

Term Information

Effective Term Spring 2024

General Information

Course Bulletin Listing/Subject Area Music
Fiscal Unit/Academic Org School Of Music - D0262
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5802
Course Title Analysis of Popular Music
Transcript Abbreviation Analysis Pop Music
Course Description This course provides an overview of scholarship on the theory and analysis of popular music, broadly construed. Students will learn and implement strategies for analyzing form, melody, harmony, lyrics, rhythm, meter, and timbre in various genres (such as pop, rock, metal, hip-hop, EDM, funk, punk, country, and more). There will be readings and pieces assigned for weekly listening.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites For graduate students: passing the graduate entrance assessment in music theory, or passing MUSIC4500.01, or permission of the instructor.
For undergraduate students: passing Music 3422, or permission of the instructor.
Exclusions none
Electronically Enforced Yes

Cross-Listings

Cross-Listings n/a

Subject/CIP Code

Subject/CIP Code 50.0901
Subsidy Level Doctoral Course
Intended Rank Junior, Senior, Masters, Doctoral

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students will develop their critical thinking skills about popular music, how it is structured, how they hear it, how others might hear it, and what its roles are in contemporary society.
- Students will have a broad knowledge of scholarship on the theory and analysis of popular music.
- Students will be able to apply this knowledge through weekly analysis practice, and the writing of an analytical paper on a topic of the student's choosing relating to popular music.
- Students will have a general knowledge of common techniques used for composing, performing, improvising, and recording popular music.
- Students will be able to apply knowledge of these techniques to the writing of an original musical composition.

Content Topic List

- Introduction: What is popular music?
- Form in the late 20th century; pop/rock
- Form in the 2010s: pop music
- Genres and styles
- Melody and harmony: introduction to songwriting
- Melody and harmony: Harmonic function
- Techniques in various genres
- Melody and harmony: key structure
- Rhythm and meter: catchy "hooks" and groove
- Rhythm and meter part 2: Syncopation and metric dissonance
- Timbre and texture

Sought Concurrence

No

Attachments

- Analysis of Popular Music Syllabus Music 5802 5 11 23.pdf: proposed syllabus
(Syllabus. Owner: Banks, Eva-Marie)
- BA curriculum map with theory 5801 and 5802 6 1 23.xlsx: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- BM Orchestral Instruments curriculum map with Theory 5801 and 5802 6 1 23.xlsx: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- BME Choral map for Theory 5801 and 5802 6 1 23.xls: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- BME General map for Theory 5801 and 5802 6 1 23.xls: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- BM Performance - Piano map for Theory 5801 and 5802 6 1 23.xls: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- BM jazz Studies Composition map for Theory 5801 and 5802 6 1 23.xls: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- Copy of BME Instrumental map for Theory 5801 5802 6 1 23.xlsx: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- BM Musicology map for Theory 5801 and 5802 6 1 23.xls: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- BM jazz Studies Performance map for Theory 5801 and 5802 6 1 23.xls: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- BM Performance - Voice map for Theory 5801 and 5802 6 1 23.xls: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- BM Theory map for Theory 5801 and 5802 updated 6 1 23.xls: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)

Comments

- If this new course can count in one of your undergraduate majors (even as an elective), please provide updated curriculum map(s) for the major(s). *(by Vankeerbergen, Bernadette Chantal on 05/27/2023 06:40 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	05/11/2023 03:10 PM	Submitted for Approval
Approved	Leasure, Timothy Lee	05/11/2023 03:21 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	05/27/2023 06:41 PM	College Approval
Submitted	Banks, Eva-Marie	06/01/2023 02:56 PM	Submitted for Approval
Approved	Hedgecoth, David McKinley	09/28/2023 08:29 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/03/2023 12:32 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	10/03/2023 12:32 PM	ASCCAO Approval

Analysis of Popular Music

The Ohio State University School of Music: MUSIC 5802

Spring 2024

3 credit hours/units

Format of instruction: in-person lecture and discussions with active participation

Location: Timashev Family Music Building (Room TBD)

Class Meetings Schedule: Tuesdays and Thursdays 2:20–3:40 p.m.

In most weeks, Tuesdays will be spent introducing the weekly topic and discussing assigned readings. Thursdays will usually be spent discussing assigned pieces for listening and practicing analysis.

