

MTHC 789: Analyzing Popular Music—Syllabus Fall 2019

Instructor	Dr. Brad Osborn (Associate Professor of Music Theory); he/his/him
Meetings	TR, 9:30–10:45, Music Library seminar room
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I. OBJECTIVES AND GOALS

Since age 15, I've been living parallel lives as a performing/recording/composing rock musician (drums, bass, guitar, keyboards, and vocals) and as someone immersed in the study of classical music. In college I spent my days in musicology courses and jazz band rehearsals, and way-too-late nights performing in my pretentious emo-rock bands in bars. By living these parallel lives, I learned to think *deeply* about popular music, treating it with the same level of analytical scrutiny that I was being taught to apply only to Beethoven.

My scholarly objectives for the course follow from this experience. I want you to leave this class realizing that:

- So-called “popular” music can be just as complex as classical music
- Just because something is “popular” doesn't mean you can't/shouldn't think hard about it
- Many of same tools we apply to classical music can be applied to popular music

But my objectives for the course transcend the scholarly. I also want students to leave my class:

- With a feeling of success that comes from composing/performing/studying new kinds of music
- Feeling better connected to their SOM peers through collaborative work
- Having experienced and learned from diversity (of all kinds) in the classroom
- Knowing that they contributed to an equitable, democratic learning environment
- Feeling like they helped others feel included, and were themselves included

II. DESCRIPTION AND ASSIGNMENTS

DESCRIPTION: This seminar will focus on the theory and analysis of popular music. Six primary units of the class will address 1) song form; 2) rhythm and meter; 3) harmony and voice-leading; 4) timbre; 5) sociology; and 6) music videos. Students will have the opportunity to transcribe and analyze these elements from recorded music, will read a great deal of scholarly work written about this music, will write a song that employs some of the techniques learned in class, and will produce a conference presentation (which I encourage you to submit to an actual conference) and vodcast analyzing popular music of their choice.

Assignment	Percentage of overall grade
Peer-led reading discussions	10%
Peer-led analysis presentations	10%
Debate project	10%
Listening quizzes (3, at 5% each)	15%
Composition project	20%
Conference presentation and vodcast	35%

SCALE:

94-100	A	90-93	A-		
88-89	B+	82-87	B	80-81	B-
78-79	C+	72-77	C	70-71	C-
68-69	D+	62-67	D	60-61	D-
		0-59	F		

Peer-led reading discussion (10%). You and a partner will lead team-lead one or more class discussions an assigned reading. You'll be evaluated on your ability to interactively engage the class, on your ability to relate the writing to something we know and care about, and your understanding of the reading's core points and goals. Remember to incentivize the rest of the class to *actually* read the piece (see section VI). Also, consider contextualizing the reading within the scholarly background of the contributing author(s), especially if that author is from a marginalized group.

Peer-led analysis presentation (10%). You and a partner will team-lead a presentation of your findings from one of the transcription and analysis assignments. After presenting your solution, you should engage the rest of the class in a discussion, trying to assess if they got something different than you, troubles with the assignment, etc. Consider presenting your findings in ways that relate to a diverse audience, bringing in multiple perspectives whenever possible.

Harmony debate project (10%). The class will be split into two large groups, each assigned a viewpoint to argue regarding harmony in popular music.

Composition project (20%). Working in small "bands," you will record and/or perform a song or piece that exemplifies some of the topics discussed in class.

Listening quizzes (5% x 3=15%). Three "drop-the-needle" quizzes will assess your immersion in the music we study in this class. A repertoire list will be provided.

Conference abstract, presentation, and vodcast (35%). You'll first submit a conference proposal (350 words). After that's been "accepted" to our conference, you'll begin putting together your presentation. You'll each give the presentation at our "conference," getting feedback from the audience. Finally, you'll marshall this feedback in service of a vodcast-version of your research to be posted publicly on the web.

