

Cover Letter for “Critical Methodologies for Music Theory”
Anna Yu Wang

I offer this syllabus as an introductory course in globally conscious music theory. The course teaches basic literacies in Western art music while also aspiring towards more diverse learning goals. It considers multiple musical traditions, and just as importantly, it emphasizes the use of culturally resonant analytical frameworks. Students encounter a series of exciting case studies snapshotting how musical parameters are organized and aestheticized across familiar and unfamiliar cultural settings. They learn how music theories index wider cultural values and discourses. In the process, this syllabus defamiliarizes concepts that some entering students may have encountered through previous ABRSM, RCM, or AP music theory training, inviting introspection into how Western musical intuitions are also culturally contingent.

I taught previous versions of this syllabus as an introductory music theory course at the Longy School of Music and as an Introduction to World Music course at MIT. The version here takes the form of an introductory class that assumes five subsequent semesters worth of globally oriented music theory coursework. For this reason, some topics traditionally expected in an introductory music theory class have been moved to later semesters, allowing room for multiple music theories to be introduced from the start. For instructors teaching within institutions where it is not possible to substantially change the introductory class, this syllabus could, with a few tweaks, also be offered as an upper-level or elective music theory class. I make note of some example modifications directly on the attached syllabus.

The course is organized into four segments. The term begins by considering what kinds of knowledge can be gained by studying musical structure. Whereas entering students tend to turn to composer biographies and music history when asked to discuss matters of culture, this course shows how musical structure is also deeply reflective of issues of identity, listener positionality, and cultural discourse. The second segment of the course explores how theories constrain and inspire musical creativity. Taking Western staff notation as a case study, students gain proficiency in the notation while simultaneously examining the system’s limits and affordances for representing musical sound. The third segment of the course focuses on how musical communities across several global contexts have approached tonal, metric, textural, and formal organization. Western versions of these concepts are presented alongside systems from traditions including Arabic, Latin American, West African, and Southeast Asian musics. The assigned articles and online resources have been curated to help students grasp both the technicalities of musical organization and also the aesthetic networks that underlie and give meaning to those sound structures.

In the final segment of the class, students choose an unfamiliar musical tradition on which to create a podcast exploring a specific musical process or structure. To produce the podcast, students engage in music analysis, library research, reflective writing, and an ethnographic interview with a musical listener or practitioner. In relation to this last task, students have the chance to spotlight their own diverse musical backgrounds by opting to serve as interviewees for their peers. Past projects have shown impressive musical depth and reflexivity as students strive to synthesize the two pillars of the course—music structural and cultural analysis. The full prompt for the final project is appended to this syllabus submission.

In sum, this syllabus introduces students to how music theory can aid, constrain, and inspire musical creation across cultural contexts. Moreover, in line with Antares Boyle’s recent paper at *Pedagogy into Practice*, the syllabus subverts institutionalized expectations that music theory be subservient to performance and composition. Music theory is presented in this class as a humanistic pursuit in its own right, with the purpose of expanding minds and fostering intercultural awareness and dialogue.

COURSE SYLLABUS

Critical Methodologies for Music Theory

Instructor: Anna Yu Wang

Modality: In Person

Course Meeting Time: Tues/Thurs 10:30-11:55 am

Office Hours: After class 12:00-1:00 pm, or by appointment

DESCRIPTION

This global-facing introductory course in music theory invites you to begin encountering a plurality of musical grammars and sensibilities. We will study how musicians have approached issues of notation, musical time, pitch, tonality, form, and texture across several cultural contexts. On the one hand, you will build vocabulary to help you articulate familiar yet ineffable musical experiences. On the other hand, you will learn about frameworks that enable respectful inquiry into what musicians listen for and find meaningful in traditions that are totally unfamiliar to you. In the process, we will consider how music theories express culturally situated modes of knowing and being within the world.

