

January 25, 2021

**The SOMD Undergraduate Committee herewith notifies the faculty of the motion to consider the following course proposals for approval:**

### **Course Proposals**

#### **MUS 430/530 Tonal Analysis: Linear/Prolongational Analysis**

**Course Description:**

This course is designed to develop students' familiarity with linear/prolongational analysis and facility with graphing technique, help them to understand correlations between Roman numeral analysis, smaller elements of musical form and harmonic-contrapuntal structures, and make them more familiar with the analytical literature produced in this area.

**Rationale:**

The course has been reshaped to represent the expansion of analytical approaches to tonal music in the past ten years. The goal of the revised course is to expose students to various methods of linear/prolongational analysis, not only those devised by Heinrich Schenker.

#### **MUS 431/531 Tonal Analysis: Form in Tonal Music**

**Course Description:**

This course explores the analysis of form in music from the Baroque, Classical, and Romantic eras. We will engage with some of the most important developments in formal analysis over the past twenty years, including (but not limited to) Sonata Theory, form- functional theory, processual approaches to form, and the relationship between formal types and linear structures.

**Rationale:**

This course has been changed so that our current Schenkerian Analysis sequence (MUS 430/530, MUS 431/531, and MUS 633) is transformed into a series--not a sequence--of courses that cover a wider variety of analytical approaches to tonal music.

#### **MUS 432/532 Tonal Analysis: Analysis of Popular Music**

**Course Description:**

This course explores the analysis of popular music, with repertoire largely drawn from English-language rock, pop, R&B, and hip-hop from the 1960s to the present. We will begin with methodologies adapted from traditional music theory, including form, harmony, meter, and

rhythm, and then move on to more repertoire-specific topics, such as timbre, texture, and lyrics. Though we will engage with professional scholarship as we explore these methods, the course's primary focus is on developing and expanding students' own analytical abilities; in other words, students will write more than they read.

Rationale:

We previously had a course number MUS 432, called Schenkerian Analysis. It was deactivated after 2010 because we transformed it into a grad-only course (MUS 633: Advanced Schenkerian Analysis). We are now transforming our current Schenkerian Analysis sequence (MUS 430/530, MUS 431/531, and MUS 633) into a series (not a sequence) of courses that cover a wider variety of analytical approaches to tonal music. Because the three courses will not be sequenced, and no one will be more "advanced" than the others, we would like to return to the 432/532 numbering for the proposed course, which will cover the analysis of popular music.

Syllabi and course proposal details attached

# MUS 430: TONAL ANALYSIS: LINEAR/PROLONGATIONAL ANALYSIS

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Changes saved but not submitted

Viewing: MUS 430 : Tonal Analysis: Linear/Prolongational Analysis

Last edit: Thu, 07 Jan 2021 20:46:31 GMT

\*\*\*\*Important\*\*\*\*

"If you are submitting a course proposal for summer review to meet a new core requirement (Area of Inquiry and/or US:DIA/Global Perspectives), please check the box below so that the proposal can go through the correct workflow"

nbsp;

Active Only ACTIVE courses currently in data

## General Course Characteristics

Whom should the curriculum committees contact with any questions about the course or course syllabus?

**Name:**

Stephen Rodgers

**E-mail:**

ser@uoregon.edu

**Subject code**

MUS

**Course number**

430

**Is this a 400-/500-level course?**

Yes

**Course title**

Tonal Analysis: Linear/Prolongational Analysis

**Number of credits**

3

**Can the course be repeated for credit?**

No

Open when repeatable = Yes

**Maximum number of times the course may be repeated for credit *after* the initial instance**

**Maximum number of credits that may be earned in total**

**Under what conditions can this course be repeated?**

## Catalog Description

Introduction to techniques of linear/prolongational analysis; exploration of connections between contrapuntal structures and small musical forms.

**Delivery Mode**

Lecture Online Only

**Explain "Other"** Open when instruction\_type = 0

**Delivery Mode Details**

This is a face-to-face class that involves a combination of lecture and discussion. It also involves some amount of hands-on work--i.e., working in groups at a white board.

**Is this a 'topics' course?**

No

Open when topics = Yes

**Indicate a range of possible topics**

**Describe common subject matter or approach which holds these topics together**

**Does this course have prerequisites?**

Yes

**Prerequisites**

MUS 327.

**Is this course part of a SEQUENCE?**

*Text in italics is Help Bubble Text for "sequence"*

No

**Please indicate any enrollment restrictions**

This text is Help Bubble Text for "restrictions" - Manageable in CIM Help Bubbles The data for restrictions is Manageable in CIM Course Restrictions Management (from Courseleaf Console). Any restriction with a rank less than 3 will be displayed on page - all others hidden until searched for.

Graduate ONLY

Law ONLY

Non-admit Graduate ONLY

Non-admit Undergraduate ONLY

Undergraduate ONLY

**Please indicate any enrollment restrictions**

There will be no restrictions.

**What grading options do you want available for this course?** How is DEFAULT GRADE MODE for Banner distinguished? How are majors/non-majors distinguished in data?

**For non-majors**

Graded Only

**Effective Term**

Fall 2021

**If requesting a start term other than fall, please provide rationale.** Open when eff\_term RANK is NOT 0

### Special Curricular Status (Undergraduate Courses)

Open when course\_number < 500

**Are you requesting that the course count toward a general education group requirement?** Open when course\_number < 400

No

**Core Education Areas of Inquiry** Open when gened = Yes

**NEW AS OF FALL 2018: CORE EDUCATION LEARNING OUTCOMES (METHODS OF INQUIRY).** Each course seeking approval to meet a group requirement must address at least 2 core education Methods of Inquiry, and at least half the criteria of each Method of Inquiry. The UOCC will review courses to determine how the course addresses the learning outcomes. Select at least 2 learning outcomes below, and at least half the criteria to be addressed:

Please describe HOW this course has been designed to fulfill the criteria of the core education requirement(s) selected. Please provide specific references to readings and assignments from the syllabus that address the criteria and outcomes for the Area of Inquiry chosen, and the Core Education Methods of Inquiry chosen.

**Are you requesting that the course count toward the US: Difference, Inequality and Agency OR the Global Perspectives requirement (formerly "Multicultural Requirement")?**

No

Open when multicult = Yes

Please describe HOW this course has been designed to fulfill the criteria of the category selected

#### Expanded course description

This course is designed to develop students' familiarity with linear/prolongational analysis and facility with graphing technique, help them to understand correlations between Roman numeral analysis, smaller elements of musical form and harmonic-contrapuntal structures, and make them more familiar with the analytical literature produced in this area.