III. OUR CLASS CLIMATE

What to expect on day one: On our first day of class, I'd like to get to know a little bit about each and every one of you. I'm particularly interested in what your personal experience with popular music has been like, and how you think that will shape your view of the class.

Should I come to office hours? I would love to chat about questions you have about coursework in this class, your degree program, or your professional development, anytime. My office hours are always open (M/W 9:00–9:50). If you cannot make that, just shoot me an email (bradosborn@ku.edu) and we'll find a time.

Wouldn't it be cool if...? Several times throughout the semester, we'll have an opportunity to steer this ship in the direction that we—as a collective—want it to go. I'll cue these through structured anonymous activities (such as a "start, stop, continue" surveys). Please let me know, informally, if there is anything in the class you'd like to start doing, stop doing, or continue doing if you feel comfortable with that. I think it's cool to run a classroom like a democracy, rather than a dictatorship!

Compassionate and respectful dialogue: We will deal with some issues in this class that are very personal to some people. You are welcome to share your personal experiences if you'd like, but are by no means expected to. Please be compassionate in listening to others' personal experiences, and when contributing your own opinions on these issues. Here are some tips:

- a. **argue with the statement, not the person.** Jordan says: "I think that our cafeteria is doing a fine job." Jackson: "I think our cafeteria is doing an *okay* job, but they'd be meeting more people's needs if they offered more pizza." Notice how Jackson doesn't mention Jordan, only the idea that Jordan spoke. Jackson also uses "I statements," which are awesome.
- b. **Step up, step back.** Let's use this classroom as a practice space for creating more equitable dialogue. If you're a person who normally talks a lot, consider "stepping back" to let others in. If you're a person who normally does not speak up in class, this is a safe space for you to "step up" and try it out. You might like it!
- c. **People only speak for themselves.** Please don't make the mistake of assuming that any one individual speaks for an entire group that shares a certain characteristic. Don't ask somebody for a perspective you think they might have based on your own perception.
- d. **We will mess up!** Try as we might, we will all slip up in conversation and say something we wished we hadn't. It's going to be uncomfortable, and that's okay! The best thing to do in these moments is slow down, take a breath—and here's the hard part—*talk about what*

just happened. Remember to critique the ideas, not the person. Here's an example: if I say "well of course Enrique Iglesias is a good dancer," you'll see my face get red. Then one of you should probably say something like "I don't think it's fair to assume that all Latin Americans are excellent dancers." If one of you says something similar, I'll likely call on one of your peers to assess what has just happened.

Finally, remember also that the classroom is not a confidential space, and most of us who work at KU are mandatory reporters. If an issue does *not* mandate reporting, please honor that person's courage in sharing their personal experience by not repeating it outside of class. Here is a link to KU's own website about using inclusive language: <http://diversity.ku.edu/inclusive-language>

IV. POLICIES AND STATEMENTS

ATTENDANCE AND PARTICIPATION: I'd like you to consider the possibility that, when you miss class, or are not as prepared for class as your peers, you're not only robbing yourself of an educational opportunity, you're also impacting the opportunities of others. By not showing up to or preparing for class, you are implicitly telling your classmates that you are "exceptional," and, by treating class as "optional," you're lowering the implicit value of the course. All of these can have detrimental effects on your classmates.

WITHDRAWAL POLICY: Please do consult with your instructor before attempting a withdrawal. Students may withdraw from this course without penalty during the first drop period, which ends on **Monday, September 16, 2019**. When withdrawing during the second drop period (**September 17–November 20**), "a student seeking to withdraw from a course must first obtain a drop form signed by the instructor...the instructor must mark the course "W." **The last day to drop a class is November 20, 2019.**

ACCOMMODATION STATEMENT: The Academic Achievement and Access Center (AAAC) coordinates academic accommodations and services for all eligible KU students with disabilities. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible. They are located in 22 Strong Hall and can be reached at 785-864-4064 (V/TTY). Information about their services can be found at <http://www.access.ku.edu>. Please contact me privately in regard to your needs in this course.

