

Term Information

Effective Term Autumn 2026
[Previous Value](#) [Spring 2024](#)

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

We are revising the Graduate prerequisite.

We are amending the credit hours from 3 credits to 2 credits.

What is the rationale for the proposed change(s)?

The graduate prerequisite is being changed to align with other 5000 to 8000 level course offering within the School of Music. Please see the attached document for the rationale for credit hour change.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?
none

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

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	"Analysis of Popular Music" is part of a series of 5000-level course offerings in music theory that seek to develop analysis and analytical writing skills for different repertoires. Upon successful completion of this course, students should be able to teach the aspects of popular-music analysis that often come up in core undergraduate music theory textbooks.
Previous Value	<i>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.</i>
Semester Credit Hours/Units	Fixed: 2
Previous Value	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

COURSE CHANGE REQUEST
5802 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
10/29/2025

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	Undergrad Prereq: grade of C- or higher in Music 3422; or permission of instructor. Grad Prereq: Graduate standing
<i>Previous Value</i>	<i>Undergrad Prereq: grade of C- or higher in Music 3422; or permission of instructor. Grad Prereq: Grad standing, and a grade of C- or higher in Music 4500.01; or permission of instructor.</i>
Exclusions	
Electronically Enforced	Yes

Cross-Listings

Cross-Listings

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 understand and remember foundational ideas in the field of popular-music analysis. • Students will develop techniques for aural (audio-based) analysis, and the visual presentation of analytical interpretation. • Students will know how to use various software programs for analyzing recorded popular music. • Students will read and respond to analytical and theoretical literature. • Students will develop humanities-based research and writing skills.
<i>Previous Value</i>	• <i>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.</i> • <i>Students will have a broad knowledge of scholarship on the theory and analysis of popular music.</i> • <i>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.</i> • <i>Students will have a general knowledge of common techniques used for composing, performing, improvising, and recording popular music.</i> • <i>Students will be able to apply knowledge of these techniques to the writing of an original musical composition.</i>

Content Topic List

- Introduction: What is popular music?
- Formal structure part 1
- Rhythm and meter part 1
- Melody and harmony part 1
- timbre and texture part 1
- Formal structure part 2
- Melody and Harmony part 2
- Rhythm and meter part 2
- Formal structure part 3
- Tmbre and texture part 2
- Melody and harmony part 3
- Rhythm and meter part 3
- Formal structure part 4
- Rhythm and meter part 4

Previous Value

- *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 Current Syllabus 10 22 25.pdf: current syllabus
(Syllabus. Owner: Banks,Eva-Marie)
- MUSIC 5802 Analysis of Popular Music Revised Syllabus 10 22 25.pdf: proposed syllabus
(Syllabus. Owner: Banks,Eva-Marie)
- Rationale for credit hour change for Music 5802 Analysis of Popular Music.docx: rationale for credit hour change
(Other Supporting Documentation. Owner: Banks,Eva-Marie)

Comments

COURSE CHANGE REQUEST
5802 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
10/29/2025

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	10/28/2025 10:58 AM	Submitted for Approval
Approved	COSTA-GIOMI, Eugenia	10/28/2025 12:54 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/29/2025 04:29 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	10/29/2025 04:29 PM	ASCCAO Approval

Rationale for credit hour change for Music 5802 Analysis of Popular Music

MUSIC 5802 (Analysis of Popular Music, 3 credits) is being proposed as 2 credits.

Popular music is a robust area of research in music theory. Popular music is increasingly being taught in undergraduate music theory core courses, and we are seeing more prospective PhD and MA theory students interested in studying it. We are proposing a new 8000-level Advanced Analysis of Popular Music course in order to better prepare interested MA and PhD theory students to write theses and dissertations on popular music (broadly construed, in various contexts and genres). We are reproposing 5802 as a two-credit course to serve students with different goals: with a smaller credit allocation, 5802 more nimbly serves as a theory elective for advanced undergraduates and MM/DMA students, an introduction to the subfield for theory MA students, and an enhancement of teaching knowledge for theory PhD students who plan to research in a different subfield. This change also aligns 5802 with other 5000-level theory courses that are routinely offered for 2 credits, so it can be part of the series, with each course introducing students to analysis of a different repertoire.