**Are you requesting that the course bear an Honors ("H") designation on the transcript?**

No

Open when honors = Yes

**Please describe HOW this course meets the standards for an honors designation**

**Are you requesting that the course count toward the Foreign Language requirement for the BA degree?**

No

Open when ba\_fl\_req = Yes

**Please describe HOW this course meets the foreign language requirement for a B.A.**

**Are you requesting that the course count toward the Math/Computer Science requirement for the BS degree?**

No

Open when ba\_fl\_req = Yes OR bs\_mathcomp = Yes

**Please describe HOW this course meets the math-computer science requirement for a B.S.**

## **Rationale for Course**

**Has this course been offered before? (e.g., as an experimental course)**

Open when prev\_offer = Yes

**Please list previous subject code, course number and course title**

**Most recent term taught**

**What is the rationale for changing this course?**

The course has been reshaped to represent the expansion of analytical approaches to tonal music in the past ten years. The goal of the revised course is to expose students to various methods of linear/prolongational analysis, not only those devised by Heinrich Schenker.

**How does it fit into the curriculum of its sponsoring department and/or other programs to which it belongs?**

It is part of the analytical "core" for both advanced undergraduates and graduate students in music theory, and is often used to train graduate students in composition, music technology, and performance in analytical technique, enabling them to do analysis for their culminating "lecture-document."

**Is this course connected to any other curricular changes in process?**

Yes

**Concurrent curricular changes** Open when concurrent\_prog = Yes

We are making a similar change to MUS 530 (which is cross-listed with this course). And we are revising the title and nature of two other courses that were previously part of our Schenkerian Analysis sequence: MUS 431/531 will become Tonal Analysis: Form in Tonal Music, and MUS 633 will become Tonal Analysis: Analysis of Popular Music (with a new cross-listed course number 432/532). The overall goal of these changes is to cover a more diverse set of analytical approaches to tonal music, so that students are exposed to more than just Schenkerian analysis.

## **Student Engagement**

Above text is Help Bubble Text for "stud\_workload"

**Student Engagement Inventory**

Educational Format or Activity	Traditional Hours Engaged (UG)	Traditional Hours Engaged (Grad)	Explanation/ Justification	Online/Hybrid Hours Engaged (UG)	Online/Hybrid Hours Engaged (GR)
Lecture	30	30	20 lectures @ 1.5 hours		
Assigned readings	20	30	2 hrs./week undergrads, 3 hrs./week grad students		
Problem sets or exercises	30	45	3 hrs./week undergrads, 4.5 hrs./week grad students		
Projects or presentations	10	15	Final paper: 8-10 pages undergrads, 15-20 pages grad students		
<b>Total:</b>	<b>90</b>	<b>120</b>	<b>0</b>	<b>0</b>	

The Total in the above table needs to be coded by developer

Open when course\_number = 5XX OR when course\_number = 4XX AND dual\_level = Yes  
**400-/500-level differential**

Above text is Help Bubble Text for "dual\_diffnl"

Grad students will be given extra reading (and will be expected to discuss these in class), and extra analytical problems to work out. Their papers will be 15-20 pages, as opposed to 8-10. They will be asked to analyze longer pieces for their final projects.

## Student Learning Outcomes

**Learning Outcomes: What are the skills, abilities, or major concepts a student is expected to acquire in this course (these are in addition to University-level core outcomes for the Areas of Inquiry and Method of Inquiry, or US: Difference, Inequality and Agency and Global Perspectives outcomes)? If multiple instructors will teach the course, consider which objectives are likely to be common to each instance.**

### Learning Outcome

Rudimentary facility in creating a linear/prolongational analysis of a short piece of tonal music (a variation theme or a binary or small ternary form).

Increased familiarity with the literature on linear/prolongational analysis as well as the cultural and social issues associated with it.  
 Increased ability to engage with and produce scholarly writing.

## Other

**Is there anything else you would like the reviewers to know?**

Open for Dept Head in Workflow Will be coded later in development

## Departmental Sponsorship

**Is this is a multilisted course?**

No

## Multilisted Courses

Open when crosslisted HAS VALUE

**Document your due diligence in consulting with other department heads, or faculty curriculum coordinators if multilisting is potentially an issue. Attach relevant emails.**

**Provide documentation of your multilisting agreements with other departments. Attach relevant documents (i.e. memo of understanding, e-mails).**

Above text is Help Bubble Text for "overlap"

**DUPLICATION:**

**Document your due diligence in consulting with other department heads, or faculty curriculum coordinators if duplication with another course is potentially an issue. Supporting documents or e-mails may be attached below.**

This course does not duplicate or overlap with any other courses.

**IMPACT ON OTHER PROGRAMS:**

**Document your due diligence in consulting with other department heads, or faculty curriculum coordinators if a new course or changes to an existing course potentially impact another department or program. For instance, if the course is a requirement or elective for another major, and your changes will impact enrollments for the other unit. Supporting documents or e-mails may be attached below.**

This course edit will not adversely affect any other department or program. The only degree programs that require this course are BM composition (requires MUS 430), MM composition (requires 530), and PhD composition (requires 530). Since in our proposed revision the Tonal Analysis courses will not be sequenced (as the Schenkerian Analysis courses currently are), composition students will actually have more flexibility: they can have the option of taking any of three terms of Tonal Analysis.

**What is the expected enrollment of the course when offered?**

12-24

**What faculty are available to teach this course? (list by name.)**

Jack Boss, Stephen Rodgers, Drew Nobile

**What other resources (e.g., GTFs, technology support) are needed to sustain it at the expected enrollment(s) and in the expected format(s)?**

No resources outside of a classroom with piano and the usual AV equipment

Open when gened = Yes

**The department agrees to offer lower division group-satisfying courses annually and upper division group-satisfying courses at least every other year.**

## **Syllabus and other supporting documents**

Above text is Help Bubble text for "syllabus"

Linear:prolongational analysis syllabus.doc

**Department**

MUS - Music

**College**

MU - Music and Dance, School of

**Course Reviewer Comments**



Key: 11333

**Music 430/530, Tonal Analysis: Linear/Prolongational Analysis**  
**3 credits**

Jack Boss, Stephen Rodgers, or Drew Nobile  
MW 10:00-11:50

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**Objectives:**

Develop students' familiarity with linear/prolongational analysis and facility with graphing technique, help them to understand correlations between Roman numeral analysis, smaller elements of musical form and harmonic-contrapuntal structures, and make them more familiar with the analytical literature produced in this area.

**Required text:**

Allen Forte and Steven Gilbert, *Introduction to Schenkerian Analysis* (at University Bookstore, or you can order it through Amazon, Barnes & Noble, etc. online for \$40-50. There is a paperback edition.)