STATEMENT ON ACADEMIC MISCONDUCT: Academic misconduct by a student shall include, but not be limited to, disruption of classes; threatening an instructor or fellow student in an academic setting; giving or receiving of unauthorized aid on examinations or in the preparation of notebooks, themes, reports or other assignments; knowingly misrepresenting the source of any academic work; unauthorized changing of grades; unauthorized use of University approvals or forging of signatures; falsification of research results; plagiarizing of another's work; violation of regulations or ethical codes for the treatment of human and animal subjects; or otherwise acting dishonestly in research or academics. A number of sanctions may be imposed on a student for academic misconduct, ranging from admonition to expulsion from the

University. Sanctions may include a reduction of grade for the specific assignment/exam or for the entire course. The University's policy regarding academic misconduct, including a complete list of potential sanctions, is located at <http://policy.ku.edu/governance/USRR#art2sect6>

TECHNOLOGY AND PRINTING COSTS: I have made every effort to offer this class in a way that minimizes any additional costs for all participants. Nevertheless, I realize that computers, tablets, adaptors, and color printing can be a substantial investment. I accept and appreciate any attempts by participants in this class to “smash the capitalism” and employ creative work-arounds that avoid the use of these resources, which are a drain on both our finances and on the environment.

INCLUSIVE CLASSROOM: I am committed to the creation and maintenance of “inclusive learning” spaces. This classroom is a place of learning where you will be treated with respect and dignity and where all individuals are provided equitable opportunity to participate, contribute, and succeed. In our classroom, all students are welcome regardless of race/ethnicity, gender identities, gender expressions, sexual orientation, socio-economic status, age, disabilities, religion, regional background, veteran status, citizenship status, nationality and other diverse identities that we each bring to class. But the success of an inclusive classroom relies on the participation, support, and understanding of you and your peers. I encourage you to speak up and share your views, but also understand that you are doing so in a learning environment in which we all are expected to engage respectfully and with regard to the dignity of all others.

V. CAMPUS RESOURCES

KU Counseling and Psychological Services (CAPS) – CAPS can help students with issues related to adjusting to college and other psychological, interpersonal, and family problems. Individual and group sessions are available. You can find more information at <https://caps.ku.edu/>. Phone is 785-864-2277 and hours are M, W, F 8-5 and T, H 8-6. CAPS is located in Watkins Memorial Health Center.

KU Office of Multicultural Affairs (OMA) – OMA provides direction and services for current and prospective students from underrepresented populations. In addition, through collaborative partnerships it offers diversity education programs that foster inclusive learning environments for all students. OMA's programs and services enhance the retention of successful matriculation of students, while supporting their academic and personal development. You can find more information at: <https://oma.ku.edu/about> Phone is 785-864-4350. OMA is located in the Sabatini Multicultural Resources Center next to the Union.

KU Academic Access and Achievement Center (AAAC) – AAAC offers many services and programs to assist students in their academic success and to enhance their collegiate experience at KU. Choose from learning strategy consultations, group workshops or general or course-specific academic assistance, by appointment or on a walk-in basis. Feel free to talk with AAAC and ask for information or direction about academic and personal issues. You can find more

information at: <https://achievement.ku.edu/>. Phone is 785-864-4064. The AAAC is located in Rm 22 Strong Hall.

KU Public Safety – Public safety is dedicated to providing a safe and secure environment for the thousands of students, faculty, staff and visitors that are on campus each day. Public Safety’s website contains practical information that can protect you from becoming a victim of a crime, help you recognize and report suspicious activity, and guide you in the event of an emergency.