Instructor: Dr. Jeremy W. Smith (School of Music)

- Email: smith.15851@osu.edu
- Phone: 614-780-4561
- Office: Timashev Music Building room N482
- Drop-in office hours: TBA, and by appointment

Course Description

This course provides an overview of scholarship on the theory and analysis of popular music, broadly construed. Students will learn and implement strategies for analyzing form, melody, harmony, lyrics, rhythm, meter, and timbre in various genres (such as pop, rock, metal, hip-hop, EDM, funk, punk, country, and more). There will be readings and pieces assigned for weekly listening, a songwriting/composition project, and a final analysis paper.

Prerequisites

For graduate students: passing the graduate entrance assessment in music theory, or passing MUSIC4500.01, or permission of the instructor.

For undergraduate students: passing Music Theory IV, or permission of the instructor.

Learning Outcomes

Students will develop their critical thinking skills about popular music, how it is structured, how they hear it, how others might hear it, and what its roles are in contemporary society.

At the end of the course students will

- 1) Have a broad knowledge of scholarship on the theory and analysis of popular music.
- 2) Apply this knowledge through weekly analysis practice, and the writing of an analytical paper on a topic of the student's choosing relating to popular music.
- 3) Have a general knowledge of common techniques used for composing, performing, improvising, and recording popular music.
- 4) Apply knowledge of these techniques to the writing of an original musical composition.

Required Materials

All required materials, including links to readings and recordings of required pieces for listening, will be provided by the instructor in CarmenCanvas.

Grading and Assignments Overview

All assignments for this class will be submitted via CarmenCanvas. Assignments are to be completed independently, not collaboratively with peers.

Online Reading Responses (15%). Most weeks, each student will write a response to the weekly readings, published to a discussion board in CarmenCanvas. These are due by 7am on the day the readings will be discussed in class, so that there is time for everyone to read the responses before class and prepare for in-class discussion. Graduate students must complete a total of TEN (10) of these for the course, and undergraduate students must complete a total of EIGHT (8), so you can choose to have a few “weeks off” from writing them.

Responses should address all the weekly readings (1–2 each week), and be 250–500 words total. The content should include some of the following: something you liked or didn’t like about a reading, a summary of something you learned, something that surprised you or interested you, a question or thought you had as you read or listened, a question you have for others in the class or for the instructor, or something that you were reminded of (feel free to post a link). You do not need to include formal citations, but references to the readings should be clear and include page numbers as necessary.

Each response will be graded out of 10, based on the criteria above for sufficiently addressing each reading, and the clarity of writing, including spelling, grammar, punctuation, and references.

Online Listening Responses/Analyses (15%). Similar to the reading responses, in most weeks each student will post a short analysis for *one* of the pieces for listening (your choice from the assigned weekly pieces). These are due by 7am on the day the pieces will be discussed in class, so that there is time for everyone to read the analyses before class and prepare for in-class discussion. Graduate students must complete a total of TEN (10) of these for the course, and undergraduate students must complete a total of EIGHT (8), so you can choose to have a few “weeks off” from writing them.

The analysis should include a visual diagram along with a paragraph of at least 150 words of explanation. The diagram can take many forms, including but not limited to: a form chart or timeline, transcription into some kind of notation, DAW recreation, spectrogram or waveform, line graph or bar graph, or any other kind of visual representation. It should be uploaded directly into your discussion post as a .JPG or .PDF file. The idea is to practice creating something that could be used in an article.

Each analysis will be graded out of 10, based on the criteria above. The analysis does not need to be a polished, final product (it can be a “work in progress”) but it should provide some detailed description of one aspect or one section of the piece.

Class Presentations (10%). Each graduate student will do one presentation on an assigned reading, *and* one presentation on an assigned piece for listening. Each undergraduate student will do only one presentation total (on an assigned reading *or* an assigned piece for listening). Think of this as a more detailed/extended version of your usual online posting. Each presentation will be approximately 20–30 minutes long and involve leading the class in discussion. Start with providing some background on the writers or artists, then share your own thoughts/summary/analysis and be prepared to discuss other people’s online posts. You should be at the front presenting with audio and visuals on a screen (e.g. showing the reading, or your analysis, or people’s posts). Before class, you will submit a copy of your presentation notes and/or slides in CarmenCanvas. Each presentation will be graded out of 10 based on the criteria above.