Analysis of Popular Music (MUSIC 5802)

The Ohio State University School of Music

2 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 4:10–5:05 p.m.

In most weeks, Tuesdays will be spent discussing the assigned reading and/or other materials relevant to the topic. Thursdays will usually be spent practicing musical analysis or workshoping student research projects.

Instructor: Jeremy W. Smith

- Email: smith.15851@osu.edu
- Office: Timashev Music Building room N482
- Drop-in office hours: Mondays 1–3 p.m., and by appointment

Course Description

“Analysis of Popular Music” is part of a series of 5000-level course offerings in music theory that seek to develop analysis and analytical writing skills for different repertoires. This class will teach strategies for analyzing melody, harmony, formal structure, rhythm, meter, timbre, and texture in popular music (broadly construed). Students will analyze music in various genres, such as pop, rock, metal, hip-hop, EDM, funk, punk, and country. They will also read important scholarship in the field, prepare a lesson plan for a first- or second-year music theory class, and write a final analysis paper. Upon successful completion of this course, students should be able to teach the aspects of popular-music analysis that often come up in core undergraduate music theory textbooks.

Prerequisites

Undergraduate: Grade of C- or higher in Music 3422 (Music Theory IV), or permission of instructor.

Graduate: Graduate standing.

Learning Goals and Expected Learning Outcomes

Goal	Learning Outcomes
(A) Students will understand and remember foundational ideas in the field of popular-music analysis	1. Students will be able to explain important terms in the field such as prechorus, backbeat, hook, and sampling 2. Students will be able to describe common methodologies for analyzing popular music
(B) Students will develop techniques for aural (audio-based) analysis, and the visual presentation of analytical interpretation	1. Students will be able to transcribe vocal melodies, rapped verses, bass lines, and drumbeats into music staff notation with accurate pitch and rhythm 2. Students will be able to aurally identify the harmonies used in a recording and create a chord chart for a song

	3. Students will be able to create a form diagram that describes a song's sections, sound layers, and hypermeter 4. Students will apply existing analytical tools to a cross section of genres and time periods within popular music
(C) Students will know how to use various software programs for analyzing recorded popular music	1. Students will be able to use software to create analytical diagrams (including transcriptions, timelines, and annotated spectrograms or waveforms) 2. Students will be able to convert audio and visuals to various file formats, incorporating them into assignments
(D) Students will read and respond to analytical and theoretical literature	1. Students will be able to explain the main arguments made in scholarly articles about popular music analysis 2. Students will be able to make connections between an article and other songs not discussed in the article 3. Students will be able to adapt the content from an article into a lesson plan on a music theory concept
(E) Students will develop humanities-based research and writing skills	1. Students will be able to articulate a research question, formulate a research plan, and identify types of evidence appropriate to the research question 2. Students will be able to locate and identify reliable, relevant sources and fact-check their own work using reliable sources 3. Students will be able to credit other people's work ethically and responsibly according to the Chicago Manual of Style 4. Students will be able to effectively communicate and provide evidence for their ideas in academic writing 5. Students will be able to self-assess their work, make revisions, and respond to feedback

Required Materials

- There is no textbook for this class; links to all readings, recordings, and materials for assignments will be posted in **CarmenCanvas (Carmen)**.
- We will use some free software in the class (e.g., MuseScore, Audacity, Sonic Visualizer, etc.), so students will need access to a **computer** where they can install that software.
- Students will need a pair of good-quality **headphones**, which they should bring to class on Thursdays for in-class analysis practice
- I also recommend a subscription to a streaming music platform such as Apple Music or Spotify. Students usually qualify for discounted subscriptions.

Grading and Assessments

All assignments for this class will be submitted via Carmen. Assignments are to be completed independently, not collaboratively with peers. The weighting of assessments is described below.