**Optional reading (made available through Blackboard from time to time):**

Heinrich Schenker, *Harmony*

\_\_\_\_\_, *Counterpoint*

\_\_\_\_\_, *Free Composition*

\_\_\_\_\_, *Five Graphic Music Analyses*

Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach*

Carl Schachter, "Elephants, Crocodiles, and Beethoven: Schenker's Politics and the Pedagogy of Schenkerian Analysis." *Theory and Practice* 26 (2001): 1–20.

**Extra readings for students in MUS 530:**

Readings from Carl Schachter, *Unfoldings*, ed. Joseph N. Straus (New York: Oxford University Press, 1998):

"Rhythm and Linear Analysis: A Preliminary Study"

"Rhythm and Linear Analysis: Durational Reduction"

"Either/Or"

"The Triad as Place and Action"

"Motive and Text in Four Schubert Songs"

"The Adventures of an F-Sharp"

Janet Schmalfeldt, "Towards a Reconciliation of Schenkerian Concepts with Traditional and Recent Theories of Form," *Music Analysis* 10/3 (1991): 233–87.

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**Tentative syllabus, with required readings in parentheses:**

SEP	24		Introduction; what is linear/prolongational analysis?, and a demonstration
	26	(Forte Ch. 1)	Melodic Diminutions
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OCT	1		Discuss Chapter 1 assignment
	3	(Forte Ch. 2)	Counterpoint and Figured Bass
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	8		Discuss Chapter 2 assignment
	10	(Forte Ch. 3)	Compound Melody
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	15		Discuss Chapter 3 assignment
	17	(Forte Ch. 4)	Linear Intervallic Patterns
<hr/>			
	22		Discuss Chapter 4 assignment
	24	(Forte Ch. 5)	Harmonic Relations
<hr/>			
	29		Discuss Chapter 5 assignment
	31	(Forte Ch. 6)	Common Secondary Structural Features
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NOV	5		Discuss Chapter 6 assignment
	7	(Forte Ch. 7)	Basic Axioms
<hr/>			
	12		Discuss Chapter 7 assignment
	14		Linear/prolongational analysis and contrasting period and sentence structures

19		Discuss sentence assignment
21		Free day; help with analysis projects if desired
26	(Forte Ch. 8)	The Concept of Prolongation
28		Discuss Chapter 8 assignment

This class will have no midterm or final examination. Instead, your grade will be based 60% on the weekly graphing assignments and 40% on a final analytic paper including a graph of a short piece or excerpt (themes from variation sets are very good choices for this first analysis) and of associated commentary (8-10 pages for undergraduates and 15-20 pages for graduate students). Papers will be due Thursday of finals week.

The typical schedule goes as follows: on most Wednesdays, after discussing the week's topic, I will assign several exercises, which you will prepare for the following Monday. On that Monday we'll devote all or most of our class time to discussing and comparing your and my graphs of the exercises (I'll assign one or two of you to present your exercises each Monday).

In addition to writing longer final papers, graduate students will be given extra reading each week (and will be expected to discuss these in class), as well as extra analytical problems to work out.

Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

- *Affirmative Action and Equal Opportunity Office, 474 Oregon Hall, (541) 346-3123*
- *Bias Response Team, 164 Oregon Hall, (541) 346-1139*
- *Conflict Resolution Services, 164 Oregon Hall, (541) 346-0617*
- *Counseling Center, 210 Health and Counseling Center, (541) 346-3227*
- *Student Advocacy, 334 EMU, (541) 346-1141*

If you are registered with the Office of Disability Services, you should make an appointment with the instructor as soon as possible to discuss any course accommodations that may be necessary.

To request disability accommodations, register for services at the Office of Disability Services.

- *Office of Disability Services, 164 Oregon Hall, (541) 346-1155*

# MUS 431: TONAL ANALYSIS: FORM IN TONAL MUSIC

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Changes saved but not submitted

Viewing: MUS 431 : Tonal Analysis: Form in Tonal Music

Last edit: Thu, 07 Jan 2021 21:05:23 GMT

\*\*\*\*Important\*\*\*\*

"If you are submitting a course proposal for summer review to meet a new core requirement (Area of Inquiry and/or US:DIA/Global Perspectives), please check the box below so that the proposal can go through the correct workflow"

nbsp;

Active Only ACTIVE courses currently in data

## General Course Characteristics

Whom should the curriculum committees contact with any questions about the course or course syllabus?

**Name:**

Stephen Rodgers

**E-mail:**

ser@uoregon.edu

**Subject code**

MUS

**Course number**

431

**Is this a 400-/500-level course?**

Yes

**Course title**

Tonal Analysis: Form in Tonal Music

**Number of credits**

3

**Can the course be repeated for credit?**

No

Open when repeatable = Yes

**Maximum number of times the course may be repeated for credit *after* the initial instance**

**Maximum number of credits that may be earned in total**

**Under what conditions can this course be repeated?**

## Catalog Description

Exploration of the analysis of form in music from the Baroque, Classical, and Romantic eras; covers Sonata Theory, form-functional theory, processual approaches to form, and the relationship between formal types and linear structures.

**Delivery Mode**

Lecture

**Explain "Other"** Open when instruction\_type = 0

**Delivery Mode Details**

This is a face-to-face class that involves a combination of lecture and discussion. It also involves some amount of hands-on work--i.e., working in groups at a white board.

**Is this a 'topics' course?**

No

Open when topics = Yes

**Indicate a range of possible topics**

**Describe common subject matter or approach which holds these topics together**

**Does this course have prerequisites?**

Yes

**Prerequisites**

MUS 327.

**Is this course part of a SEQUENCE?**

*Text in italics is Help Bubble Text for "sequence"*

No

**Please indicate any enrollment restrictions**

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Graduate ONLY

Law ONLY

Non-admit Graduate ONLY

Non-admit Undergraduate ONLY

Undergraduate ONLY

**Please indicate any enrollment restrictions**

There will be no restrictions.

**What grading options do you want available for this course?** How is DEFAULT GRADE MODE for Banner distinguished? How are majors/non-majors distinguished in data?

**For non-majors**

Graded Only

**Effective Term**

Fall 2021

**If requesting a start term other than fall, please provide rationale.** Open when eff\_term RANK is NOT 0

### Special Curricular Status (Undergraduate Courses)

Open when course\_number < 500

**Are you requesting that the course count toward a general education group requirement?** Open when course\_number < 400

**Core Education Areas of Inquiry** Open when gened = Yes

**NEW AS OF FALL 2018: CORE EDUCATION LEARNING OUTCOMES (METHODS OF INQUIRY).** Each course seeking approval to meet a group requirement must address at least 2 core education Methods of Inquiry, and at least half the criteria of each Method of Inquiry. The UOCC will review courses to determine how the course addresses the learning outcomes.