In this class, we honor that every individual brings a unique history of musical listening and creativity as a result of experiences within our families, communities, or other contexts. Many of you may be steeped in musical styles that have not conventionally been at the center of your formal music education. Your listener positionality is an asset to this class. The final project presents the opportunity to be interviewed by a peer and to collaboratively analyze a musical tradition that is central to your soundscape.

LEARNING OBJECTIVES

Here is what you can expect to gain if you invest in this class:

- You will become sensitive to the relationship between musical structure, music theory, and culturally constructed value systems, and understand more deeply how music theory impacts your work as a socially situated scholar, performer, and/or composer.
- You will gain fluency in translating your embodied experience of musical structures into precise verbal language.
- You will have expanded your understanding and perhaps changed your opinion of the universality of musical perception and the ethics of interpretive freedom in music.
- You will refine your ability to research tough, even contentious cross-cultural issues as they pertain to music and broader social phenomena through the art of question-asking, source locating, and interviewing.
- You will grow in awareness to the culturally shaped habits of your own thinking about music, and more broadly, of the imposition of a “white racial frame” upon musicking in Western art music and beyond.
- And you will come away with a podcast—your final project—in which you have imaginatively consolidated and applied what you have learned in this class towards grappling with musical and social structures of an unfamiliar tradition of your choice.

COURSE TEXTS

All assigned course texts and audio-visual materials will be accessible through the course website.

ATTENDANCE

Absences are excused only for medical reasons, professional engagements, or family emergencies. Please communicate the reason for your absence in writing (by email) within 24 hours of the missed class. Each unexcused absence will result in a 1% deduction to your final total grade. Please check in with me or a classmate to review what was covered in the event of an absence.

Late Assignment Policy: No late assignments are accepted, though your lowest grade from any assignment, excluding the midterm and final assignments, will be dropped at the end of the semester. Reasonable requests for extensions in the case of health or family emergencies will be granted if brought to my attention in a timely matter.

RESPECT for DIVERSITY

This is an institution where students from all diverse backgrounds and perspectives are welcomed and respected, and where the diversity students bring is viewed as a strength and benefit. You are heartily invited to bring your unique perspective to discussions and coursework. In this course, I intend to present repertoire, materials and activities in a manner that is inclusive and respectful of the diverse individuals in this classroom.

SPECIAL LEARNING NEEDS

If you have special learning needs, please come see me or email me at your earliest convenience. My goal is to provide all students with a safe and equitable space in which to learn.

ACADEMIC INTEGRITY and PLAGIARISM

It is assumed that all work you do for this course – unless appropriately attributed – is made up of your own ideas and original writing. Any violation of this may result in consultation with the Dean and disciplinary action.

ASSIGNMENTS and GRADING

40% Attendance, In-Class Engagement, and Weekly Assignments

In-class engagement is a vital part of learning. It is a space to experiment, ask questions, and explore unknowns. I will do my best to create an atmosphere in which you feel comfortable expressing new concepts among your classmates. And I invite you to let yourself take the risk of doing so.

Due to the indispensable benefit of in-class participation towards learning the concepts covered in this course, each unexcused absence will result in a 1% deduction to your final total grade (as detailed above under “Attendance”).

Preparation for classes (e.g. assigned readings, listening activities) will count towards this engagement grade. I will do my utmost to return comments to assignments within one week.

20% Embodied Analysis (Midterm)

Select a musical moment that stands out to you as particularly expressive, moving, catchy, musical etc. and prepare a talk in which you perform a deep analysis of that moment. The goal is to, in ten minutes, to contextualize the moment's function in the broader piece and to guide your audience to embody *how that moment impacts your listening experience* using precise descriptive (i.e. music analytical) vocabulary. The Embodied Analysis assignment must be submitted with a 200-350 word written summary and accompanying graphic materials. The Embodied Analysis will be graded for clarity, concision, and ability to immerse the class in the thrust of your argument.

40% Final Project: Podcast

For the final project, you will produce an analytical podcast on an unfamiliar musical tradition of your choice. Conducting an interview will be one component of this project. More details about the final project will be provided in a handout later in the semester [handout is appended on page 9]. Here are the relevant due dates for the final project.

