

Popular music saturates our students' lives, and this class seeks to take their everyday experiences seriously by contextualizing them in twenty-first century culture and social issues. Amidst the constant hum of Spotify algorithms and TikTok excerpts, the course "Popular Music: Critical Views" (PMCV) puts the following questions at stake: What does popular music mean in our society, both in mass audiences (like Taylor Swift concerts) and small subcultures (like extreme metal)? How can music analysis illuminate a deeper set of issues in popular music? What is popular music's place in a music curriculum, and in our society, and why?

In essence, PMCV interfaces public discourses on music—drawn primarily from NPR—with music-analytic writings by music theorists. This course thrives in the intersection of public intellectualism and academe, where its primary aim is to elicit a dialogue between public and music-academic studies of what is possible in music. I believe, as do Robin Attas, Sasha Geffen, Megan L. Lavengood, Andrew McGraw, and Victor Szabo, that music can be a powerful force for de-colonization, anti-racism, and social justice. I believe that the most interesting work in this regard lies at the junction between academe and public intellectualism, and that the course offered here has the power to initiate significant and life-changing conversations.

PMCV focuses on bringing students into critical awareness of subcultures within popular music to deconstruct the idea that popular music is for everyone and that it is merely a commercial product. Instead, song-writers, performers, producers, and consumers are all experts in their specific scenes—a perspective that validates the idea that we all come to music from our own subjective positions. The result is that each discussion captures the richness of critical thought in the twenty-first century—even with all the social inequities that shape every aspect of our lives—stands at the interface of contrasting, unfamiliar viewpoints. My class invites students into these spaces repeatedly for acts of critical thinking and analytical work. From these unfamiliar intersections, we delve into many different types of music to understand more about who makes them, and how they work. Treating interviews as primary source material gives us access to what their creators know and (in some cases) their intentions, while also decentering us as analysts and giving us the opportunity to recognize and acknowledge any biases that we might bring to the act of analysis.

A shift in orientation from the topics and repertoire traditionally studied in the music theory classroom allows this course several key assets. First, because this class does not hinge on the fundamentals of western music theory (scales, rhythms, etc.), it can be offered to virtually any group of students—regardless of their music background, level of training, or specialization. For example, I first designed this course with students' maximal accessibility in mind—in its original inception, PMCV was the first course of a music theory sequence for a liberal arts college, so that students do not need any musical training to take this class. By adding analytical readings to most weeks' preparation assignments, I was able to easily adjust the course to meet graduate students' needs. By increasing the reading load, PMCV can be offered as a graduate seminar. In the other direction, the class could also be offered in a music appreciation format to a general student body. Essentially, while the basic format, interview materials, and analyses remain consistent, the extent to which analytical/theoretical readings are present (or absent) defines the level of the class. When fewer readings are present, more time can be spent on listening and analysis or analysis presentations, depending on the instructor's prerogative.

A second asset is that, because PMCV can be offered to numerous groups of students, it can fairly easily fit into existing curricula in a variety of ways, and those in charge of curricula could choose to program the class where it would be most helpful for their students. As an early core class (as in my original design intentions), it has the potential to complement the study of fundamentals for students who need to learn or review the rudiments of western music theory. For example, PMCV could be offered to all incoming music-studying students, while only those who need fundamentals review would take a concurrent course. In this scenario, all students will be on the same page in terms of knowledge by the end of the first semester of study. When offered early in a student's career, PMCV would be a valuable addition to a curriculum because it allows students to do hands-on analysis and interrogate what it means to do music theory.

The decolonization of repertoire serves a separate, but equally important, pedagogical goal: this class reconsiders what it means to “do music theory” and broadens its definition for young music students. This reconsidering has implications for students’ attitudes towards music theory (broadly construed) and towards analysis. As mentioned above, PMCV has the potential to show students who might otherwise struggle with traditional music theory concepts that they can be successful at this type of work and thus serve as an important esteem-booster with respect to the rest of the theory curriculum when placed early in a student’s education. Relying on music with which a student is already familiar is an integral characteristic for this approach. Taking PMCV early in their studies might be an especially important class for students of commercial music and music production, who generally have less of a background in western music theory. Foregrounding popular music at the beginning of their academic studies will help frame any study of western music theory that follows. As programs that focus on commercial and popular music and music production become increasingly important to academic music programs, offering a class such as PMCV will not only help these students feel more included in academic curricula but will also assist with student retention, as it foregrounds the types of music that these students will work with in their professional lives.

The analyses completed in PMCV serve different bodies of students in different ways. Students use the analytical tool Auralayer (developed by Jarvis, Lavengood, and Williams) to map out texture and its changes throughout a song. In some ways, the generalized student body and early-career music students have an advantage because these groups do not carry all the theoretical baggage of “analysis” that western-classically musicians do. While non-music majors gain experience listening closely and observing musical details, music students grapple with what it means to do analysis. Instead of engaging with harmony, form, or notation, analyses of texture and instruments focus students’ attention on what they hear and reconnect academic music study with sounds of the popular realm. Avoiding western music notation reprioritizes analytical objectives by decentering the score. In other words, when students engage in this type of analysis, the absence of a key facet of western music replaces analytical focus onto the sounds that all listeners can hear, regardless of their training level—a shift that democratizes analysis. Like Nate Sloan’s recent consideration of podcasting, this type of analysis reassesses what it means to do music theory.