Select at least 2 learning outcomes below, and at least half the criteria to be addressed:

Please describe HOW this course has been designed to fulfill the criteria of the core education requirement(s) selected. Please provide specific references to readings and assignments from the syllabus that address the criteria and outcomes for the Area of Inquiry chosen, and the Core Education Methods of Inquiry chosen.

**Are you requesting that the course count toward the US: Difference, Inequality and Agency OR the Global Perspectives requirement (formerly "Multicultural Requirement")?**

Open when multicult = Yes

Please describe HOW this course has been designed to fulfill the criteria of the category selected

#### Expanded course description

This course explores the analysis of form in music from the Baroque, Classical, and Romantic eras. We will engage with some of the most important developments in formal analysis over the past twenty years, including (but not limited to) Sonata Theory, form-functional theory, processual approaches to form, and the relationship between formal types and linear structures.

**Are you requesting that the course bear an Honors ("H") designation on the transcript?**

No

Open when honors = Yes

**Please describe HOW this course meets the standards for an honors designation**

**Are you requesting that the course count toward the Foreign Language requirement for the BA degree?**

No

Open when ba\_fl\_req = Yes

**Please describe HOW this course meets the foreign language requirement for a B.A.**

**Are you requesting that the course count toward the Math/Computer Science requirement for the BS degree?**

No

Open when ba\_fl\_req = Yes OR bs\_mathcomp = Yes

**Please describe HOW this course meets the math-computer science requirement for a B.S.**

**Rationale for Course**

**Has this course been offered before? (e.g., as an experimental course)**

Open when prev\_offer = Yes

**Please list previous subject code, course number and course title**

**Most recent term taught**

**What is the rationale for changing this course?**

This course has been changed so that our current Schenkerian Analysis sequence (MUS 430/530, MUS 431/531, and MUS 633) is transformed into a series--not a sequence--of courses that cover a wider variety of analytical approaches to tonal music.

**How does it fit into the curriculum of its sponsoring department and/or other programs to which it belongs?**

It is part of the analytical "core" for both advanced undergraduates and graduate students in music theory, and is often used to train graduate students in composition, music technology, and performance in analytical technique, enabling them to do analysis for their culminating "lecture-document."

**Is this course connected to any other curricular changes in process?**

Yes

**Concurrent curricular changes** Open when concurrent\_prog = Yes

We are changing two other courses that are currently part of our Schenkerian Analysis sequence: MUS 430/530 will become Tonal Analysis: Linear/Prolongational Analysis (focusing on a wider variety of linear/prolongational techniques, not only those inspired by Henrich Schenker); and MUS 633 will become Tonal Analysis: Analysis of Popular Music (with a new cross-listed course number 432/532). The overall goal of these changes is to cover a more diverse set of analytical approaches to tonal music, so that students are exposed to more than just Schenkerian analysis.

**Student Engagement**

Above text is Help Bubble Text for "stud\_workload"

**Student Engagement Inventory**

Educational Format or Activity	Traditional Hours Engaged (UG)	Traditional Hours Engaged (Grad)	Explanation/Justification	Online/Hybrid Hours Engaged (UG)	Online/Hybrid Hours Engaged (GR)
Lecture	30	30	20 lectures @ 1.5 hours		



Assigned readings	20	30	2 hrs./week undergrads, 3 hrs./ week grad students	
Problem sets or exercises	30	45	3 hrs./week undergrads, 4.5 hrs./ week grad students	
Projects or presentations	10	15	Final paper: 8-10 pages undergrads, 15-20 pages grad students	
<b>Total:</b>	<b>90</b>	<b>120</b>	<b>0</b>	<b>0</b>

The Total in the above table needs to be coded by developer

Open when course\_number = 5XX OR when course\_number = 4XX AND dual\_level = Yes  
**400-/500-level differential**

Above text is Help Bubble Text for "dual\_diffnl"

Grad students will be required to turn in responses to each of the readings; undergraduates are not. In addition, graduate students' final papers will be 15-20 pages, whereas undergraduates' will be 8-10 pages.

**Student Learning Outcomes**

**Learning Outcomes: What are the skills, abilities, or major concepts a student is expected to acquire in this course (these are in addition to University-level core outcomes for the Areas of Inquiry and Method of Inquiry, or US: Difference, Inequality and Agency and Global Perspectives outcomes)? If multiple instructors will teach the course, consider which objectives are likely to be common to each instance.**

**Learning Outcome**

Ability to create formal analyses of works of Baroque, Classical, and Romantic music  
 Increased familiarity with the literature on formal analysis as well as the conceptual and analytical issues associated with it  
 Increased ability to engage with and produce scholarly writing

**Other**

**Is there anything else you would like the reviewers to know?**

Open for Dept Head in Workflow Will be coded later in development

**Departmental Sponsorship**

**Is this is a multilisted course?**

No

**Multilisted Courses**

Open when crosslisted HAS VALUE

**Document your due diligence in consulting with other department heads, or faculty curriculum coordinators if multilisting is potentially an issue. Attach relevant emails.**

**Provide documentation of your multilisting agreements with other departments. Attach relevent documents (i.e. memo of understanding, e-mails).**

Above text is Help Bubble Text for "overlap"

**DUPLICATION:**

**Document your due diligence in consulting with other department heads, or faculty curriculum coordinators if duplication with another course is potentially an issue. Supporting documents or e-mails may be attached below.**

This course does not duplicate or overlap with any other courses.

**IMPACT ON OTHER PROGRAMS:**

**Document your due diligence in consulting with other department heads, or faculty curriculum coordinators if a new course or changes to an existing course potentially impact another department or program. For instance, if the course is a requirement or elective for another major, and your changes will impact enrollments for the other unit. Supporting documents or e-mails may be attached below.**

This course edit will not adversely affect any other department or program. The only degree programs that require this course are BM composition (requires MUS 430), MM composition (requires 530), and PhD composition (requires 530). Since in our proposed revision the Tonal Analysis courses will not be sequenced (as the Schenkerian Analysis courses currently are), composition students will actually have more flexibility: they can have the option of taking any of three terms of Tonal Analysis.