11/12 Project Proposal due

11/23 Interview Transcript due

11/29 [First group of students] Podcast and script due (5-6 pages: 1,250-1,500 words)

11/30 [First group of students] In-class presentation of podcast and live Q&A

COURSE OUTLINE

Tuesday 9/7 Assumptions About and Within American and Canadian Music Theory

Fruit of this class: What assumptions do you have about what music theory is? What are common stereotypes of music theory? What cultural assumptions define college-level music theory in Canada and the US, and what marks do those assumptions leave on how we value music? How will this course uphold or challenge those assumptions?

For next class: Complete Entrance Survey. Read about aspects of musical structure in Kay Shelemay's *Soundscapes* Ch. 1 and complete "Coming to Terms" assignment on sound quality, pitch, duration, and intensity for the assigned tracks (including track 3 from *Si, soy llanero: Joropo Music from the Orinoco Plains of Colombia*).¹

Optional reading: Ludim Rebeca Pedroza's article "The *Joropo* in Venezuela's Musical Modernity: Cultural Capital in Jose Clemente Laya's *Sonata Venezolana*."

¹ Chapter 1 includes the following statement "The scale is a concept taken from Western classical music that has been adopted and adapted by many other music traditions in the course of the last century or two." This sentence omits considerations that will be addressed in lecture.

Thursday 9/9 What are Musical Structures? What is Music Analysis?

Fruit of this class: Introduce different dimensions of musical sound (e.g. quality, pitch, duration, intensity) contrasting these ideas with extra-sonic musical elements (e.g. biography of the composer, instrument, historical time period). Discuss what kinds of knowledge are uniquely associated with the analysis of musical structure. Address the malleability and context-dependent nature of music analytical descriptive language through case study on the sound of “consonance” in Lithuanian sutartinės. Gather student responses to track 3 from *Si, soy llanero: Joropo Music from the Orinoco Plains of Colombia*, reflecting on the aims of music analysis (who is its audience? Emic/etic analyses).

For next class: Read excerpt from Leonard Meyer’s chapter on primary and secondary parameters from *Emotion and Meaning in Music*.

Optional reading: Asaf Peres’ [“Sonic Functions: The Producer’s Alternative to Harmonic Functions in Modern Music.”](#)

Tuesday 9/14 What is Musical Syntax? What does culture have to do with it?

Fruit of this class: Define musical syntax. Discuss Meyer’s distinction between primary and secondary parameters—i.e. the dimensions of sound that can and cannot be manipulated to construct a syntax. Discuss the cultural constraints of how we categorize musical parameters as primary or secondary. Case study on timbre, comparing non-syntactical use of timbre in Western Classical music to syntactical use of timbre in contemporary American popular music. Introduction to Asaf Peres’ sonic functions.

For next class: Using Asaf Peres’ framework of sonic functions, submit micro-analyses on the two assigned audio files—one from the Western Classical repertoire and one from contemporary American pop. Read [“Scales and scale degrees”](#) from Open Music Theory.

Optional reading: Excerpt of Judith Becker’s chapter on *habitus of listening* from her book *Deep Listeners*. Excerpt of Dylan Robinson’s *Hungry Listening*.

Thurs 9/16 Listener Positionality and Multiple Meanings in a Tone

Fruit of this class: Introduce listener positionality and *habitus of listening* (Judith Becker). Discuss case study on huangmei opera, showing how a listener’s cultural context influences the perceived tonal function *sol*. Learn how to sing in solfege and scale degrees, and how to read simplified notation.

For next class: Select one of the assigned tracks to transcribe using scale degrees and moveable-*do* solfege.

Tuesday 9/21 Analyzing Listener Positionality through Mozart

Fruit of this class: Taking an excerpt of Mozart’s Piano Concerto No. 17, use Pollev to gather the impressions that students felt from their listening experience, approaching one dimension of sound (quality, pitch, duration, intensity) at a time. Discuss relevant music theoretical labels and terms to express those impressions. Analyze the value implications indexed by these listening impressions—what do they tell us about our own listener positionalities?