KU Emily Taylor Center for Women & Gender Equity (ETC) – The ETC provides leadership and advocacy in promoting gender equity and challenge gender-related barriers that impede full access, inclusion, and success. The ETC provides services, assistance, advocacy and support to campus community members of all genders. We also provide consultation, information and resources to Edwards and KUMC campus members, parents of KU students and the community by request. Appointments are recommended, but not necessary. Services are private. In situations involving discrimination and violations of Title IX, ETC staff report information to campus authorities. Center programs and facilities are also accessible to individuals with disabilities. For those requesting accommodations, please contact KU Student Access Services at 785-864-4064 or achieve@ku.edu. The ETC is located in 4024 Wescoe Hall.

KU Writing Center - The Writing Center offers a variety of ways for students and members of the community to get feedback on their writing. It offers face-to-face consultations, online appointments, and an eTutoring appointments. Information regarding each type of appointment and a tool for scheduling can be found at <http://writing.ku.edu/>. The Writing Center has multiple locations on campus.

KU Student Involvement & Leadership Center (SILC) – SILC prepares students to become contributing members of society by providing meaningful co-curricular experiences. SILC is responsible for coordinating registered university organizations and providing leadership education experiences for students in addition to providing programs and services to specific target populations including fraternity/sorority members, non-traditional students, and students of all gender identities, gender expressions and sexual orientations. More information can be found at <https://silc.ku.edu/>. A notable program of SILC is the Safe Zone Training, which aims to reduce homophobia, transphobia, and heterosexism on our campus to make KU a safer and freer environment for all members of our community, regardless of sexual orientation, gender identity, or gender expression. By agreeing to become a Safe Zone ally, the participant agrees to undergo training and to serve as a resource for people seeking clarification on issues of sexuality and gender diversity. SILC is located in the Sabatini Multicultural Resources Center.

Sexual Assault CARE Coordinator - Watkins Health Services provides support to victims of sexual and domestic violence. Merrill Evans, LCSW, is our CARE (Campus Assistance, Resource, and Education) Coordinator whose primary role is to coordinate support for individuals (both victim and alleged perpetrators) impacted by sexual violence including incidents of sexual assault, sexual battery, partner violence, dating violence and stalking. The

CARE Coordinator is a confidential position and is not required to report incidents to University officials or organizations. If you or someone you know has been affected by any form of sexual violence, please do not hesitate to contact Merrill or stop by Watkins Health Center Room 2615 during normal business hours. If WHS is closed, the Sexual Trauma & Abuse Care Center is available 24 hours for victim assistance at 785-843-8985.

Sexual Assault Prevention and Education Center (SAPEC) - SAPEC promotes social change and the elimination of sexual violence through prevention education, inclusive programming, and campus-wide collaboration. SAPEC is located at 116 Carruth O'Leary; Phone 785-864-5879; email: sappec@ku.edu; <http://sappec.ku.edu/>.

Institute of Institutional Opportunity & Access (IOA) - The Office of Institutional Opportunity and Access (IOA) is responsible for administering the University of Kansas equal opportunity and non-discrimination policies and procedures, as well as, encouraging a campus climate of respect and understanding of all aspects of the human experience. To accomplish these duties, the IOA offers assistance and protective measures to students, faculty, and staff who report acts of harassment, discrimination, sexual misconduct, sexual violence, and retaliation; provides information about health, safety, advocacy, and support resources for members of the Lawrence and Edwards campuses; performs formal investigations to detect, discontinue, and prevent violations of the Non-Discrimination Policy and Sexual Harassment Policy; and ensures University compliance with state and federal civil rights laws. IOA is located at 153A Carruth-O'Leary; Phone 785-864-6414; email: ioa@ku.edu; <http://ioa.ku.edu/>.

Food Security, Housing Safety, and Legal Services – Any student who has difficulty affording groceries or who lacks a safe and stable place to live and believes this may affect their performance in the course is urged to contact Student Affairs for support (studentaffairs@ku.edu). If you have any questions or concerns do not hesitate to raise them in class or with me directly. Other resources you may find helpful include:

-Student Emergency Assistance Fund:

<https://studentaffairs.ku.edu/emergency-assistance-students>

-Free food at the Campus Cupboard: <http://www.cco.ku.edu/food/>

-Free Legal Services for Students: www.legalservices.ku.edu

VI. IDEAS FOR READING PREPARATIONS

These are just a few of the reading-preparation tools I regularly use in my own teaching. Feel free to get creative in assessing your own peer-led reading discussion—though I do recommend you do *something* to keep the readers honest.