**What is the expected enrollment of the course when offered?**

12-24

**What faculty are available to teach this course? (list by name.)**

Jack Boss, Stephen Rodgers, Drew Nobile, Tim Pack

**What other resources (e.g., GTFs, technology support) are needed to sustain it at the expected enrollment(s) and in the expected format(s)?**

No resources outside of a classroom with piano and the usual AV equipment

Open when gened = Yes

**The department agrees to offer lower division group-satisfying courses annually and upper division group-satisfying courses at least every other year.**

**Syllabus and other supporting documents**

Above text is Help Bubble text for "syllabus"

Form in tonal music syllabus.docx

**Department**

MUS - Music

**College**

MU - Music and Dance, School of

**Course Reviewer Comments**

Key: 11335

*Note: because this course will be taught by different faculty members, the exact content of the course may vary from year to year, but the emphasis on the theory and analysis of tonal form will stay the same, as will the overall aims of the course.*

## **MUS 431/531—Form in Tonal Music**

### **3 credits**

Jack Boss, Stephen Rodgers, Drew Nobile, or Tim Pack  
Mondays and Wednesdays 10:00–11:50

#### **Course aims**

My hope is that by the end of the term you will

- be conversant with some powerful approaches to the analysis of form in tonal music;
- understand some of the main question that theorists of form are grappling with today;
- be able to articulate your own views on these questions, and position your own ideas in the context of debates about form in tonal music;
- develop some analytical tools that you can use for your own purposes;
- improve your ability to engage with and produce scholarly writing.

#### **Course description**

This course explores the analysis of form in music from the Baroque, Classical, and Romantic eras. We will engage with some of the most important developments in formal analysis over the past twenty years, including (but not limited to) Sonata Theory, form-functional theory, processual approaches to form, and the relationship between formal types and linear structures.

#### **Course materials**

All readings and scores will be posted on Canvas. Log into [canvas.uoregon.edu](https://canvas.uoregon.edu) using your DuckID to access our class. If you have questions about accessing and using Canvas, visit the Canvas support page. Canvas and Technology Support also is available by phone or live chat: 541-346-4357 | [livehelp.uoregon.edu](https://livehelp.uoregon.edu).

#### **Analysis assignments and readings**

The only way to develop one's analytical skills is to practice. Some of this practice will happen outside of class in the form of analysis assignments. Analysis assignments will be graded pass/no-pass. In addition to analysis assignments, there will also be a weekly reading, usually a scholarly article relating to the week's analytical topic. Graduate students will be required to write reflection-summaries of some of these readings.

#### **Discussion leading**

Once during the term, you will lead the class discussion on one of that day's readings. Here is a suggested method for approaching the discussion leading: (a) read the article several times, taking detailed notes; (b) prepare a handout; (c) briefly summarize the article and include a brief discussion of the writing style, purpose, scope, and importance; (d) discuss your critical reaction to the article, including at least one provocative music example; (e) prepare talking points and questions for class discussion.

## Debate

During week 7, I will stage a debate, assigning you to different teams and asking you to support/promote/argue your author's viewpoint and respond to a comparable presentation by the other team. I will provide debate guidelines before the debate.

## Final project

Choose from one of the options below:

1. An analytical essay on a piece (or set of pieces) of your choosing. My only stipulation is that the repertoire come from the Baroque, Classical, or Romantic era, and that your essay engage with the formal theories we have discussed.
2. A review of a book of your choosing. My only stipulation is that the book be related to formal analysis.
3. Another idea of your own. I encourage you to propose other project options that you think would be most interesting and beneficial to you. Be as creative as you like. My only stipulations are that your project should (1) allow you to apply the analytical techniques you learned in this class, and (2) involve some amount of writing.

Graduate students' final projects will be much more substantial than undergraduates'; the former should aim for a 15- to 20-page paper (or equivalent), while the latter should aim for 8 to 10 pages (or equivalent).

## Required work and grading

According to the UO's Student Engagement Inventory, undergraduate students are required to perform approximately two thirds as much work as graduate students on a per-credit basis. To that end, undergraduates are not asked to write the reading responses required of graduate students, and their final project is much less substantial (see above). Here is the grading breakdown:

<u>Undergraduates</u>		<u>Graduate students</u>	
Pass/no-pass analysis assignments	50%	Pass/no-pass analysis assignments	40%
Discussion leading	15%	Discussion leading	15%
Debate	15%	Debate	15%
Final project	20%	Final project	25%
		Presentation of final project	5%

*Undergraduates:* You must receive a C- or better in order for this course to fulfill a degree requirement.

*Graduate students:* you must receive a B- or better in order for this course to fulfill a degree requirement.

## Late assignment policy

Assignments are due during the class period for which they are assigned. Late assignments will not be accepted without a reasonable excuse (illness, unavoidable travel, etc.).

I will use the following grading scale for all graded work in the course: A+ (99-100), A (93-98), A- (90-92), B+ (87-89), B (83-86), B- (80-82), C+ (77-79), C (73-76), C- (70-72), D+ (67-69), D (63-66), D- (60-62), F (59 and below).

## **Accessibility**

The University of Oregon is working to create inclusive learning environments. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center at 541-346-1155 or [uoaec@uoregon.edu](mailto:uoaec@uoregon.edu).

## **Your well-being**

Life as a student can be very complicated. Students often feel overwhelmed or stressed, experience anxiety or depression, struggle with relationships, or just need help navigating challenges in their life. If you're facing such challenges, you don't need to handle them on your own—there's help and support on campus. Getting help is a courageous thing to do—for yourself and those you care about.

University Health Services help students cope with difficult emotions and life stressors. If you need general resources on coping with stress or want to talk with another student who has been in the same place as you, visit the Duck Nest (located in the EMU on the ground floor) and get help from one of the specially trained Peer Wellness Advocates. Find out more at [health.uoregon.edu/ducknest](http://health.uoregon.edu/ducknest).

University Counseling Services (UCS) has a team of dedicated staff members to support you with your concerns, many of whom can provide identity-based support. All clinical services are free and confidential. Find out more at [counseling.uoregon.edu](http://counseling.uoregon.edu) or by calling 541-346-3227 (anytime UCS is closed, the After-Hours Support and Crisis Line is available by calling this same number).

## **Academic dishonesty**

The University Student Conduct Code defines academic misconduct, which includes unauthorized help on assignments and examinations and the use of sources without acknowledgment. Academic misconduct is prohibited at UO. I will report misconduct to the Office of Student Conduct and Community Standards—consequences can include failure of this course.

## **Diversity**

All classes at the University of Oregon welcome and respect diverse experiences, perspectives, and approaches. What is not welcome are behaviors or contributions that undermine, demean, or marginalize others based on race, ethnicity, gender, sex, age, sexual orientation, religion, ability, or socioeconomic status. I expect you to value differences and communicate disagreements with respect, and I will work hard to create a safe space where we can discuss things openly, honestly, safely, and compassionately.