PMCV is organized into four units, and the syllabus that I present below focuses on upper-level undergraduate and graduate students. After a one-week orientation that introduces students to the types of discussion and analysis to come, the first full unit (“Music in the Wild,” weeks 2-5) surveys several artists’ music, including that of Olivia Rodrigo, Allison Russel, Dessa, and TOKiMONSTA (Jennifer Lee). I intend for the readings that accompany these weeks’ interview and analyses to overview other scholars’ approaches to analyzing popular music and to complement that taken for this course. The second unit zooms in on hip hop and rap, and its readings include general approaches, specific analyses, and legal considerations of rap. Analyses of Questlove, Biggie, Drake, and Lamar Kendrick serve as several important case studies. Rap’s (il)legality serves as a transition to the third unit on prison music. In addition to examining the occurrences and effects of musical activities in prisons, this unit juxtaposes two different approaches to Taylor Swift’s music. Finally, the fourth section returns to popular culture to examine movie music (via Göransson’s score to “Oppenheimer”) and recent reinterpretations of historical jazz. The unit concludes with Chenette’s article “What Are the Truly Aural Skills?” to reconsider how the aural analyses completed for PMCV offer a new way into this skill—which can lead to broader reflections about the execution of music theory in this class and traditional curricula.

One of the core goals of my class is to expand outwards—away from academia—and towards incorporating more people into music theory. This is meaningful work in itself, because it refuses to reinscribe the hierarchies of class, race, gender, and ability that have implicitly shaped our institutions and curriculums. However, it’s not enough to rely on the democratizing impulse. Students need to be brought into close attention, analytical deconstruction, and critical thought. They need tools to attend carefully to the music at hand, as well as the social issues that surround it. The course offered here can help students develop these tools through music theory study. Thank you for your consideration.

## Popular Music: Critical Views

### Course Description

This course uses recent interviews with popular music artists as a way in to interrogate their music. What do these artists think their music does? The answers to this question provide a jumping-off point for each type of music's effect in society, and students concurrently scrutinize the textural construction of specific songs. What relationships occur (or do not occur) between what an artist hopes to accomplish and their music? How does music operate in today's society? Throughout the semester, focused analyses of many case studies allow students to theorize about the qualities that define and differentiate various subgenres of popular music.

### Student Learning Outcomes

Students will exercise critical and creative thinking and listening when approaching popular music. They will complete original analyses and explore new analytical tools. Students will better their analytical writing skills by writing several short academic papers throughout the semester. Students increase their aural analysis skills through regular deep listening.

### Required Materials

Links to all materials are provided by the instructor. All materials used for this course are in the public domain. Links to podcasts are included in the schedule at the end of this syllabus; Auralayer can be accessed [here](#) or at <https://brianedwardjarvis.com/auralayer/home.html>.

### Class Preparation and Weekly Analysis Assignments

The quality of class discussions depends on the integrity of everyone's preparation. Students are expected to deeply engage with all assigned weekly materials (i.e., recorded interviews and assigned readings), and are welcome to examine supplemental materials as much or little as they wish. In addition to preparing these materials, each student will be required to submit one analysis each week. This will be graded on completion, rather than accuracy, but my expectation is that the accuracy and nuance increase throughout the semester. These analyses are due via email at the beginning of class each Friday, starting the second Friday of the semester (in this case, Friday, August 30). Students should use Auralayer for these analyses.

### Short Analytical Papers

Each student will complete three short analytical papers on an artist and/or song(s) that was discussed in class. Students may choose three topics and sign-up will be on the first day of class. Short papers on each artist will be due on Friday in the week that they are discussed, at 11:59pm, via email.

These papers should be formally written and include thesis statement and supporting paragraphs, and examples, citations, and bibliography as necessary. Three double-spaced pages is the maximum acceptable length, and examples and bibliography may take up to two additional pages. While no outside research is required for these papers, you may need to cite podcast(s) and/or include your Auralayer analysis/es, depending on your argument. Other analytical approaches can be incorporated to make an argument and must be appropriately deployed and cited. You may include class discussions when appropriately cited.

The purpose of these assignments is to hone in on writing a strong thesis statement and its support in the following paragraphs. The challenge is to write a short paper that offers a full and concise argument, with all necessary support.

When writing them, do not put off these assignments to the last minute, and do not push all of your short papers to the end of the semester.

## Discussions

Each graduate student will lead 1 class discussion; sign up on the first day of classes. This entails preparing approximately 45 minutes' worth of discussion questions based on the interviews or and/or analyses. Students may choose the structure of their discussion, but I recommend addressing interview materials, assigned readings, and analysis, either generally or specifically. Though it may make for an intense week, I recommend writing a short paper the week of your discussion to maximize your preparation work.

Undergraduate students may elect to lead a class discussion to replace one short paper grade.

## Final Project

This class culminates with a final research/analysis project based on each student's own musical interests. While final projects are historically 10-15 page papers (based on a student's standing and the type of course), students are encouraged to think creatively for their final projects for this course. Final papers will be accepted, but this is not the only medium students can submit. The goal of the final project is to convey your research to the (non-specialized) public—what is the best way for *you* to do this, based on your own personality, interests, and research findings?