KAHOOTS QUIZ: Using a live-action online tool such as KAHOOOTS, design a quiz to be given at the beginning of the discussion. For any questions missed, assess why the class didn't seem as confident in their answer as you suspected they should be.

COLD-CALLING: This is standard in law and business schools. The discussion-leader draws a name from a hat (or a similar random method) and asks a question to determine the student's preparation.

QCQ: For the assigned reading, have students write down 1) a quote they find interesting/intriguing/problematic; 2) a comment about said quote, explaining why it is interesting/intriguing/problematic; 3) a question they'd ask the author about this quote.

PROBLEM: generally, scholarship identifies a problem, then writes an article/book/chapter to solve that problem. In one paragraph or two, have students: 1) summarize a/the problem that this author had in mind before sitting down to write this piece; 2) how they attempted to solve it; 3) to what degree they were successful, in your opinion

3-2-1: For a given reading, have students write down: Three things they learned, two things they have questions about, one thing they'd like to learn more about.

...or get creative and design your own preparation activity!

MTHC 789: Analyzing Popular Music—Schedule Fall 2019 (v1.0)

Generally speaking, you should expect to prepare for two article-length readings most Tuesdays. On Thursdays, expect one analysis assignment and one reading. Expect more reading near the beginning of the semester as we soak up the material. The reading tapers off near the end of the semester as we focus on our individual research. When other assignments are due (such as listening quizzes), I attempt to cut back on these preparations.

Week, Date (special dates)	Topic	Readings (Peer facilitator)	Assignments (Peer facilitator)
1, 8/27	Introduction to Analyzing Popular Music	What is analyzing popular music? Syllabus, introductions	
8/29		Walser 2003 (Osborn demo)	TA1 ()
2, 9/3	Harmony I	Osborn 2017b () Spicer 2017 ()	
9/5		Nobile 2016 ()	TA2 ()
3, 9/10	Form I	Osborn 2017a: Ch 2 () de Clercq 2017 ()	
9/12			TA3 (); Listening Quiz #1
4, 9/17	Rhythm I	Osborn 2017a: Ch 3 () Witek 2017 ()	
9/19		Biamonte 2014 ()	TA4 ()
5, 9/24	Work on your compositions		
9/26			Comp, phase 1
6, 10/1	Timbre I	Lavengood 2017, Ch 1 () Heidemann 2016 ()	
10/3		Moore/Dockwray 2010 ()	TA5 ()
7, 10/8	Videos I	Ferrandino/Osborn 2019 () Sterbenz 2017 ()	
10/10		Balaji 2010 ()	TA6 (multiple)
8, 10/17 (FB=10/15)	Harmony II	Doll 2017, Ch 3 () Doll 2017, Ch 4 ()	
9, 10/22	Prep for Harmony Debate	Temperley/de Clercq 2013	
10/24			Harmony Debate

Week, Date (special dates)	Topic	Readings (Peer facilitator)	Assignments (Peer facilitator)
10, 10/29	Sociology I	Tongson 2006 Cusick 1999 Grimes (just read/listen)	
10/31			TA7 (multiple) List Quiz #2
11, 11/5	Rhythm II	Adams 2009 ()	TA8 ()
11/7 (SMT)	Work on phase 2 of compositions		
12, 11/12	Timbre II	Blake/Osborn 2017 () Peres 2018 ()	
11/14			Comp phase 2 (Present songs)
13, 11/19	Sociology II	Kajkawa 2018 () Attas 2019 ()	
11/21		Lafrance et al 2011 ()	List Quiz #3
14, 11/26 (TG 11/28)	Videos II (or conference presentations...)	Whiteley 1997 ()	
15, 12/3	Conference Presentations		
12/5	Conference Presentations		
16, 12/10	Conference Presentations		
12/12	Conference Presentations		