## Course schedule

### Week 1: Course overview; formal analysis in the past 20 years

### Week 2: Introduction to Sonata Theory

**Reading:** James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (Oxford University Press, 2006), selections; James Hepokoski, “Sonata Theory and Dialogic Form,” in *Musical Form, Forms & Formenlehre: Three Methodological Reflections*, ed. Pieter Bergé (Leuven University Press, 2009), 71–89.

### Week 3: Adaptations of Sonata Theory

**Reading:** Anne M. Hyland, “Rhetorical Closure in the First Movement of Schubert’s Quartet in C Major: A Dialogue with Deformation,” *Music Analysis* 28/1 (2009): 111–42; Paul Wingfield, “Beyond ‘Norms and Deformations’: Towards a Theory of Sonata Form as Reception History,” *Music Analysis* 27/1 (2008): 137–77.

### Week 4: Introduction to form-functional theory

**Reading:** William Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford University Press, 1998), selections; Caplin, “What are Formal Functions?,” in *Musical Form, Forms & Formenlehre: Three Methodological Reflections*, 29–40.

### Week 5: Adaptations of form-functional theory

**Reading:** Janet Schmalfeldt, *In the Process of Becoming: Analytical and Philosophical Perspectives on Form in Early Nineteenth-Century Music* (Oxford University Press, 2011), selections; Julie Pedneault-Deslauriers and Nathan Martin, “The Mozartian Half Cadence,” in *What is a Cadence?: Theoretical and Analytical Perspectives on cadences in Classical Repertoire*, ed. Markus Neuwirth and Pieter Bergé (Leuven University Press, 2015).

### Week 6: Form in Romantic music

**Reading:** William Caplin, “Beyond the Classical Cadence: Thematic Closure in Early Romantic Music,” *Music Theory Spectrum* 40/1 (2018): 1–26; Carissa Reddick, “Becoming at a Deeper Level: Divisional Overlap in Sonata Forms from the Late Nineteenth Century,” *Music Theory Online* 16/2 (2010).

## **Week 7: Debate—“positive” versus “negative” approaches to Romantic form**

### **Reading:**

Team “positive”: Steven Vande Moortele, “In Search of Romantic Form,” *Music Analysis* 32/3 (2013): 404–31; Julian Horton, “Criteria for a Theory of Nineteenth-Century Sonata Form,” *Music Theory & Analysis* 4/2: 147–91

Team “negative”: Peter Smith, “The Type 2 Sonata in the Nineteenth Century: Two Case Studies from Mendelssohn and Dvořák,” *Journal of Music Theory* 63/1 (2019): 103–38; Smith, “Dvořák and Subordinate Theme Closure: ‘Positive Analytic Results for a ‘Negative’ Approach to Sonata Form,” *Journal of Music Theory* 64/2 (2020): 203–40.

## **Week 8: Form in Galant music**

**Reading:** Janet Schmalfeldt, “Domenico Scarlatti, Escape Artist: Sightings of his ‘Mixed Style’ Toward the End of the Eighteenth Century,” *Music Analysis* 38/32 (2019): 253–96; L. Poundie Burstein, *Journeys Through Galant Expositions* (Oxford University Press, 2020), selections.

## **Week 9: Zoom visits from two scholars working in formal analysis**

## **Week 10: Final project presentations**

# MUS 432: TONAL ANALYSIS: ANALYSIS OF POPULAR MUSIC

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## New Course Proposal

Changes saved but not submitted

Viewing: MUS 432 : Tonal Analysis: Analysis of Popular Music

Last edit: Wed, 13 Jan 2021 18:34:56 GMT

\*\*\*\*Important\*\*\*\*

"If you are submitting a course proposal for summer review to meet a new core requirement (Area of Inquiry and/or US:DIA/Global Perspectives), please check the box below so that the proposal can go through the correct workflow"

nbsp;

## General Course Characteristics

Whom should the curriculum committees contact with any questions about the course or course syllabus?

Name:

Stephen Rodgers

E-mail:

ser@uoregon.edu

Subject code

MUS

Course number

432

Is this a 400-/500-level course?

Yes

Course title

Tonal Analysis: Analysis of Popular Music

Number of credits

3

Can the course be repeated for credit?

No

Open when repeatable = Yes

Maximum number of times the course may be repeated for credit *after* the initial instance

Maximum number of credits that may be earned in total

Under what conditions can this course be repeated?

## Catalog Description

Exploration of the analysis of popular music, with repertoire from the 1960s to the present; discussion of methodologies adapted from traditional music theory, including form, harmony, meter, and rhythm, as well as more repertoire-specific topics, such as timbre, texture, and lyrics.

## Delivery Mode



**Explain "Other"** Open when instruction\_type = 0

**Delivery Mode Details**

This is a face-to-face class that involves a combination of lecture and discussion. It also involves some amount of hands-on work--i.e., working in groups at a white board.

**Is this a 'topics' course?**

No

Open when topics = Yes

**Indicate a range of possible topics**

**Describe common subject matter or approach which holds these topics together**

**Does this course have prerequisites?**

Yes

**Prerequisites**

MUS 327

**Is this course part of a SEQUENCE?**

*Text in italics is Help Bubble Text for "sequence"*

No

**Please indicate any enrollment restrictions**

This text is Help Bubble Text for "restrictions" - Manageable in CIM Help Bubbles The data for restrictions is Manageable in CIM Course Restrictions Management (from Courseleaf Console). Any restriction with a rank less than 3 will be displayed on page - all others hidden until searched for.

Graduate ONLY

Law ONLY

Non-admit Graduate ONLY

**Please indicate any enrollment restrictions**

There will be no restrictions.

**What grading options do you want available for this course?** How is DEFAULT GRADE MODE for Banner distinguished? How are majors/non-majors distinguished in data?