My expectation is that, regardless of what type of final project you complete, all projects will include substantial analytical and research components—for a few examples, feature a central argument, include examples, and cite sources. Different projects may engage the “academic” component in different ways—liner notes to accompany a song, stating all of the bibliographic information in a podcast, or perhaps even a written reflection with this information.

No matter what type of final project you complete, be in touch throughout the process! This will help ensure that you stay on the right track, so to speak, and address all necessary components.

### Tentative Timeline:

October 1: decide artist/topic; rubric distributed

October 15: decide final project form/format; email instructor by this date for approval

November 1-8: final project meetings with instructor

December 2-6: final project presentations in class

December 10: public presentations

## Final Project Presentations

All students will present their final projects to the class in the last week of classes. This presentation grade is the final grade for the semester.

Presentations should be 15 minutes for graduate students, and 10 minutes for undergraduate students. Think of this as a formal, professional opportunity—present to your colleagues as you would a larger audience. Practice and time what you will present a week or so before your presentation, and run it for your friends before your in-class presentation.

During the final exam time, all students will present their work in a public setting. Presentation types will vary based on each student's project. Students' presence and engagement is expected during this time; students who are absent or working on other activities will forfeit their final presentation grades. The precise format of this presentation session (i.e., simultaneous, like in a poster session, or individually, like conference presentations) will be finalized after students decide their project formats.

## Grading Policy

### Graduate:

Weekly Analyses:	20%
3 Short Papers:	20%
Class Presentation:	10%
Final Project:	20%
Final Project Presentation:	20%
Class Participation:	10%

### Undergraduate:

Weekly Analyses:	25%
3 Short Papers:	20%
Final Project:	20%
Final Project Presentation:	20%
Class Participation:	15%

## Policy on Missed Exams and Coursework

A student who misses the final presentation (in place of the final exam) will receive a 0 for their final presentation grade, which is worth 20% of the final grade.

## Attendance Policy

I will not take roll call attendance, but students are expected to attend class unless extenuating circumstances arise (i.e., illness, family emergency, etc.). Please be in touch with the instructor as soon as possible when any situation that prevents you from attending class arises. Students who miss class are expected to check in with their colleagues in class to find out what materials were discussed.

## Calendar:

Week	Date	Critical Concept
		<i>Listening</i> <i>Songs available on YouTube unless links are provided.</i>
1	Wednesday, August 21	<b>Welcome!</b>
	Friday, August 23	Placement of this class with respect to “music theory,” broadly defined  <b>Complete preparation for Friday’s class below:</b> <b>Mariachi</b> <b>Listen:</b> Clark, Josh, and Charles W. “Chuck” Bryant. “Mariachi: The Rodney Dangerfield of Music.” Produced by iHeartMedia, Inc. <i>Stuff You Should Know</i> , August 16, 2022. <a href="https://stuffyoushouldknow.com/episodes/&amp;_search=mariachi">https://stuffyoushouldknow.com/episodes/&amp;_search=mariachi</a>  <b>Skim:</b> Chenette, Timothy. “What Are the Truly Aural Skills?” <i>Music Theory Online</i> 27, no. 2 (May 2021). <a href="https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.chenette.html">https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.chenette.html</a>  <i>No reading for Friday’s class, but start preparation of next week’s materials.</i>
2	Monday, August 26	<b>Unit 1: Music in the Wild: What does music do?</b> <b>Olivia Rodrigo</b>
	Wednesday, August 28	<b>Listen:</b> Remnick, David. “Olivia Rodrigo, the Voice of Generation Z.” Produced by The New Yorker and WNYC Studios. <i>The New Yorker Radio Hour</i> , September 29, 2023. <a href="https://www.wnycstudios.org/podcasts/tnyradiohour/episodesandarticles/2">https://www.wnycstudios.org/podcasts/tnyradiohour/episodesandarticles/2</a>
	Friday, August 30	<b>Analytical Listening:</b> Olivia Rodrigo, “Driver’s License” and “Obsessed”