For next class: Read "[Basic Notation](#)," "[Rhythmic values](#)," and "[Beams and borrowed notation](#)" in Open Music Theory for a primer on notating rhythm in staff notation. Read and write reflection on excerpt from Eshantha Peiris' "Changing Conceptualizations of Rhythm in Sri Lankan Up-Country Percussion Music."

Supplementary reading: Clayton, Martin. "[Theory and Practice of Long-form Non-isochronous Meters: The Case of the North Indian Rupak Tal](#)." *Music Theory Online* 26, no. 1 (2020): n.p.

Thurs 9/23 Affordances and Constraints of Staff Notation: Rhythm and Meter

Fruit of this class: Introduction to rhythmic symbols and time signatures in Western staff notation. Defamiliarize notions of temporality afforded by Western staff notation (e.g. symmetry and prioritization of 2s and 3s). Discuss how notation is shaped by the needs of a musical community, and how notation in turn guides the ongoing musical and theoretical expectations of that community. Refer to Peiris' reading to discuss how certain voices and musical practices are excluded from the rhythmic assumptions of Western staff notation.

For next class: Transcribe the rhythm of the two assigned tracks using staff notation.

[For Weeks 9/28 and 10/5, advanced undergraduate or elective courses which already assume fluency in staff notation can substitute the transcription exercises with a different notation. Some possible choices include gongche notation, sargam and solkattu, or aitate mnemonics.]

Tuesday 9/28 Transcribing and Performing Musical Time in Staff Notation

Fruit of this class: Practice performing and writing rhythms. For advanced students, learn to notate and perform clave rhythms and polyrhythms following Chris Stover's "Learning to Hear Multi-Metrically."

For next class: Transcribe the rhythm and meter of the assigned track. Read "[Intervals and dyads](#)" on Open Music Theory.

Optional readings: [Article on Music Software and Arabic Intervals](#); Wayne Vitale and William Sethares' "Balinese Gamelan Tuning: The Toth Archives" in *Analytical Approaches to World Music*.

Thursday 9/30 Tonal Affordances and Constraints of Staff Notation

Fruit of this class: Introduction to pitch symbols in Western staff notation. Defamiliarize the interval categories afforded by staff notation in connection with the assigned article. Discussion of standard interval sizes across cultures.

For next class: Transcribe pitch and rhythm of the two assigned tracks (one of which is a Balinese gamelan piece) using staff notation. Note any challenges to transcription—why do those challenges crop up?

Tuesday 10/5 Transcribing and Performing Pitch in Staff Notation

Fruit of this class: Practice performing and writing melodies. Practice notating popular melodies featuring tresillo and other groove rhythms.

For next class: Transcribe pitch and rhythms of the assigned track. Complete reading on musical acoustics.

Thursday 10/7 The Inextricability of Timbre and Pitch

Fruit of this class: Discuss pitch and timbre as interrelated acoustic phenomena. Learn about overtones and harmonicity vs inharmonicity. Show how music perceptual phenomena are beholden to cultural forces of meaning-making through case study on paired tunings in Balinese gamelan and auditory roughness. Consider also the structural importance of timbre in shakuhachi music and staff notation's inability to represent timbral information. Time permitting, discuss the context-dependent nature of the structural/auxiliary tone divide.

For next class: Invent or research a method of transcribing timbre. Transcribe the shakuhachi example studied in class using that method. Read about jins (plural: ajnas) on [this page](#) from Maqam World. Record yourself singing four different ajnas of your choice.

Optional video: Watch "[Understanding Turkish Classical Makam](#)" by Adem Merter Birson for information on the related yet distinct system of tonal organization in Turkey.

Optional reading: Revisit "[Scales and scale degrees](#)" from Open Music Theory.