FB=Fall Break; SMT=Dr. Osborn presents at SMT; TG=Thanksgiving Break;

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- Additional resources: <https://hcommons.org/docs/popular-music-bibliography/>

List of Transcription/Analysis Assignments, Fall 2019
MTHC 789 (Analyzing Popular Music)
Dr. Brad Osborn

For each of the following, respond to the prompts with the appropriate level of transcription/and or prose. Be prepared to share any of this work in class— either by reading your writing aloud or by putting your transcription on the doc cam—and be ready to talk about why you made the choices you did.

With every transcription/analysis assignment, I encourage you to think about anything else you might find relevant that I have not suggested here including lyrics, history, culture/scene, media, race, gender, narrative, artwork, philosophy, and so much more. These may be related to your analytical findings, or may simply be separate ideas.

TA1 Arcade Fire, “Sprawl II (Mountains Beyond Mountains)” (2010)

One the first day of class you saw me give a “big picture” analysis of a Taylor Swift song. This is the only unguided/big picture analysis assignment I’m going to give you. What would it even mean to “analyze” this song? What elements are most interesting, and most unique? **Structure your response to these and any other questions in any way you’d like.** Be ready to share with the group.

TA2 Death Cab for Cutie, “I Will Follow You Into the Dark” (2005)

1. **Transcribe** the first verse/chorus pair using traditional melodic notation with either chord symbols or roman numerals (e.g., Am7, or ii7).
2. Create a **voice-leading graph** of this verse/chorus pair such as those found in Osborn 2017b.
3. What rock-specific substitutions/conventions appear in this song? In other words, what harmonic elements are present here that might not be found in, say, Mozart? **Write a paragraph.**

TA3 Frank Ocean “Self-Control” (2016)

1. Create a **form chart** such as that seen in Osborn 2017a: Chapter 2.
2. What are the chord progressions in these sections you’ve just outlined. Do they exhibit the same sort of sectional centricity as “Karma Police,” or do they share a single unifying tonic?
3. Only After addressing the above, determine the overall song form type. Is it verse/chorus, strophic, or something non-recapitulatory? Does it depart from expectations about these forms? **Write a paragraph to answer #2 and #3 together**

TA4 Mew, “A Envoy to the Open Fields” (2005)

*Axiom: in rock music, it is assumed that in a standard “backbeat” the snare drum is notated on beats 2 (if 2/4) or 2 and 4 (if 4/4). Every other rhythmic value can be derived from this.

1. The verses (0:40–1:22; 2:00–2:38) set up a repeated pattern. **Notate the drum set part** (just the kick and the snare drum) with bar lines and meter signatures that match your experience of this groove. Notate the tempi for the beat and for the subdivision(s).
2. In the bridge (2:39–3:13) the drummer, for the first time in the song, sticks to a completely regular and recurring backbeat. This creates a metric dissonance against the rest of the band. Notate the chord changes (bass note alone is fine) alongside the drum set’s backbeat to determine the exact (x vs y) nature of this metric dissonance.

TA5 Lizzo, “Cause I Love You” and “Soulmate” (2019)

Following the illustrations provided in Moore and Dockwray (2010), draw “soundboxes” that represent these two tracks. For each, include a list of all the instruments you hear. You may need to draw more than one soundbox if the mix changes over the course of the song. Finally, see if you can name which “type” of mix (e.g. off-centre, clustered) each best represents.

TA6: Narrative and Ethnicity in Music Videos (your choice of video)

*Find a music video that has some sort of visual narrative plot, and that you find interesting from the perspective of race and/or ethnicity.¹

1. First, which of the four narrative types (following Ferrandino/Osborn) is it? **Write a paragraph** describing the relationship between the narrative plot and the lyrical plot.
2. **Write another paragraph** about how race and/or ethnicity is portrayed in this video. Do your ideas relate more to the lyrical narrative, the visual narrative, or both?