		<p><b>Read:</b> Attas, Robin. "The Many Paths of Decolonization: Exploring Colonizing and Decolonizing Analysis of a Tribe Red's 'How I Feel'." <i>Music Theory Online</i> 28, no. 2 (June 2022).  <a href="https://www.mtosmt.org/issues/mto.22.28.2/mto.22.28.2.attas.html#FN18REF">https://www.mtosmt.org/issues/mto.22.28.2/mto.22.28.2.attas.html#FN18REF</a></p>
3	Monday, September 2	No Class: Labor Day
	Wednesday, September 4	<p><b>Unit 1: Music in the Wild: What does music do?</b>  <b>Allison Russel</b></p>
	Friday, September 6	<p><b>Listen:</b> Gross, Terry. "Musician Allison Russel." Produced by National Public Radio. <i>Fresh Air</i>, September 27, 2023.  <a href="https://www.npr.org/2023/09/27/1197954463/fresh-air-draft-09-27-2023">https://www.npr.org/2023/09/27/1197954463/fresh-air-draft-09-27-2023</a></p> <p><b>Analysis listening:</b> Allison Russel, "The Returner" and one the following: "Demons," "Persephone," or "You're Not Alone"  <a href="https://allisonrussellmusic.com/videos/">(https://allisonrussellmusic.com/videos/)</a></p> <p><b>Read:</b> Moore, Allan F. "Methodology." In <i>Song Means: Analyzing and Interpreting Recorded Popular Song</i>. Burlington, Vermont: Ashgate, 2012. Consider: what does it mean to analyze popular music?</p>
4	Monday, September 9	<p><b>Unit 1: Music in the Wild</b>  <b>Dessa</b></p>
	Wednesday, September 11	<p><b>Listen:</b> White, Jenn. "Dessa on 'Bury the Lede' and Making Pop Music Through Pain." Produced by National Public Radio. <i>1A</i>, September 27, 2023.  <a href="https://www.npr.org/2023/09/27/1198908200/1a-draft-09-27-2023">https://www.npr.org/2023/09/27/1198908200/1a-draft-09-27-2023</a></p>
	Friday, September 13	<p><b>Analysis listening:</b> "Hurricane Party" and "Rothko"</p> <p><b>Read:</b> Lavengood, Megan L. "The Cultural Significance of Timbre Analysis: A Case Study of 1980s Pop Music, Texture, and Narrative." <i>Music Theory Online</i> 26, no. 3 (September 2020).  <a href="https://www.mtosmt.org/issues/mto.20.26.3/mto.20.26.3.lavengood.html">https://www.mtosmt.org/issues/mto.20.26.3/mto.20.26.3.lavengood.html</a></p>
5	Monday, September 16	<p><b>Unit 1: Music in the Wild: What does music do?</b>  <b>TOKiMONSTA: Electronic Dance Music</b></p>
	Wednesday, September 18	<p><b>Listen:</b> Mosley, Tonya. "Producer/DJ TOKiMONSTA." Produced by National Public Radio. <i>Fresh Air</i>, October 2, 2023.  <a href="https://www.npr.org/2023/10/02/1197954615/fresh-air-draft-10-02-2023">https://www.npr.org/2023/10/02/1197954615/fresh-air-draft-10-02-2023</a></p>
	Friday, September 20	<p><b>Analysis listening:</b> "I Wish I Could," "Sa Mo Jung," and "The Flower Blooms"</p> <p><b>Read one of the following articles as assigned in class. Be prepared to give a brief (5-minute) summary to the class.</b></p> <p>Butler, Mark J. <i>Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music</i>. Bloomington: Indiana University Press, 2006.</p>

		<p>Gadir, Tami. “Creative Utility, Technology, and Gender: Individualism and the Business of DJing.” In <i>The Oxford Handbook of Electronic Dance Music</i>, ed. Luis Manuel Garcia-Mispireta and Robin James. New York: Oxford University Press, 2024.  <a href="https://doi.org/10.1093/oxfordhb/9780190093723.013.27">https://doi.org/10.1093/oxfordhb/9780190093723.013.27</a></p> <p>Geffen, Sasha. “Glitching the Gendered Voice.” In <i>The Oxford Handbook of Electronic Dance Music</i>, ed. Luis Manuel Garcia-Mispireta and Robin James. New York: Oxford University Press, 2021.  <a href="https://doi.org/10.1093/oxfordhb/9780190093723.013.25">https://doi.org/10.1093/oxfordhb/9780190093723.013.25</a></p> <p>Lavengood, Megan L. “Timbre, Rhythm, and Texture within Music Theory’s White Racial Frame.” In <i>The Oxford Handbook of Electronic Dance Music</i>, ed. Luis Manuel Garcia-Mispireta and Robin James. New York: Oxford University Press, 2021.  <a href="https://doi.org/10.1093/oxfordhb/9780190093723.013.17">https://doi.org/10.1093/oxfordhb/9780190093723.013.17</a></p> <p>Smith, Jeremy W. “The Functions of Continuous Processes in Contemporary Electronic Dance Music.” <i>Music Theory Online</i> 27, no. 2 (June 2021).  <a href="https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.smith.html">https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.smith.html</a></p> <p>Szabo, Victor. “Why Is(n’t) Ambient so White?” In <i>The Oxford Handbook of Electronic Dance Music</i>, ed. Luis Manuel Garcia-Mispireta and Robin James. New York: Oxford University Press, 2021.  <a href="https://doi.org/10.1093/oxfordhb/9780190093723.013.33">https://doi.org/10.1093/oxfordhb/9780190093723.013.33</a></p>
6	<p>Monday, September 23</p> <hr/> <p>Wednesday, September 25</p> <hr/> <p>Friday, September 27</p>	<p><b>Unit 2: Hip Hop and Rap</b></p> <p><b>Optional:</b> Clark, Josh, and Charles W. “Chuck” Bryant. “How Music Sampling Works.” Produced by iHeartMedia, Inc. <i>Stuff You Should Know</i>, August 19, 2023.  <a href="https://stuffyoushouldknow.com/episodes/&amp;_search=music%20sampling">https://stuffyoushouldknow.com/episodes/&amp;_search=music%20sampling</a></p> <p><b>Listen to one of the following:</b></p> <p>Gross, Terry. “‘Louder than a Riot’ Co-Hosts Examine Misogyny in Hip-Hop.” Produced by National Public Radio. <i>Fresh Air</i>, August 21, 2023.  <a href="https://www.npr.org/2023/08/21/1195014237/louder-than-a-riot-co-hosts-examine-misogyny-in-hip-hop">https://www.npr.org/2023/08/21/1195014237/louder-than-a-riot-co-hosts-examine-misogyny-in-hip-hop</a></p> <p>White, Jenn. “The 1A Record Club Celebrates 50 Years of Hip-Hop.” Produced by National Public Radio. <i>1A</i>, August 10, 2023.  <a href="https://www.npr.org/2023/08/10/1193337761/the-1a-record-club-celebrates-50-years-of-hip-hop">https://www.npr.org/2023/08/10/1193337761/the-1a-record-club-celebrates-50-years-of-hip-hop</a></p> <p><b>Read:</b> Foster, Melissa. <i>Don’t Sweat the Technique: A Performer’s Guide to Hip-Hop and Rap</i>. Lanham: Rowman and Littlefield, 2024.</p>