Reading Responses (20%)

In most weeks, students will have the opportunity to submit a written response to the assigned reading/article, due on Tuesday. Graduate students must complete a total of EIGHT (8) of these for the course, and undergraduate students must complete a total of SIX (6), so you can choose to have a few “weeks off” from writing them.

Responses should be 250–500 words. They should use in-text citations and a reference list (Chicago author-date style). They should include the following:

- A summary of the author’s main points and methodology
- Discussion of at least one musical example or written passage that stands out to you. Perhaps discuss why you particularly liked (or dislike) it, or why you find it helpful.
- A connection to another resource (such as another reading, song, or something else)
- A question you have about the reading, or inspired by the reading

Each response will be graded based on thorough completion of the criteria above, accurate understanding of the reading, and the clarity of writing, including spelling, grammar, punctuation, and citations. An exemplar reading response will be shown in Carmen.

This type of assignment supports learning goals (A) and (D) above.

Analysis Assignments (20%)

There are six analysis assignments in the course, which will be due on Thursdays, once every two or three weeks. These assignments will ask students to demonstrate analytical skills that have been practiced in class, such as using software programs to make transcriptions, chord charts, form diagrams, or annotated spectrograms. Students will also be asked to write about their thought process and reflect on their learning.

Each analysis assignment will be graded based on thorough completion of the criteria and accuracy of the analysis; although musical analysis is subjective, are your assertions about the structure of the music logical and would they make sense to other musicians?

This type of assignment supports learning goals (B) and (C) above.

Lesson Plan Assignment (10%)

Each student will choose one of the weekly readings and design a lesson plan (with accompanying class materials) that could be used to teach a music theory concept for an undergraduate or high school music class (e.g. music theory or musicology), based on some content within that reading. For example, students could choose Megan Lavengood’s 2020 article “The Cultural Significance of Timbre Analysis” and design a lesson plan on timbre that incorporates some ideas or examples from that article. The lesson plan should include a specific learning goal about a musical concept, a detailed description of a student activity, and approximate timings for parts of the lesson. This assignment will be due on the day that the weekly reading will be discussed in our class.

In addition to the above, graduate students will do a 20-minute presentation demonstrating some parts of their lesson plan, on the day the reading will be discussed in our class. This presentation

could be a “micro lecture” that prepares students for an activity, or it could be a demonstration of the activity itself.

Each lesson plan and presentation will be graded based on

- Clarity and originality of content
- A specific and appropriate learning goal for the stated context
- Creative and plausible use of class time that would lead to achieving the learning goal
- Logical connections between the reading and the musical concept taught

This type of assignment supports learning goal (D) above.

Final project (40%)

The end-of-semester project will involve each student writing an analytical research paper on a topic of their choosing. The final paper must be at least 2,500 words, *in addition to* analytical diagrams and graphs, and *in addition to* footnotes and the reference list.

Projects may take one of the following approaches (although this list is not exhaustive):

- Analysis of a single song from multiple perspectives (e.g., form, timbre, and harmony).
- 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 2010s pop”).

This project will be completed in various stages throughout the semester.

- An initial proposal stating your research topic, research question(s), and plan for doing the research. Explain your reasons for choosing the music you will analyze, your ideas of what you will investigate, as well as what research and analysis tools you plan to use.
- A first draft of some of the paper with at least 1,000 words and a preliminary bibliography, *plus* an abstract of no more than 250 words
- A second draft with at least 2,000 words, a revised bibliography and abstract, and written comments responding to prior feedback
- Final paper, including in-text citations and reference list, a 250-word abstract, and response to prior feedback. Due during exam week

More details (including about grading) will be in the assignment description.

This project supports *all* of the learning goals above, but especially learning goal (E).

Attendance and Participation (10%)

Students are expected to attend each class and participate in class activities, such as discussing the weekly reading and doing in-class analysis activities. Students will receive a grade out of 3 in attendance and participation for every class. They will receive full points if they arrive on time, participate to some degree in discussions, and participate in class activities. Points may be deducted for late arrival or a lack of any participation.