**For non-majors**

**Effective Term**

Fall 2021

**If requesting a start term other than fall, please provide rationale.** Open when eff\_term RANK is NOT 0

**Special Curricular Status (Undergraduate Courses)**

Open when course\_number < 500

**Are you requesting that the course count toward a general education group requirement?** Open when course\_number < 400

No

**Core Education Areas of Inquiry** Open when gened = Yes

**NEW AS OF FALL 2018: CORE EDUCATION LEARNING OUTCOMES (METHODS OF INQUIRY).** Each course seeking approval to meet a group requirement must address at least 2 core education Methods of Inquiry, and at least half the criteria of each Method of Inquiry. The UOCC will review courses to determine how the course addresses the learning outcomes. Select at least 2 learning outcomes below, and at least half the criteria to be addressed:

**Please describe HOW this course has been designed to fulfill the criteria of the core education requirement(s) selected. Please provide specific references to readings and assignments from the syllabus that address the criteria and outcomes for the Area of Inquiry chosen, and the Core Education Methods of Inquiry chosen.**

**Are you requesting that the course count toward the US: Difference, Inequality and Agency OR the Global Perspectives requirement (formerly "Multicultural Requirement")?**

No

Open when multicult = Yes

**Please describe HOW this course has been designed to fulfill the criteria of the category selected**

**Expanded course description**

This course explores the analysis of popular music, with repertoire largely drawn from English-language rock, pop, R&B, and hip-hop from the 1960s to the present. We will begin with methodologies adapted from traditional music theory, including form, harmony, meter, and rhythm, and then move on to more repertoire-specific topics, such as timbre, texture, and lyrics. Though we will engage with professional scholarship as we explore these methods, the course's primary focus is on developing and expanding students' own analytical abilities; in other words, students will write more than they read.

**Are you requesting that the course bear an Honors ("H") designation on the transcript?**

No

Open when honors = Yes

**Please describe HOW this course meets the standards for an honors designation**

**Are you requesting that the course count toward the Foreign Language requirement for the BA degree?**

No

Open when ba\_fl\_req = Yes

**Please describe HOW this course meets the foreign language requirement for a B.A.**

**Are you requesting that the course count toward the Math/Computer Science requirement for the BS degree?**

No

Open when ba\_fl\_req = Yes OR bs\_mathcomp = Yes

**Please describe HOW this course meets the math-computer science requirement for a B.S.**

## **Rationale for Course**

**Has this course been offered before? (e.g., as an experimental course)**

Yes

Open when prev\_offer = Yes

**Please list previous subject code, course number and course title**

MUS 432: Schenkerian Analysis

**Most recent term taught**

Spring 2010

**What is the rationale for creating this course?**

We previously had a course number MUS 432, called Schenkerian Analysis. It was deactivated after 2010 because we transformed it into a grad-only course (MUS 633: Advanced Schenkerian Analysis). We are now transforming our current Schenkerian Analysis sequence (MUS 430/530, MUS 431/531, and MUS 633) into a series (not a sequence) of courses that cover a wider variety of analytical approaches to tonal music. Because the three courses will not be sequenced, and no one will be more "advanced" than the others, we would like to return to the 432/532 numbering for the proposed course, which will cover the analysis of popular music.

**How does it fit into the curriculum of its sponsoring department and/or other programs to which it belongs?**

It is part of the analytical "core" for both advanced undergraduates and graduate students in music theory, and is often used to train graduate students in composition, music technology, and performance in analytical technique, enabling them to do analysis for their culminating "lecture-document."

**Is this course connected to any other curricular changes in process?**

Yes

**Concurrent curricular changes** Open when concurrent\_prog = Yes

We are changing two other courses that are currently part of our Schenkerian Analysis sequence: MUS 430/530 will become Tonal Analysis: Linear/Prolongational Analysis (focusing on a wider variety of linear/prolongational techniques, not only those inspired by Henrich Schenker); and MUS 431/531 will become Tonal Analysis: Form in Tonal Music. The overall goal of these changes is to cover a more diverse set of analytical approaches to tonal music, so that students are exposed to more than just Schenkerian analysis.

## **Student Engagement**

Above text is Help Bubble Text for "stud\_workload"

**Student Engagement Inventory**

Educational Format or Activity	Traditional Hours Engaged (UG)	Traditional Hours Engaged (Grad)	Explanation/ Justification	Online/Hybrid Hours Engaged (UG)	Online/Hybrid Hours Engaged (GR)
Lecture	30	30	20 lectures @ 1.5 hours		
Assigned readings	20	30	2 hrs./week undergrads, 3 hrs./week grad students		
Problem sets or exercises	30	45	3 hrs./week undergrads, 4.5 hrs./week grad students		
Projects or presentations	10	15	Final paper: 8-10 pages undergrads, 15-20 pages grad students		
<b>Total:</b>	<b>90</b>	<b>120</b>	<b>0</b>	<b>0</b>	

The Total in the above table needs to be coded by developer

Open when course\_number = 5XX OR when course\_number = 4XX AND dual\_level = Yes  
**400-/500-level differential**

Above text is Help Bubble Text for "dual\_diffnl"

Grad students will be required to turn in responses to each of the readings; undergraduates are not. In addition, graduate students' final papers will be 15-20 pages, whereas undergraduates' will be 8-10 pages.

## Student Learning Outcomes

**Learning Outcomes: What are the skills, abilities, or major concepts a student is expected to acquire in this course (these are in addition to University-level core outcomes for the Areas of Inquiry and Method of Inquiry, or US: Difference, Inequality and Agency and Global Perspectives outcomes)? If multiple instructors will teach the course, consider which objectives are likely to be common to each instance.**

### Learning Outcome

Develop a foundation in established and cutting-edge methodologies for popular music analysis

Gain a sense of the main stylistic trends in post-1960 popular genres

Improve academic writing, particularly the ability to make music-analytical statements in prose form

## Other

**Is there anything else you would like the reviewers to know?**

Open for Dept Head in Workflow Will be coded later in development

## Departmental Sponsorship

**Is this is a multilisted course?**

No

## Multilisted Courses

Open when crosslisted HAS VALUE

**Document your due diligence in consulting with other department heads, or faculty curriculum coordinators if multilisting is potentially an issue. Attach relevant emails.**

**Provide documentation of your multilisting agreements with other departments. Attach relevant documents (i.e. memo of understanding, e-mails).**

Above text is Help Bubble Text for "overlap"

**DUPLICATION:**

**Document your due diligence in consulting with other department heads, or faculty curriculum coordinators if duplication with another course is potentially an issue. Supporting documents or e-mails may be attached below.**

This course does not duplicate or overlap with any other courses.