		<p>Reuter, Anders. “Who Let the DAWS Out? The Digital in a New Generation of the Digital Audio Workstation.” <i>Popular Music and Society</i> 45, no. 2 (2022): 113-128.</p> <p><b>Listen:</b> Choose 1 episode of “Louder than a Riot” from Season 2 to listen to and be ready to share your thoughts and reactions to that episode</p> <p><b>Analytical Listening:</b> Select one main song by artist focused on in your episode. Be prepared to discuss the nuances of sound, but there is no formal analysis due this week.</p>
7	<p>Monday, September 30</p> <p>Wednesday, October 2</p> <p>Friday, October 4</p>	<p><b>Unit 2: Hip Hop and Rap (Present)</b></p> <p><b>Listen:</b> Mosley, Tonya. “Questlove on Hip-Hop and History.” Produced by National Public Radio. <i>Fresh Air</i>, June 11, 2024. <a href="https://www.npr.org/2024/06/11/1197967994/questlove-hip-hop-history">https://www.npr.org/2024/06/11/1197967994/questlove-hip-hop-history</a></p> <p><b>Listen:</b> Chakrabarti, Magna. “Breaking Down the Beef Between Drake and Kendrick Lamar.” Produced by WBUR. <i>On Point</i>, May 17, 2024. <a href="https://www.wbur.org/onpoint/2024/05/17/kendrick-lamar-v-drake-feud-rap-culture">https://www.wbur.org/onpoint/2024/05/17/kendrick-lamar-v-drake-feud-rap-culture</a></p> <p><b>Analysis listening:</b> The Roots, “Understand” or “Never”; Drake, “Hotline Bling” or “God’s Plan”; Lamar, “Sing About Me, I’m Dying of Thirst” (analyze 3-4 minutes)</p> <p><b>Read:</b> Uhuru, Anwar. “‘Imbedded’ Belonging and Black Being: A Critical Analysis of Hip Hop Beingness in Kendrick Lamar’s 2016 Grammy Awards Performance.” <i>Journal of Hip Hop Studies</i> 9, no. 1 (Winter 2022): 34-52.</p> <p>Ohriner, Mitchell. “Antifocal Anaphoras in Hip-Hop Vocals.” <i>Music Theory Spectrum</i> 46, no. 1 (Spring 2024): 17-36.</p> <p><b>Optional:</b> NPR Staff. “Tupac Shakur’s Legacy, 20 Years On.” Produced by NPR. <i>Morning Addition</i>, September 13, 2026. <a href="https://www.npr.org/2016/09/13/493671606/tupac-shakurs-legacy-20-years-on">https://www.npr.org/2016/09/13/493671606/tupac-shakurs-legacy-20-years-on</a></p>
8	<p>Monday, October 7</p> <p>Wednesday, October 9</p> <p>Friday, October 11</p>	<p><b>Unit 2: Hip Hop and Rap (Past)</b></p> <p><b>Listen:</b> Mosley, Tonya. “Biggie’s Life and Legacy.” Produced by National Public Radio. <i>Fresh Air</i>, August 23, 2023. <a href="https://www.npr.org/2023/08/21/1195022493/biggies-life-legacy">https://www.npr.org/2023/08/21/1195022493/biggies-life-legacy</a></p> <p><b>Listen:</b> Parker, B.A., Courtney Stein, and Dalia Mortada. “Where are the Black Punks Now?” Produced by National Public Radio. <i>Code Switch</i>, November 1, 2023. <a href="https://www.npr.org/2023/11/01/1197954195/code-switch-draft-11-01-2023">https://www.npr.org/2023/11/01/1197954195/code-switch-draft-11-01-2023</a></p> <p><b>Analytical Listening:</b> Biggie, “Juicy” and “Things Done Changed”</p>