Attendance and Participation (10%). Each week students are expected to be prepared to discuss all readings and pieces for listening. Students will receive a grade out of 5 for attendance and participation in each week’s class. They will receive full points if they arrive on time, participate to some degree in discussions, and participate in analytical class activities. Points may be deducted for a lack of any participation.

Midterm Songwriting Project (25%). Students will write an original song using things learned from the first half of the course. Each of the following are necessary components of the project.

1. A visual representation of the music, such as a score, lead sheet, or DAW file.
2. An audio file (must be an .mp3, .m4a, or .wav) with a performance of the music.
3. A short presentation during class that explains your compositional procedure and how it relates to what you have learned in the course.

More details will be in the assignment description.

Final analysis paper (25%). The end-of-semester project will involve each student writing an analytical paper on a topic of their choosing. It can be a detailed analysis on one piece, or a discussion of similar aspects in different pieces, or some other idea for an analytical essay. The project will consist of two components.

1. A one-page proposal for the paper, approximately a month before the final paper is due. This should explain a bit about the piece(s), what particular aspects of the piece(s) you will analyze, and what the thesis of the paper will be (even if it changes later).
2. A final paper due during exam week. The paper must be at least 2,500 words for graduate students and at least 1,500 words for undergraduate students, *in addition to* analytical diagrams and graphs, and *in addition to* footnotes and bibliography.

More details will be in the assignment description.

Attendance Policy

- Each student is entitled to two “free” unexcused absences. After that, each subsequent unexcused absence will result in a 0 for that week’s class in terms of the attendance and participation grading category.
- If you miss class for any reason, please email the instructor before or after the class session to check in. Emailing the instructor ensures that they can tell you about what you missed in class and any work you should do to catch up.

- If your absence is due to illness, emergency, or professional opportunity, the instructor may grant you an excused absence if notified by email. If an excused absence is granted then it will not affect your grade. The instructor may or may not also grant an extension on assignment deadlines depending on the circumstances.
- If your absence is unexcused (including your “free” unexcused absence), homework assignments (such as the online reading responses) are still due at their regular times.

Late Assignments Policy

Since we only meet twice per week, it is imperative that assignments are submitted on time. Therefore, late assignments will NOT be accepted for credit in this class. However, the instructor may grant an exemption if there are extenuating circumstances such as illness or emergency.

Semester Grading Scale

A (93-100%) B+ (87-89%) C+ (77-79%) D+ (67-69%) E (0-62%)
 A- (90-92%) B (83-86%) C (73-76%) D (63-66%)
 B- (80-82%) C- (70-72%)

Instructor Feedback and Response Expectations

Students will receive grading and feedback on assignments in CarmenCanvas, within one week of the assignment deadline. The instructor will respond to emails within 24 hours during the semester (apart from holidays).

Academic Misconduct Statement

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Disability Services Statement

The university strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university’s request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Mental Health Statement

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614- 292-5766. CCS is located on the 4th floor of the Younkin Success Center and the 10th floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 **by dialing 988 to reach the Suicide and Crisis Lifeline.**

Title IX Statement

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu.

Diversity Statement

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Schedule

Course materials for the following week will be made available on CarmenCanvas by the end of the last class of the current week.