¹ “Race”—which is a social construct, rather than a biological reality—is a term used for “people who share certain inherited physical characteristics, such as skin color, facial features, and stature.” Current sociological scholarship focuses largely on “ethnicity,” which addresses the “shared social, cultural, and historical experiences, stemming from common national or regional backgrounds, that make subgroups of a population different from one another.” See *Understanding and Changing the Social World*: <https://open.lib.umn.edu/sociology/front-matter/publisher-information/>

TA7 Performing Gender in Music and Music Videos (your choice of video)

1. Having read Cusick's adaptation of Judith Butler's concept of "performing" gender, **choose a music video** in which you think an artist is performing gender in some meaningful/interesting way.

2. Following Cusick's analytical style, **write a paragraph** outlining specific ways in which the artist is performing a certain gender. Make reference to specific track timing. Analyze vocal timbre, or any other musical elements that you feel are crucial to this performativity. Be clear which elements are aural/lyrical, which elements are visual, and how these separate domains relate to one another.

TA8 Nicki Minaj "Super Bass" (2014)

1. Transcribe the first four measures of Minaj's flow (0:08–0:16) using the box-notation method highlighted in Adams 2009.

1	ee	and	uh	2	ee	and	uh	3	ee	and	uh	4	ee	and	uh
														This	

2. Are there recurring rhythms she hits in each bar? Do any of her rhythms not fit onto a 16th-note grid? (e.g. are there triplets...). Is her flow quantized (e.g. right on the beat), a little behind the beat, or a little in front of the beat? Does this change over the course of these four bars?

Write a paragraph.

Repertoire List, Fall 2019
 MTHC 789 (Analyzing Popular Music)
 Dr. Brad Osborn

The songs provided here for you, at the beginning of the semester, are a way for you to familiarize yourself with these works *before* they come up in readings or transcription/analysis projects.

To incentivize your *continued* immersion within this music, three (3) listening quizzes will be administered throughout the semester. For each quiz, I'll play a 20–30 second clip (not from the beginning, and not containing the title lyric). While tracks are listed in the order in which they appear in the readings (for your convenience), **each listening quiz draws material from the entire list.**

- 1) By order of appearance in the readings: <<https://music.apple.com/us/playlist/789-rep-2019-read-order/pl.u-kv9IGVLFWKWeGe>>

Artist	Song(s)	Album	Year
Arcade Fire	“Sprawl II (mountains beyond mountains)”	<i>The suburbs</i>	2010
Death Cab for Cutie	“I will follow you into the dark”	<i>Plans</i>	2005
Frank Ocean	“Self Control”	<i>Blond</i>	2016
Taylor Swift	“Blank Space”	<i>1989</i>	2014
Pirates of the Mississippi	“Feed Jake”	<i>Pirates of the Mississippi</i>	1990
Metallica	“Enter Sandman”	<i>Metallica</i>	1991
Ice Cube	“When Will They Shoot?”	<i>The Predator</i>	1992
Kenny G	"The Joy of Life”	<i>Breathless</i>	1992
Radiohead	"Let Down”	<i>OK Computer</i>	1997
Radiohead	"Lotus Flower”	<i>The King of Limbs</i>	2011
Radiohead	“Where I End and You Begin”	<i>Hail to the Thief</i>	2003
Hall and Oates	“She’s Gone”	<i>Abandoned Luncheonette</i>	1973