		<p><b>Read</b> one of the following articles as assigned in class. Be prepared to give a brief (5-minute) summary to the class.</p> <p>McLeish, Claire E.A. “Hip-Hop Sampling Aesthetics and the Legacy of <i>Grand Upright v. Warner</i>.” <i>Popular Music</i> 42, no. 1 (February 2023): 79-103.</p> <p>Nielson, Erik. “Expert or Advocate? The Role(s) of the Expert Witness when Rap is on Trial.” <i>Popular Music</i> 41, no. 4 (December 2022): 446-462.</p> <p>Owusu-Bempah, Abenaa. “Prosecuting Rap: What Does Case Law Tell Us?” <i>Popular Music</i> 41, no. 4 (December 2022): 427-445.</p> <p><b>Read:</b> Addo, Franklyn. “Resisting the Criminalization of Rap.” <i>Popular Music</i> 41, no. 4 (December 2022): 558-563.</p> <p><b>Optional:</b> Parker, B.A. “Looking For My People In The Black Punk Scene.” Produced by National Public Radio. <i>Code Switch</i>, November 1, 2023. <a href="https://one.npr.org/?sharedMediaId=1197954195:1209844787">https://one.npr.org/?sharedMediaId=1197954195:1209844787</a></p>
9	<p>Monday, October 14</p> <p>Wednesday, October 16</p> <p>Friday, October 18</p>	<p><b>Unit 3: Prison Music</b></p> <p><b>Listen:</b> Mputubwele, Ngofeen. “Joel Garcia Reads ‘Listening to Taylor Swift in Prison.’” Produced by The New Yorker and WNYC Studios. <i>The New Yorker Radio Hour</i>, September 15, 2023. <a href="https://www.wnycstudios.org/podcasts/tnyradiohour/segments/joe-garcia-taylor-swift">https://www.wnycstudios.org/podcasts/tnyradiohour/segments/joe-garcia-taylor-swift</a></p> <p><b>Read:</b> Garcia, Joel. “Listening to Taylor Swift in Prison.” <i>The New Yorker</i>, September 2, 2023. <a href="https://www.newyorker.com/culture/the-weekend-essay/listening-to-taylor-swift-in-prison">https://www.newyorker.com/culture/the-weekend-essay/listening-to-taylor-swift-in-prison</a></p> <p><b>Analytical Listening:</b> Taylor Swift, any song discussed by Garcia</p> <p><b>Listen:</b> Parker, B.A. “Taylor Swift and the Unbearable Whiteness of Girlhood.” Produced by National Public Radio. <i>Code Switch</i>, January 31, 2024. <a href="https://getpodcast.com/podcast/nprcodeswitch/taylor-swift-and-the-unbearable-whiteness-of-girlhood_7b6cabf78d">https://getpodcast.com/podcast/nprcodeswitch/taylor-swift-and-the-unbearable-whiteness-of-girlhood_7b6cabf78d</a></p>
10	<p>Monday, October 21</p> <p>Wednesday, October 23</p> <p>Friday, October 25</p>	<p><b>Unit 3: Prison Music</b></p> <p><b>Listen:</b> Mosley, Tonya. “The rich history of music in prison shows how damaged souls can be worth redemption.” Produced by National Public Radio. <i>Fresh Air</i>, August 17, 2023. <a href="https://www.npr.org/2023/08/17/1194360804/the-rich-history-of-music-in-prisons-shows-how-damaged-souls-can-be-worth-redemp">https://www.npr.org/2023/08/17/1194360804/the-rich-history-of-music-in-prisons-shows-how-damaged-souls-can-be-worth-redemp</a></p> <p><b>Read:</b> Chammah, Maurice. “Redemption Songs: The Forgotten History of American Prison Music.” <i>The Marshall Project</i>, August 3, 2023. <a href="https://www.themarshallproject.org/2023/08/03/prison-music-songs-history-rehabilitation-redemption">https://www.themarshallproject.org/2023/08/03/prison-music-songs-history-rehabilitation-redemption</a></p>

		<p><b>Listen:</b> A Prison Music Playlist  (<a href="https://www.themarshallproject.org/2023/08/03/prison-music-songs-history-rehabilitation-redemption">https://www.themarshallproject.org/2023/08/03/prison-music-songs-history-rehabilitation-redemption</a>)  No analysis for submission this week, but be familiar enough with these songs to draw on specific examples when needed for discussions.</p>
11	Monday, October 28	<p><b>Unit 3: Prison Music</b></p> <p><b>Read:</b> McGraw, Andrew. “Theory’s Tone Deafness: Lessons from a Jail Music Program.” In <i>The Oxford Handbook of Public Music Theory</i>, ed. J. Daniel Jenkins. New York: Oxford University Press, 2021.  <a href="https://doi.org/10.1093/oxfordhb/9780197551554.013.23">https://doi.org/10.1093/oxfordhb/9780197551554.013.23</a>  <b>And two more of Chammah articles on the Marshall project website.</b></p> <p><b>Listen:</b> 2 songs from above playlist, as selected in class</p>
	Wednesday, October 30	
	Friday, November 1	No Class: Mid-Semester Study Break
12	Monday, November 4	<p><b>Unit 4: Popular Culture</b>  <b>Movie Music</b></p> <p><b>Listen:</b> “Composer Ludwig Göransson on ‘Oppenheimer.’” Produced by National Public Radio. <i>1A</i>, July 20, 2023.  <a href="https://www.npr.org/2023/07/20/1189043792/composer-ludwig-goransson-on-oppenheimer">https://www.npr.org/2023/07/20/1189043792/composer-ludwig-goransson-on-oppenheimer</a></p> <p><b>Analytical Listening:</b> Watch the first 9 minutes of “Oppenheimer.” Analyze the first 2-3 minutes for submission.</p> <p><b>Read one chapter as assigned in class. Prepare a brief (5-minute) summary of its contents to share in class.</b>  Lehman, Frank, ed. <i>Film Music Analysis: Studying the Score</i>. New York: Routledge, 2024.</p>
	Wednesday, November 6	
	Friday, November 8	No Class: SMT
13	Monday, November 11	<p><b>Unit 4: Popular Culture</b>  <b>Jazz</b></p> <p><b>Listen:</b> Gross, Terry. “‘Swingtime for Hitler’ explores the Nazis use of jazz as a propaganda tool.” Produced by National Public Radio. <i>Fresh Air</i>, September 20, 2023.  <a href="https://www.npr.org/2023/09/20/1200547564/swingtime-for-hitler-explores-the-nazis-use-of-jazz-as-a-propaganda-tool">https://www.npr.org/2023/09/20/1200547564/swingtime-for-hitler-explores-the-nazis-use-of-jazz-as-a-propaganda-tool</a></p> <p><b>Analytical Listening:</b> “Makin’ Whoopee” and “St. Louis Blues”</p> <p><b>Read:</b> Lavengood, Megan L., and Nathaniel Mitchell. “/r/musictheory: Making Music Theory on Reddit.” In <i>The Oxford Handbook of Public Music</i></p>
	Wednesday, November 13	
	Friday, November 15	