Dates	Topic	Readings (Tuesday)	Pieces for Listening (Thursday)
Week 1 (1/9 & 1/11)	Introduction: What is popular music?	- Frith 2004 (general introduction)	- Taylor Swift “Shake It Off” - Alicia Keys “If I Ain’t Got You”
Week 2 (1/16 & 1/18)	Form part 1: Form in late-20 th -century pop/rock	- Summach 2011 - Carter 2021	- The Beatles “Please Please Me” - Journey “Don’t Stop Believin’”
Week 3 (1/23 & 1/25)	Form part 2: Form in 2010s pop music	- Stroud 2022 - Barna 2020 (video)	- Lorde “Green Light” - Jessie J, Ariana Grande, and Nicki Minaj “Bang Bang”
Week 4 (1/30 & 2/1)	Genres and styles	- Brackett 2016 chapter 1 - Johnson 2020	- Lil Nas X “Old Town Road” - Polo and Pan “Feel Good”
Week 5 (2/6 & 2/8)	Melody and harmony part 1: Introduction to songwriting	- Moore 2012 chapter 4	- Otis Redding “(Sittin’ On) The Dock of the Bay” - Coldplay “Yellow”
Week 6 (2/13 & 2/15)	Melody and harmony part 2: Harmonic function	- Biamonte 2010 - Aziz 2022	- Radiohead “Morning Bell” - Queen “Bohemian Rhapsody”
Week 7 (2/20 & 2/22)	Form part 3: Techniques in various genres	Read two of: - Spicer 2004 (pop and rock) - Neal 2007 (country) - Solberg 2014 (EDM,) - Hannan 2022 (metal) - Komaniecki 2017 (rap)	- Daft Punk “Chord Memory” - Dolly Parton, Emmylou Harris, and Linda Ronstadt “The Pain of Loving You”
Week 8 (2/27 & 2/29)	Melody and harmony part 3: Key structure	- Spicer 2017 - Shelley 2019	- None (songwriting project due instead)
Week 9 (3/5 & 3/7)	Rhythm and meter part 1: Catchy “hooks” and groove	- Traut 2005 - Adams 2009	- Eric Prydz “Call on Me” - Cream “Sunshine of your Love”

Week 10 (3/19 & 3/21)	Rhythm and meter part 2: Syncopation and metric dissonance	<ul style="list-style-type: none"> - Biamonte 2014 - Cairns 2022 	<ul style="list-style-type: none"> - Bill Withers “Ain’t no Sunshine” - Spice Girls “Wannabe”
Week 11 (3/26 & 3/28)	Timbre and texture part 1	<ul style="list-style-type: none"> - Fink, Latour, and Wallmark 2018, introduction - Lavengood 2020 	<ul style="list-style-type: none"> - Toto “Africa” - Parliament, “Mothership Connection (Star Child)”
Week 12 (4/2 & 4/4)	Timbre and texture part 2.	<ul style="list-style-type: none"> - Zak 2001, chapter 3 - *Final project proposal due. 	<ul style="list-style-type: none"> - Guns N’ Roses “Sweet Child O’ Mine” - Sex Pistols “Anarchy in the UK”
Week 13 (4/9 & 4/11)	Timbre and texture part 3: The voice	<ul style="list-style-type: none"> - Wallmark 2022 - Malawey 2020, chapter 1 	<ul style="list-style-type: none"> - Michael Jackson “Man in the Mirror” - Christina Aguilera “Beautiful”
Week 14 (4/16 & 4/18)	Rhythm and meter part 3: Techniques in various genres	<p>Read two of the following:</p> <ul style="list-style-type: none"> - Ohriner 2019, chapter 4 (rap) - Pearson 2019 (hardcore punk). - McCandless 2013 (metal). - Butler 2006, chapter 4 (EDM). - Onwuegbuna 2016 (Reggae) 	<ul style="list-style-type: none"> - Metallica, “Master of Puppets” - N.W.A. “Express Yourself”

Final paper due April 30th (during the exam period).