Carly Rae Jepsen	“Call me Maybe”	<i>Kiss</i>	2012
Daft Punk (ft. Pharrell)	“Get Lucky”	<i>Random Access Memories</i>	2013
Michael Jackson	“Rock with You”	<i>Off the Wall</i>	1979
The Eagles	“Lyin Eyes”	<i>One of These Nights</i>	1975
Fleetwood Mac	“Go Your Own Way”	<i>Rumors</i>	1977
Radiohead	“Karma Police”	<i>OK Computer</i>	1997
Radiohead	"I Will”	<i>Hail to the Thief</i>	2003
U2	“One”	<i>Achtung Baby</i>	1991
Mariah Carey	"I Don’t Wanna Cry”	self titled	1990
Mew	“An envoy to the open fields”	<i>And the glass handed kites</i>	2006
Lizzo	“Cuz I love You”	<i>Cuz I Love You</i>	2019
Lizzo	“Soulmate”	<i>Cuz I Love You</i>	2019
Lin Manuel Miranda	“Alexander Hamilton”	<i>Hamilton</i> (original Broadway cast recording)	2015
Metric	“Blindness”	<i>Fantasies</i>	2009
Lady Gaga	“Yoü and I”	<i>Born This Way</i>	2011
The Decemberists	“Isn’t it a lovely night?”	<i>The hazards of love</i>	2009
Radiohead	“2+2=5”	<i>Hail to the Thief</i>	2003
Radiohead	“The National Anthem”	<i>Kid A</i>	2000
Maceo Parker	“Shake Everything You’ve Got” (live)	<i>Life on Planet Groove (live)</i>	1992
Helix	“Drum Track”	<i>Night Slugs Allstars, Vol. 2 (released 2013)</i>	2012
Rush	“Limelight”	<i>Moving Pictures</i>	1981
Aretha Franklin	“Respect”	<i>I Never Loved a Man the Way I Love You</i>	1967

Aretha Franklin	“(You Make Me Feel Like) A Natural Woman.”	<i>Lady Soul</i>	1968
Donovan	“Mellow Yellow”	<i>Donovan’s Greatest Hits</i>	1969
Led Zeppelin	“Whole Lotta Love”	<i>Led Zeppelin II</i>	1969
Tyler, The Creator	“Yonkers” (video)	<i>Goblin</i>	2011
Jadakiss	"Knock Yourself Out" (video)	<i>Kiss tha Game Goodbye</i>	2001
Mystikal	“Shake it Fast”/“Shake Ya Ass” (video)	<i>Let’s Get Ready</i>	2000
Björk	“Hyperballad”	<i>Post</i>	2002
Alanis Morissette	“You Oughta “Know”	<i>Jagged Little Pill</i>	1995
Soundgarden	“Black Hole Sun”	<i>Superunknown</i>	1994
Dashboard Confessional	“Living in your letters”	<i>The Swiss army romance</i>	2000
Indigo Girls	“Ghost”	<i>Rites of passage</i>	1992
Pearl Jam	“Go”	<i>LP</i>	1993
Grimes	“Kill V Maim”	<i>Art angels</i>	2015
Nicki Minaj	“Super Bass”	<i>Pink Friday</i>	2014
Blackalicious	“Blazing Arrow”	<i>Blazing Arrow</i>	2002
Madvillian	“All Caps”	<i>Madvilliany</i>	2004
NWA	“100 Miles and Runnin”	<i>100 Miles and Runnin’</i>	1990
Nicki Minaj	“The night is still young”	<i>The Pinkprint</i>	2014
Demi Lovato	“Sorry Not Sorry”	<i>Tell me you Love Me</i>	2017
Bebe Rexa	“I’m a Mess”	<i>Expectations</i>	2018
Kendrick Lamar	“Alright”	<i>To Pimp a Butterfly</i>	2015
Kendrick Lamar	“King Kunta”	<i>To Pimp a Butterfly</i>	2015

Kendrick Lamar	“Momma”	<i>To Pimp a Butterfly</i>	2015
Madonna	“Justify My Love” (video)	<i>The Immaculate Collection</i>	1990

2) Same list, this time ordered by chronology: <<https://music.apple.com/us/playlist/789-rep-2019-chrono/pl.u-xlyN6WWtpapGmG>>

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Radiohead	"I Will"	<i>Hail to the Thief</i>	2003
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