		<p><i>Theory</i>, ed. J. Daniel Jenkins. New York: Oxford University Press, 2022. <a href="https://doi.org/10.1093/oxfordhb/9780197551554.013.6">https://doi.org/10.1093/oxfordhb/9780197551554.013.6</a></p> <p>Sloan, Nate. “Listening Together: Podcasting as Public Music Theory.” In <i>The Oxford Handbook of Public Music Theory</i>, ed. J. Daniel Jenkins. New York: Oxford University Press, 2021. <a href="https://doi.org/10.1093/oxfordhb/9780197551554.013.4">https://doi.org/10.1093/oxfordhb/9780197551554.013.4</a></p> <p><b>Optional:</b> Fackler, Guido. “Jazz Under the Nazis.” Music and the Holocaust, ORT. Accessed November 8, 2023. <a href="https://holocaustmusic.ort.org/politics-and-propaganda/third-reich/jazz-under-the-nazis/">https://holocaustmusic.ort.org/politics-and-propaganda/third-reich/jazz-under-the-nazis/</a></p>
14	Monday, November 18	<p><b>Unit 4: Popular Culture</b> <b>Jazz (continued)</b></p> <p><b>Listen:</b> Gross, Terry. “Jason Moran at the Piano.” Produced by National Public Radio. <i>Fresh Air</i>, August 7, 2023. <a href="https://www.npr.org/2023/08/07/1192485541/jason-moran-at-the-piano">https://www.npr.org/2023/08/07/1192485541/jason-moran-at-the-piano</a></p> <p><b>Listen:</b> Gross, Terry. “Revisiting the Music of the Harlem Hellfighters’ Regimental Band.” Produced by National Public Radio. <i>Fresh Air</i>, November 23, 2023. <a href="https://www.npr.org/2023/11/23/1197958771/revisiting-the-music-of-the-harlem-hellfighters-regimental-band">https://www.npr.org/2023/11/23/1197958771/revisiting-the-music-of-the-harlem-hellfighters-regimental-band</a></p> <p><b>Analytical Listening:</b> <i>From the Dance Hall to the Battlefield</i> (all); analyze one song of your choice. (<a href="https://jasonmoran.bandcamp.com/album/from-the-dancehall-to-the-battlefield">https://jasonmoran.bandcamp.com/album/from-the-dancehall-to-the-battlefield</a>)</p> <p><b>Read:</b> Chenette, Timothy. “What Are the Truly Aural Skills?” <i>Music Theory Online</i> 27, no. 2 (May 2021). <a href="https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.chenette.html">https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.chenette.html</a></p> <p><b>Optional:</b> Gross, Terry. “Traditional Jazz with the EarRegulars.” Produced by National Public Radio. <i>Fresh Air</i>, November 22, 2023, <a href="https://www.npr.org/2023/11/22/1197958759/fresh-air-draft-11-22-2023">https://www.npr.org/2023/11/22/1197958759/fresh-air-draft-11-22-2023</a></p>
	Wednesday, November 20	
	Friday, November 22	
	Monday, November 25	No Classes: Thanksgiving Week
	Wednesday, November 27	
	Friday, November 29	
15	Monday, December 2	Final project presentations
	Wednesday, December 4	
	Friday, December 6	

Tuesday, December 10, 10:30am- 12:30pm	Public Final Project Presentations
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### Additional Interview Materials:

Gross, Terry. “Brittany Howard on Prince, Break-Up Songs, And Her Haunted House.” Produced by National Public Radio. *Fresh Air*, August 1, 2024. <https://www.npr.org/programs/fresh-air/2024/08/01/fresh-air-for-august-01-2024>.

Gross, Terry. “Celebrating Country Music’s Black Roots.” Produced by National Public Radio. *Fresh Air*, March 29, 2024. <https://www.npr.org/2024/03/29/1197964528/carolina-chocolate-drops>.