Tuesday 10/12 Fall Break

Thursday 10/14 Mode/Tonality in the Abstract and Particular

Fruit of this class: Discuss mode/tonality: the characteristic tonal behavior of music including its pitch collection *and* the idiomatic treatment of those pitches. Provide examples of modes across cultures: Western major and minor modes and their tendency tones, Indian ragas and gamakas, Arabic maqamat. Discuss the makeup of Arabic maqamat in greater detail, in terms of ajnas, ghammaz (modulatory tone), sayr (path) and tonal networks.

For next class: Identify by ear the path of ajnas traversed in the assigned piece. Use [this page](#) for audio examples of isolated ajnas. Use [this page](#) explaining different maqam families to help you identify which one the piece likely belongs to.

Optional reading: Aaron Carter-Enyi's "[Tunes and Tones](#)." Read "[Triads and seventh chords](#)" and "[Harmonic functions](#)" from Open Music Theory.

Tuesday 10/19 Western Modes and Tonality

Fruit of this class: Discuss composition of the major and minor tonality in greater detail, including associated triads, roman numeral labeling, and methods of highlighting the tonal center through semitone resolution. Introduce activity from Carter-Enyi's "Tunes and Tones" to explore how voice leadings in Western choral-style music must shift to accommodate Ìgbò and Yorùbá Lyrics.

For next class: Using an instrument as an aid, create a timeline that identifies the order and time stamps in which the triads I, ii, V, and vi occur in the assigned track. The track is in F major.

Optional reading: Tenzer, Michael S. "[Theory and Analysis of Melody in Balinese Gamelan](#)." Music Theory Online 6 (2000): n.p.

Thursday 10/21 Analyzing Togetherness in Music

Fruit of this class: Introduction to different kinds of texture. Problematize the heterophony/polyphony divide, showing their potential analogousness on a sonic level. What implications and ideals for social dynamics between musicians are captured by various approaches to texture?

For next class: Analyze the assigned tracks for texture. Work on Embodied Analysis (midterm).

Tuesday 10/26 Reflections on Form

Fruit of this class: Introduction to different types of form, and how determinations of form are subject to interpretation depending on which parameters (e.g. symmetry, text, preconceived formal framework) are most salient to the listener. Discussion of how sociality can be captured in the way different pieces are put together. Two case studies: the “alphabet song” (Mozart’s “Ah vous dirai-je, Maman”) and “Mai Sheng Zhi.”

For next class: Analyze the assigned tracks for form. Work on Embodied Analysis (midterm).

Optional reading: Philip Ewell’s [“Music Theory and the White Racial Frame.”](#)

Thursday 10/28 Music Theory as Power

Fruit of this class: Discuss how various music theories and analytical systems are instruments of power that have been wielded to include/exclude certain aesthetic and philosophical priorities, and thus to shape local and international narratives of sonic sophistication. What historical and cultural assumptions are embedded in Western theory textbooks and analytical terms? In groups, examine passages from textbooks for use of terminology that reify certain value systems and while erasing others. Reimagine the passages so that they read more transparently as culturally situated documents.

For next class: Work on Embodied Analysis (midterm).

Tuesday 11/2 Embodied Analyses I

In-class midterm presentations.

Thursday 11/4 Embodied Analyses II

In-class midterm presentations.

For next class: Read Horace Miner’s [“Body Ritual Among the Nacirema.”](#)

Optional reading: Dwight Conquergood’s [“Performing as a Moral Act.”](#)

Tuesday 11/8 Dialogical Questions to Analyze Unfamiliar Musical Sounds

Fruit of this class: How do we listen to and study unfamiliar musics ethically? What is hindering us from doing so? Discuss the relevance of anthropological issues present in Miner’s article to doing music theory across cultures. Introduce Dwight Conquergood’s framework of cultural relativism, universalism, and dialogical performance. Learn what constitutes a dialogical question and how to create one. Introduction to the final project.

For next class: Select from among the assigned tracks the one that most resists your listening habits. Analyze, from your context of listening, the salient sonic features. Devise two dialogical questions to help you get into the track's emic significations.

Thursday 11/11 Research Methods—Library Workshop

Fruit of this class: Discuss research and citation methods. Introduction to library catalogue, Jstor, free periodicals, Google scholar, Google books, and Google translate webpages. Learn how to create a bibliography and avoid plagiarism.

