than those assigned for journal entries.

Courtroom Musicologist Project (10%)

You will be assigned to give expert testimony on two cases of copyright infringement. For each song assigned, you will give a 10-minute presentation on whether or not (the position will be given to you; you won't have a choice) your song is an example of copyright infringement.

Term Paper (30%)

You will write a paper on an original topic pertaining to the course. Your paper will engage with the scholarly literature discussed throughout the course, as well as any other sources relevant to your chosen topic. Part of your grade for the term paper (5% of the 30%) will be dedicated to a consultation with me, and a brief topic presentation, both of which will occur well before the due date.

Department of Music Grading Scale

A+	93-100%
A	85-92%
A-	80-84%
B+	77-79%
B	74-76%
B-	70-73%
C+	67-69%
C	64-66%
C-	60-63%
D+	57-59%
D	54-56%
D-	50-53%
F	0-49%

Policies

Attendance

Regular attendance is critical to your success in this course. If you miss class, you will find on Moodle any handouts distributed during class, but you are responsible for obtaining the content of lectures from your fellow classmates.

Late or Missed Work

Late work will not be accepted, and may not be made up. If you miss class for any reason, ensure that your work is submitted ahead of time. If an exam is missed, I may require proper documentation of your absence before allowing for the exam to be rescheduled.

Correspondence

Announcements, assignment instructions, and other course correspondence will be posted to the course website on [Moodle](#).

You may, of course, email me directly. When you send me email, consider [proper email etiquette](#). When I receive an email from "awesomebrodude873@hotmail.com" with no subject line and nothing but "hey man i dont get the homework" in the body of the

message, it's really hard to respond in a helpful way. Also, please don't reply months later to old messages with an entirely different correspondence because you couldn't find the time to look up my email address. This can be very confusing.

I will also hold regular office hours, during which you can visit me in person. Office hours provide a great opportunity to receive extra help. Be sure to take advantage of this!

Assignment Submission

Assignments must be submitted at the beginning of the class that they're due. If you're absent from class, please ensure that your assignment is turned in before class. Occasionally, assignments will be submitted electronically via Moodle.

Grades, feedback, and extra credit

Grades will be posted on Moodle. I will do my best to provide you with prompt feedback on your work. Please wait at least 48 hours following submission before inquiring about a given assignment.

Your grade will be determined by your success on the assessments given throughout the semester, and nothing more. There is not, nor will there ever be, an extra credit assignment available. Please do not ask about opportunities for extra credit. These opportunities do not exist.

Plagiarism

From the University of Lethbridge Library's [research guides](#):

The University of Lethbridge's [Student Discipline Policy](#) defines plagiarism as the representation of “the words, ideas, images, or data of another person as one's own.”

Plagiarism, whether intentional or accidental, is considered a serious academic offence. The penalties for committing plagiarism range from a reduced grade on an assignment to a grade of 'F' in a course. Under some circumstances, a more severe penalty, such as suspension or expulsion, may be imposed. It is thus very important to understand what constitutes plagiarism and how to avoid it.

Services for Students with Disabilities

The [Accommodated Learning Centre](#) provides registered students with academic accommodations to ensure that students with disabilities have access to the institution and

the opportunity to succeed in their programs of study. If you think you might require these services, please let me know as soon as possible and I'll make arrangements with the appropriate parties.

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Course Schedule

The following is a day-to-day schedule for our course. Homework is due on the date listed (not the following class). Readings will be discussed on the date listed.

All items are subject to change; you will be notified in advance of any changes.

Submit journal entries to: bryn.hughes@gmail.com

When it's your turn to lead discussion on an article, please refer to [these guidelines](#).

	Topics	Reading	Homework
9/6/2017	Parameters, methods, issues		
9/8/2017	Parameters, methods, issues	(Covach 2005) Spotify Playlist	
9/11/2017	Form	(Attas 2011) ; (Stephenson 2002 Ch 1)	
9/13/2017	Form	(Covach 2010) ; (Summach 2011)	
9/15/2017	Form	(Doll 2011) ; (Endrinal 2011)	
9/18/2017	Form	(Osborn 2013) ; (Spicer 2004)	
9/20/2017	Pitch	(De Clercq and Temperley 2011) * optional	Journal 1
9/22/2017	Pitch	(Everett 2004) ;	
9/25/2017	Pitch	(Heetderks 2015) ; (Malawey 2010)	Transcription Assignment 1
9/27/2017	Pitch	(Biamonte 2010) ; (Spicer 2017) *optional);	
9/29/2017	Pitch	(Temperley 2007) ; (Nobile 2015)	

10/2/2017	Rhythm and Meter	(Temperley 1999); (Traut 2005)	Journal 2
10/4/2017	Rhythm and Meter	(Biamonte 2014); (Butler 2001);	
10/6/2017	Rhythm and Meter	(Eggertson 2005)*;(Danielsen 2010)* optional readings	
10/9/2017	Thanksgiving		
10/11/2017	Rhythm and Meter	(Hesselink 2013); (McCandless 2013)	
10/13/2017	Rhythm and Meter	(Adams 2009); (Ohriner 2017)	Transcription Assignment 2
10/16/2017	Timbre	(Heidemann 2016)	Journal 3
10/18/2017	Timbre	(Scotto 2016); (Blake 2012)	
10/20/2017	Timbre	(Lavengood 2017, Chapter 3)	
10/23/2017	Lyrics and Narrative	(Easley 2015); (Hananberg 2016)	Journal 4
10/25/2017	Lyrics and Narrative		
10/27/2017	Lyrics and Narrative	(BaileyShea 2014)(Neal 2007)	
10/30/2017	Article Presentations	Owen: (Osborn 2011) Paige: (Pieslak 2015)	
11/1/2017	Conference Travel		
11/3/2017			
11/6/2017	Article Presentations	(Clarke 2010) (Williams 2010)	Transcription Assignment 3
11/8/2017	Article Presentations	(Adams 2008) (Williams 2009)	Journal 5
11/10/2017	Article Presentations	(Pleasants 1973) (McLeod 2001)	
11/13/2017	Fall Reading Break		
11/15/2017			
11/17/2017			
11/20/2017	Article Presentations	(Zak 2001)	
11/22/2017	Article Presentations	(Boone 2013) (Adams 2015)	

11/24/2017	Article Presentations	Jarrett: (Perry 2004) Zaelle: (Kajikawa 2009)	Journal 6
11/27/2017	Article Presentations	Alexis: (Sterbenz 2017) Eileen: (Burns and Watson 2010)	
11/29/2017	Copyright		
12/1/2017	Copyright	Courtroom Musicology Preparation	
12/4/2017	Class Presentations	Courtroom Musicology Round 1	Journal 7
12/6/2017	Class Presentations	Courtroom Musicology Round 2	

[FINAL PAPER: Due December 18, 2017.](#)