Gross, Terry. “Fairport Convention Founding Member Richard Thompson.” Produced by National Public Radio. *Fresh Air*, June 28, 2024. <https://www.npr.org/2024/06/28/1197972286/richard-thompson-fairport-convention>.

Gross, Terry. “Yo-Yo Ma Says He’s Living His Best Childhood Now.” Produced by National Public Radio. *Fresh Air*, May 29, 2024. <https://www.npr.org/2024/05/29/1197967745/yo-yo-ma>.

Mosley, Tonya. “Tariq Trotter (Black Thought), Co-Founder of The Roots.” Produced by National Public Radio. *Fresh Air*, November 7, 2023. <https://www.npr.org/2023/11/07/1197958349/fresh-air-draft-11-07-2023>.

Parker, B.A., and Jess Kung. “Japanese American Musicians Across Generations Draw Identity From Incarceration.” Produced by National Public Radio. *Code Switch*, February 28, 2024. <https://www.npr.org/2024/02/28/1197955841/japanese-american-musicians-across-generations-draw-identity-from-incarceration>.

Remnick, David. “Cécile McLorin Salvant Finds “the Gems That Haven’t Been Sung and Sung.” Produced by The New Yorker and WNYC Studios. *The New Yorker Radio Hour*, May 31, 2024. <https://www.newyorker.com/podcast/the-new-yorker-radio-hour/cecile-mclorin-salvant-finds-the-gems-that-havent-been-sung-and-sung>.

Remnick, David. “Kelly Clarkson on ‘Chemistry,’ Her Divorce Record.” Produced by The New Yorker and WNYC Studios. *The New Yorker Radio Hour*, September 22, 2023. <https://www.wnycstudios.org/podcasts/tnyradiohour/episodes/kelly-clarkson-chemistry-her-divorce-record>.

Seabrook, John. “Florence Welch Talks About Life on the Road.” Produced by The New Yorker and WNYC Studios. *The New Yorker Radio Hour*, July 9, 2024 (originally broadcasted May 24, 2022). <https://www.newyorker.com/podcast/the-new-yorker-radio-hour/florence-welch-talks-about-life-on-the-road>.

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Addo, Franklyn. “Resisting the Criminalization of Rap.” *Popular Music* 41, no. 4 (December 2022): 558-563.

Attas, Robin. "The Many Paths of Decolonization: Exploring Colonizing and Decolonizing Analysis of a Tribe Red's 'How I Feel'." *Music Theory Online* 28, no. 2 (June 2022).

<https://www.mtosmt.org/issues/mto.22.28.2/mto.22.28.2.attas.html#FN18REF>.

Butler, Mark J. *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music*. Bloomington: Indiana University Press, 2006.

Chenette, Timothy. "What Are the Truly Aural Skills?" *Music Theory Online* 27, no. 2 (May 2021).

<https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.chenette.html>.

Foster, Melissa. *Don't Sweat the Technique: A Performer's Guide to Hip-Hop and Rap*. Lanham: Rowman and Littlefield, 2024.

Garcia-Mispireta, Luis Manuel, and Robin James, ed.s. *The Oxford Handbook of Electronic Dance Music*. New York: Oxford University Press, 2021. <https://doi.org/10.1093/oxfordhb/9780190093723.001.0001>.

Jenkins, J. Daniel, ed. *The Oxford Handbook of Public Music Theory*. New York: Oxford University Press, 2021. <https://doi.org/10.1093/oxfordhb/9780197551554.001.0001>.

Lavengood, Megan L. "The Cultural Significance of Timbre Analysis: A Case Study of 1980s Pop Music, Texture, and Narrative." *Music Theory Online* 26, no. 3 (September 2020).

<https://www.mtosmt.org/issues/mto.20.26.3/mto.20.26.3.lavengood.html>.

McLeish, Claire E.A. "Hip-Hop Sampling Aesthetics and the Legacy of *Grand Upright v. Warner*." *Popular Music* 42, no. 1 (February 2023): 79-103.

Moore, Allan F. In *Song Means: Analyzing and Interpreting Recorded Popular Song*. Burlington, Vermont: Ashgate, 2012.

Nielson, Erik. "Expert or Advocate? The Role(s) of the Expert Witness when Rap is on Trial." *Popular Music* 41, no. 4 (December 2022): 446-462.

Ohriner, Mitchell. "Antifocal Anaphoras in Hip-Hop Vocals." *Music Theory Spectrum* 46, no. 1 (Spring 2024): 17-36.

Owusu-Bempah, Abenaa. "Prosecuting Rap: What Does Case Law Tell Us?" *Popular Music* 41, no. 4 (December 2022): 427-445.

Reuter, Anders. "Who Let the DAWs Out? The Digital in a New Generation of the Digital Audio Workstation." *Popular Music and Society* 45, no. 2 (2022): 113-128.

Smith, Jeremy W. "The Functions of Continuous Processes in Contemporary Electronic Dance Music." *Music Theory Online* 27, no. 2 (June 2021). <https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.smith.html>.

Uhuru, Anwar. "'Imbedded' Belonging and Black Being: A Critical Analysis of Hip Hop Beingness in Kendrick Lamar's 2016 Grammy Awards Performance." *Journal of Hip Hop Studies* 9, no. 1 (Winter 2022): 34-52.