Attendance Policy

- Your attendance in class meetings is expected. If you must be absent, please communicate with me in advance to coordinate the make-up of missed work.
- Under ordinary circumstances, students should miss no more than two class periods (two absences excused for any reason) over the course of the semester. If you have a serious issue that is impacting your learning and will need additional absences excused, please let me know as soon as possible so that we can make arrangements that are appropriate to the circumstances. Additional absences will be excused for religious observation, participation in professional development activities, serious illness, or family emergency. Additional documentation may be requested.
- Even if you are absent, assignments are still due at their regular times, unless you are specifically granted an extension on an assignment deadline by the instructor for special circumstances.

Late Assignments Policy

Late assignments will not usually be accepted for credit in this class, however, the instructor may grant an exemption if there are extenuating circumstances such as illness or emergency and the student notifies the instructor promptly. Additional documentation may be requested.

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 Carmen, within one week of the assignment deadline. The instructor will respond to emails within 24 hours during the semester (apart from holidays).

Schedule Overview

Course materials for the following week will be made available on Carmen by the end of the last class of the current week. Dates are based on Autumn 2026.

Dates	Topic	Tuesday	Thursday
Week 1 (8/25 & 8/27)	Introduction: What is popular music?	Discuss reading: Frith 2004 (general introduction) (see bibliography)	In-class analysis practice (every Thursday)
Week 2 (9/1 & 9/3)	Formal structure part 1	Reading response due (complete 8 or 6 total), on Nobile 2022	Analysis assignment 1 due
Week 3 (9/8 & 9/10)	Rhythm and meter part 1	Reading response due, on Biamonte 2014	
Week 4 (9/15 & 9/17)	Melody and harmony part 1	Reading response due, on Richards 2017	Analysis assignment 2 due

Week 5 (9/22 & 9/24)	Timbre and texture part 1	Reading response due, on Lavengood 2020	
Week 6 (9/29 & 10/1)	Formal structure part 2	Reading response due, on de Clercq 2017	Analysis assignment 3 due Discuss research methods for final project proposals
Week 7 (10/6 & 10/8)	Melody and harmony part 2	Reading for discussion (no reading response due) Biamonte 2010	Final project proposal due Workshop project proposals Discuss research methods for project drafts
Week 8 (10/13 only)	Rhythm and meter part 2	Reading response due, on Geary 2024	No class (autumn break)
Week 9 (10/20 & 10/22)	Formal structure part 3	Reading response due, on Stroud 2022	Analysis assignment 4 due Discuss writing strategies for project drafts
Week 10 (10/27 & 10/29)	Timbre and texture 2	Reading for discussion (no reading response due) Peres 2018	Final project draft 1 due Workshop project drafts
Week 11 (11/3 & 11/5)	Melody and harmony part 3	Reading response due, on Spicer 2017	Analysis assignment 5 due
Week 12 (11/10 & 11/12)	Rhythm and meter part 3	Reading response due, on Adams 2009	
Week 13 (11/17 & 11/19)		Discuss research, writing, and editing strategies	Final project draft 2 due
Week 14 (11/24 only)	Formal structure part 4	Reading for discussion (no reading response due) Duinker 2020	No class (Thanksgiving)
Week 15 (12/1 & 12/3)	Rhythm and meter part 4	Reading response due, on Witek 2017	Analysis assignment 6 due
Week 16 (12/8 only)		Last day of class (review and wrap up)	No class
Week 17 (exam week)	Final papers due Monday 12/14	No class	No class

Bibliography

- Adams, Kyle. 2009. "On the Metrical Techniques of Flow in Rap Music." *Music Theory Online* 15. <https://www.mtosmt.org/issues/mto.09.15.5/mto.09.15.5.adams.html>.
- 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>.
- Biamonte, Nicole. 2014. "Formal Functions of Metric Dissonance in Rock Music." *Music Theory Online* 20 (2). <https://mtosmt.org/issues/mto.14.20.2/mto.14.20.2.biamonte.php>.