Bibliography

- Adams, Kyle. 2009. "On the Metrical Techniques of Flow in Rap Music." *Music Theory Online* 15.
- Aziz, Andrew. 2022. "Billy Joel's Enharmonic Duplicity." *Music Theory Online* 28 (2).
- Barna, Alyssa. 2020. "The Dance Chorus in Recent Top-40 Music." *SMT-V: The Society for Music Theory Videocast Journal* 6 (4). <https://doi.org/DOI:http://doi.org/10.30535/smtv.6.4>.
- Biamonte, Nicole. 2010. "Triadic Modal and Pentatonic Patterns in Rock Music." *Music Theory Spectrum* 32 (2): 95–110. <https://doi.org/10.1525/mts.2010.32.2.95>.
- . 2014. "Formal Functions of Metric Dissonance in Rock Music." *Music Theory Online* 20 (2).
- Brackett, David. 2016. *Categorizing Sound: Genre and Twentieth-Century Popular Music*. University of California Press.
- Butler, Mark J. 2006. *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music*. Profiles in Popular Music. Bloomington: Indiana University Press.
- Cairns, Zachary. 2022. "Switching the Backbeat: The Quick Flip and Polymetric Pogo in 1980s-Era Rock Music." *Music Theory Online* 28 (1).
- Carter, David S. 2021. "Generic Norms, Irony, and Authenticity in the AABA Songs of the Rolling Stones, 1963–1971." *Music Theory Online* 27 (4).
- Fink, Robert, Melinda Latour, and Zachary Wallmark, eds. 2018. *The Relentless Pursuit of Tone: Timbre in Popular Music*. Oxford University Press.
- Frith, Simon, ed. 2004. *Popular Music*. Critical Concepts in Media and Cultural Studies. Routledge.
- Hannan, Calder. 2022. "Structural Density and Clarity, Technical Death Metal, and Anomalous's 'Ohmnivalent.'" *Music Theory Online* 28 (1).
- Johnson, Tom. 2020. "Chance the Rapper, Spotify, and Musical Categorization in the 2010s." *American Music* 38 (2): 176–96.
- Komaniecki, Robert. 2017. "Analyzing Collaborative Flow in Rap Music." *Music Theory Online* 23 (4).
- Lavengood, Megan L. 2020. "The Cultural Significance of Timbre Analysis: A Case Study in 1980s Pop Music, Texture, and Narrative." *Music Theory Online* 26 (3).
- Malaway, Victoria. 2020. *A Blaze of Light in Every Word: Analyzing the Popular Singing Voice*. Oxford University Press.
- Mccandless, Gregory. 2013. "Metal as a Gradual Process: Additive Rhythmic Structures in the Music of Dream Theater." *Music Theory Online* 19 (2).
- Moore, Allan F. 2012. *Song Means: Analysing and Interpreting Recorded Popular Song*. Farnham, Surrey ; Burlington, VT: Ashgate.
- Neal, Jocelyn R. 2007. "Narrative Paradigms, Musical Signifiers, and Form as Function in Country Music." *Music Theory Spectrum* 29 (1): 41–72.
- Ohriner, Mitchell. 2019. *Flow: The Rhythmic Voice in Rap Music*. Oxford University Press.
- Onwuegbuna, Ikenna. 2016. "Operational Arrangement of Rhythm in Nigerian Reggae Songs." *Nsukka Journal of the Humanities* 24 (2): 106–20.
- Pearson, David M. 2019. "Extreme Hardcore Punk and the Analytical Challenges of Rhythm, Riffs, and Timbre in Punk Music." *Music Theory Online* 25 (1).

- Shelley, Braxton D. 2019. "Analyzing Gospel." *Journal of the American Musicological Society* 72 (1): 181–243. <https://doi.org/10.1525/jams.2019.72.1.181>.
- Solberg, Ragnhild. 2014. "'Waiting for the Bass to Drop': Correlations between Intense Emotional Experiences and Production Techniques in Build-Up and Drop Sections of Electronic Dance Music." *Dancecult: Journal of Electronic Dance Music Culture* 6 (1): 61–82.
- Spicer, Mark. 2004. "(Ac)Cumulative Form in Pop-Rock Music." *Twentieth-Century Music* 1 (1): 29–64. <https://doi.org/10.1017/S1478572204000052>.
- . 2017. "Fragile, Emergent, and Absent Tonics in Pop and Rock Songs." *Music Theory Online* 23 (2).
- Stroud, Cara. 2022. "Codetta and Anthem Postchorus Types in Top-40 Pop from 2010 to 2015." *Music Theory Online* 28 (2).
- Summach, Jay. 2011. "The Structure, Function, and Genesis of the Prechorus." *Music Theory Online* 17 (3).
- Traut, Don. 2005. "'Simply Irresistible': Recurring Accent Patterns as Hooks in Mainstream 1980s Music." *Popular Music*. 24 (1): 57–77.
- Wallmark, Zachary. 2022. "Analyzing Vocables in Rap: A Case Study of Megan Thee Stallion." *Music Theory Online* 28 (2).
- Zak, Albin. 2001. *The Poetics of Rock: Cutting Tracks, Making Records*. Berkeley: University of California Press.