For next class: Complete final project proposal.

Tuesday 11/16 Conducting a Music Analytical Interview

Fruit of this class: Discuss ethics, planning, and interviewing techniques in preparation for your research interview. Simulate an interview exchange in-class.

For next class: Work on final project interview transcript. Read excerpt from Suzannah Clark's *Analyzing Schubert*.

Thursday 11/18 Analyzing Musical Intertextuality

Fruit of this class: Discuss diverse ways in which music has been brought into relationship with other artforms using three case studies: 1) Southeastern European dance (dance + music of asymmetrical meter), 2) German art song (poetry + music), 3) Kua-a opera (narration + music).

For next class: Prepare for class debate. Submit final project interview transcript.

Tuesday 11/23 Class Debate: Turning Outwards vs Inwards

Fruit of this class: Debate liberties and responsibilities of musical interpretation and creation in a globalized, (post)colonial world.

For next class: Complete podcasts.

Thursday 11/25 Holiday Recess

Tuesday 11/30 Presentation of Podcasts + Q&A

Thursday 12/2 Presentation of Podcasts + Q&A

Tuesday 12/7 Presentation of Podcasts + Q&A

Thursday 12/9 Last Class

Appendix: Final Project (Proposal, Interview Transcript, and Podcast)

Goal: Using music analysis, interview, and research of scholarly and web sources, produce a podcast on the musical and extra-musical affordances of a musical structure as perceived by a culture-bearing musician/listener.

Project Proposal due 11/12

Your project proposal should follow this rough guideline (more details are below):

Paragraph 1: Introduction with a clear thesis: what the project is about, its musical scope, and main questions about X (see below for explanation).

Paragraph 2: Brief discussion of the 4 recordings to rationalize your choice of phenomenon X.

Paragraph 3: Discuss how you will approach the project. What sources/people will you consult?

From here, you can simply lead into the annotated bibliography. No concluding paragraph is needed.

Note: Consider your audience! You can assume the reader of your proposal has knowledge of the analytical concepts we discussed in class, but do not presume that they will have any familiarity with the ideas specific to the musical tradition you are researching.

The proposal should be 450-600 words and must include the following content:

1. Define the musical tradition your podcast will focus on.

Guidelines: Select a musical tradition that is unfamiliar to you. Strive to be as specific as possible about both the geographical and stylistic scope of the tradition so as not to fall into the trap of tokenization. Identify the tradition by a genre name that, to the best of your knowledge and preliminary research, reflects an emically meaningful category of music. E.g. Instead of “traditional African music” or “Sub-Saharan African music,” aim for something more specific, like “Senegalese Sabar drumming.”

Important: You will need to choose a topic that has had enough written about it as well as enough recordings made of it to fulfill the other assignment requirements. *By the time of your proposal submission, you need to have already done enough preliminary research to know that there are sufficient sources available, including audio and/or video.*

2. Identify at least 4 musical recordings representative of the musical tradition.

**3. Identify and describe in precise music analytical the musical structure or process “X.”
You must attach at least two sound files with time stamps to clearly identify X.**

Guidelines: Listen carefully through 4 recordings you chose in part 2. Take note of 1 music structural phenomenon that strikes you as unfamiliar in a surprising, disorienting, or perplexing way, and that occurs in at least 2 of the pieces you sample. We will call this “X.”

4. Identify the person you will be interviewing and the proposed date and modality (e.g. in person, telephone, Zoom) of your interview. The interview should happen after the 11/16 class on interviewing methods.

Guidelines: This person should have a listener positionality which allows them to access an emic understanding of X. Describe your interlocutor’s relationship to the music tradition you are studying. Aim to schedule around 1 hour for your interview in order to have enough time to gather insights. If you absolutely cannot find any leads for people to interview by the proposal deadline, this may indicate that you may need to switch musical traditions. Please see me as soon as you encounter difficulties.