- De Clercq, Trevor. 2017. "Embracing Ambiguity in the Analysis of Form in Pop/Rock Music, 1982–1991." *Music Theory Online* 23 (3).
https://mtosmt.org/issues/mto.17.23.3/mto.17.23.3.de_clercq.html.
- Duinker, Ben. 2020. "Song Form and the Mainstreaming of Hip-Hop Music." *Current Musicology* 107: 93–135. <https://doi.org/10.52214/cm.v107i.7177>.
- Frith, Simon, ed. 2004. *Popular Music*. Critical Concepts in Media and Cultural Studies. Routledge.
- Geary, David. 2024. "Formal Functions of Drum Patterns in Post-Millennial Pop Songs, 2012–2021." *Music Theory Online* 30 (2).
<https://mtosmt.org/issues/mto.24.30.2/mto.24.30.2.geary.html>.
- 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).
<https://mtosmt.org/issues/mto.20.26.3/mto.20.26.3.lavengood.html>.
- Nobile, Drew. 2022. "Teleology in Verse–Prechorus–Chorus Form, 1965–2020." *Music Theory Online* 28 (3). <https://mtosmt.org/issues/mto.22.28.3/mto.22.28.3.nobile.html>.
- Peres, Asaf. 2018. "Sonic Functions: The Producer's Alternative to Harmonic Functions in Modern Music." *Top40 Theory*, September 21. <https://www.top40theory.com/blog/sonic-functions-the-alternative-to-harmonic-functions-in-modern-music>.
- Richards, Mark. 2017. "Tonal Ambiguity in Popular Music's Axis Progressions." *Music Theory Online* 23 (3). <http://mtosmt.org/issues/mto.17.23.3/mto.17.23.3.richards.html>.
- Spicer, Mark. 2017. "Fragile, Emergent, and Absent Tonics in Pop and Rock Songs." *Music Theory Online* 23 (2). <https://mtosmt.org/issues/mto.17.23.2/mto.17.23.2.spicer.html>.
- Stroud, Cara. 2022. "Codetta and Anthem Postchorus Types in Top-40 Pop from 2010 to 2015." *Music Theory Online* 28 (2).
<https://www.mtosmt.org/issues/mto.22.28.2/mto.22.28.2.stroud.html>.
- Witek, Maria A.G. 2017. "Filling In: Syncopation, Pleasure and Distributed Embodiment in Groove." *Music Analysis* 36 (1): 138–60. <https://doi.org/10.1111/musa.12082>.

University Policies and Statements

Please see the following link for standard syllabus statements on Academic Misconduct, Student Life – Disability Services, Religious Accommodations, and Intellectual Diversity.

<https://ugeducation.osu.edu/academics/syllabus-policies-statements/standard-syllabus-statements>

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

Grade of C- or higher in Music 3422 (Music Theory IV); or Graduate Standing AND a passing score on the Graduate Entrance Assessment in Music Theory; or Graduate Standing AND a grade of C- or higher in Music 4500.01; 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 maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the Safe and Healthy Buckeyes site for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Statement on Religious Accommodations

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

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	- Biamonte 2014 - Cairns 2022	- Bill Withers “Ain’t no Sunshine” - Spice Girls “Wannabe”
Week 11 (3/26 & 3/28)	Timbre and texture part 1	- Fink, Latour, and Wallmark 2018, introduction - Lavengood 2020	- Toto “Africa” - Parliament, “Mothership Connection (Star Child)”
Week 12 (4/2 & 4/4)	Timbre and texture part 2.	- Zak 2001, chapter 3 - *Final project proposal due.	- 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	- Wallmark 2022 - Malawey 2020, chapter 1	- Michael Jackson “Man in the Mirror” - Christina Aguilera “Beautiful”
Week 14 (4/16 & 4/18)	Rhythm and meter part 3: Techniques in various genres	Read two of the following: - Ohriner 2019, chapter 4 (rap) - Pearson 2019 (hardcore punk). - McCandless 2013 (metal). - Butler 2006, chapter 4 (EDM). - Onwuegbuna 2016 (Reggae)	- Metallica, “Master of Puppets” - N.W.A. “Express Yourself”

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

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