**IMPACT ON OTHER PROGRAMS:**

**Document your due diligence in consulting with other department heads, or faculty curriculum coordinators if a new course or changes to an existing course potentially impact another department or program. For instance, if the course is a requirement or elective for another major, and your changes will impact enrollments for the other unit. Supporting documents or e-mails may be attached below.**

This course proposal will not adversely affect any other department or program. The only degree programs that require this course are BM composition (requires MUS 430), MM composition (requires 530), and PhD composition (requires 530). Since in our proposed revision the Tonal Analysis courses will not be sequenced (as the Schenkerian Analysis courses currently are), composition students will actually have more flexibility: they can have the option of taking any of three terms of Tonal Analysis. edits cut and assemble the components of More (Definitions, Synonyms, Translation)

**What is the expected enrollment of the course when offered?**

12-24

**What faculty are available to teach this course? (list by name.)**

Drew Nobile and Stephen Rodgers

**What other resources (e.g., GTFs, technology support) are needed to sustain it at the expected enrollment(s) and in the expected format(s)?**

No resources outside of a classroom with piano and the usual AV equipment

Open when gened = Yes

**The department agrees to offer lower division group-satisfying courses annually and upper division group-satisfying courses at least every other year.**

## **Syllabus and other supporting documents**

Above text is Help Bubble text for "syllabus"

Analysis of Popular Music syllabus.pdf

**Department**

MUS - Music

**College**

MU - Music and Dance, School of

**Course Reviewer Comments**

Key: 43394

# ANALYSIS OF POPULAR MUSIC

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**MUS 432/532, University of Oregon**

**Instructor: Prof. Drew Nobile or Prof. Stephen Rodgers**

**MW 10–11:50am**

## **COURSE DESCRIPTION**

This course explores the analysis of popular music, with repertoire largely drawn from English-language rock, pop, R&B, and hip-hop from the 1960s to the present. We will begin with methodologies adapted from traditional music theory, including form, harmony, meter, and rhythm, and then move on to more repertoire-specific topics, such as timbre, texture, and lyrics. Though we will engage with professional scholarship as we explore these methods, the course's primary focus is on developing and expanding students' own analytical abilities; in other words, students will write more than they read.

## **COURSE GOALS**

1. To give students a foundation in established and cutting-edge methodologies for popular music analysis to the extent that they can use those methodologies in their own teaching and research.
2. To give students a sense of the main stylistic trends in post-1960 popular genres, including recognition of standard song forms, typical harmonic patterns, rhythmic and metric aspects of beat patterns, standard lyrical layouts, etc.
3. To expose students to current scholarship in music theory and related fields that focuses on analyzing popular songs.
4. To give students the opportunity, through their final project, to develop a deep engagement with one particular methodology, artist, or genre.
5. To develop students' academic writing, particularly their ability to make music-analytical statements in prose form.

## **MATERIALS**

There is no textbook for this class; all readings, handouts, and other written material will be posted on Canvas. However, students will need the following:

- Access to a streaming music service such as Spotify, Apple Music, etc.
- Headphones or speakers good enough to represent timbral nuances of recordings
- Access to the following software:
  - Audacity (free)
  - Sonic Visualizer (free)
  - Music notation software, such as MuseScore (free), Finale, or Sibelius
- (Recommended) Regular access to a piano or guitar (or another instrument that can play chords and melodies) to aid in transcription.

## ASSIGNMENTS AND READINGS

The only way to develop one's analytical skills is to practice. Some of this practice will happen outside of class in the form of analysis assignments. Analysis assignments will be graded pass/no-pass. In addition to analysis assignments, there will also be a weekly reading, usually a scholarly article relating to the week's analytical topic. Graduate students will be required to write reflection-summaries of some of these readings.

## ONLINE ANALYSIS DISCUSSIONS

In groups of three or four, students will engage in online discussion of their analyses. These discussions are intended to be open, inclusive, and low-stakes, and will be graded on completion only. That said, it is imperative to the success of the seminar that students complete them on time and with suitable seriousness. Here's how it will work:

- By Friday at 10am, each student will upload a short analysis of a song of their choosing, following the methodologies discussed that week.
- By Sunday at 10am, each student will look through and comment on each of their groupmates' analysis. The response comments should be around a paragraph or two in length, and should engage productively with the analytical ideas (rather than simply saying "I agree!").
- Groups are encouraged to engage in discussion beyond the required comments.

## FINAL PROJECT

Students will produce a final analytical project allowing them to dive deeper into a specific song, artist, or analytical methodology. Generally, this project will be an academic paper, but students may propose other formats, such as podcasts or videos. Projects may take one of the following approaches (this list is not exhaustive):

- An analysis of a single song from multiple perspectives (e.g., form, harmony, timbre, and meter).
- An analysis of the output of an artist or genre from a single analytical perspective (e.g., "vocal timbre in 90s grunge-rock" or "formal patterns in Beyoncé's early output").
- Analyzing intersections between genres and/or artists (e.g., "80s timbres in post-2010 pop").

Graduate students' final projects will be much more substantial than undergraduates'; the former should aim for a 15 to 20 page paper (or equivalent), while the latter should aim for 8 to 10 pages (or equivalent).

## GROUP PRESENTATION

Each discussion group will present an analysis of a single song during week 10. The presentation should make use of as many analytical methodologies as are relevant, and should involve collaborative work among all group members in service of a cohesive analysis (rather than, say, each member analyzing a separate aspect of the song). Presentations will be 20 minutes long, plus 10-15 minutes of class discussion.



## REQUIRED WORK AND GRADING

According to the UO's Student Engagement Inventory, undergraduate students are required to perform approximately two thirds as much work as graduate students on a per-credit basis. To that end, undergraduates are not asked to write the reading responses required of graduate students, and their final project is much less substantial (see above). Here is the grading breakdown:

Undergraduate students		Graduate students	
Analysis assignments	50%	Analysis assignments	40%
Final project	20%	Final project	25%
Participation (incl. online)	20%	Participation (incl. online)	15%
Group presentation	10%	Reflection-summaries	10%
		Group presentation	10%

# COURSE SCHEDULE

UNIT	DATES	TOPICS	READINGS
<b>Preliminaries</b>	Week 1	Popular music and the academy Transcription	Excerpts from several articles on popular music analysis
<b>Form &amp; harmony</b>	Weeks 2-4	AABA and strophic forms Verse-chorus forms Chord loops and other harmonic patterns Modes and scale collections Harmonic and formal schemas	Nobile, <i>Form as Harmony</i> , excerpts Biamonte, "Triadic Modal Patterns" Stoia, "The Common Stock of Schemes in Early Blues and Country Music"
<b>Rhythm &amp; meter</b>	Weeks 5-6	Beats and rhythmic patterns Timing and flow in rap Microtiming analysis	Biamonte, "Formal Functions of Metric Dissonance" Adams, "On the Metrical Techniques of Flow"
<b>Texture &amp; timbre</b>	Weeks 7-8	Textural layers Vocal timbre and embodiment Spectrographic analysis	Heidemann, "A System for Analyzing Vocal Timbre" Moore, <i>Song Means</i> , excerpts
<b>Lyrics</b>	Week 9	Narrative voice Persona	Burns, "Vocal Authority and Narrative Engagement"
<b>Group presentations</b>	Week 10		