5. [Mandatory but not included in the word count] Append an annotated bibliography in [Chicago style](#) delineating various audio, visual, and textual sources that you will use and explaining why they are relevant to your project. Example of an annotated bibliography entry can be found [here](#).

Guidelines: The annotated bibliography should include A) Proper citation of the 4 recordings you consult and B) Proper citation of *at least* 3 other informational sources. Beware that resources may use etic terms and modes of analysis—concepts that are likely to be foreign to your interlocutor. Try your best to locate sources that adopt an emic framework. Take a look at the author of your source: if they are a musician or someone who has undertaken fieldwork on the tradition, the information is more likely to be emically grounded.

Here is an explanation of an annotated bibliography [from MIT professor Genevieve Dempsey]:

- i. In your own words, write a succinct, objective *summary* or description of each source, including, but not limited to, a source’s materiality (book, score, CD, DVD (film/documentary), YouTube video), content, argument, scope, research methods, etc
- ii. Include *evaluative observations*, meaning that you’ll assess its bread-and-butter nature. Is this source authoritative, up-to-date, etc? Jot down several of the source’s compelling elements as well as its potential drawbacks.
- iii. Provide some indication of the *value* of each source for your purposes. In other words, how will you use the source to help illuminate your larger research project? In what ways does a particular source bolster the exploration of your topic/argument and/or serve as fodder for a counterargument? Assess too the overall balance of your sources. For example (if applicable), do you strike a balance between primary and secondary sources or between written and audiovisual materials? If you’re debating the use value of a source for your objectives, explain specific reasons for why you’re still undecided.

Interview Transcript due 11/23

The interview must take place *after* 11/16 (the interview workshop). To give you enough time and materials, the interview will be ideally 1 hour long and should be recorded for research purposes (if you have trouble gaining permission to record, please speak to me). Transcribe 20-30 minutes of the interview audio into text to be submitted, focusing on excerpts that are most pertinent or helpful for your podcast. The transcript *must* include discussion of “X”. Be sure to include a transcription of the question that prompted your interviewee’s answer.

Podcast – staggered due dates

Create an analytical podcast that constructs a coherent narrative for your audience that takes us from A) how you listened to X originally, B) what you learned from your interview and your library research and how it *changed* the way you listened to X, and C) what you learned about the *habitus of listening* that guides emic listening experiences of X.

Your podcast must make effective use of sound clips from the 4 recordings you consult in order to illustrate your arguments.

You will play your podcast for the class during the final weeks of presentations, to be followed by a live Q&A. The podcast audio file and script must be submitted the day prior to your presentation. The script

must be 1,200-1,400 words. The finished podcast, accounting for all musical excerpts, must not be longer than 12 minutes.

Here is a rough guide for structuring your podcast:

Part I: [2-3 minutes] Introduction

Guidelines: Briefly situate of the musical tradition in its historical and cultural context. Describe how sound is organized in this musical tradition based on your sampling of 4 recordings using descriptive and precise music theoretical terminology learned in this class. Address at least 3 aspects from the following: timbre, tonality/modality, rhythm, meter, texture, and melodic characteristics. Integrate sound examples to support your observations.

Part II: [5-7 minutes] Identify X and narrate a transformation between etic and emic hearings of X.

Guidelines: Discuss why X initially came across as surprising, disorienting, or perplexing to your ear. How did X originally influence your listening experience? How does X appear across your 4 musical selections? Does it reappear in an identical fashion, or is it found in modified forms? What questions did you have about X?

Draw on quotes from your interview and research on other textual or audio-visual sources to build an argument for how X is perceived by musical insiders. Walk us through the steps of how you engaged in collaborative music analysis. How did this process change your hearing of X?

Part III [2-4 minutes]: Exploration of the music's *habitus of listening*.

Guidelines: Drawing again on quotes and insights from your dialogues with musical insiders and scholars, guide your audience to discover the intersection between X and the broader value frameworks active in the ethos of the listening community. How does knowledge of that context of listening expand, change, or deepen your listening relationship to X and to the musical tradition?