

Before the first class, read Mahon's *Black Diamond Queens*, introduction (ebook available through library). It might seem strange to open an 20th-century analytical course with a musicological piece about African American women in rock, however, themes of race, gender, and class are undoubtedly prominent to consider in our investigation of sound and genre. Mahon, Maureen, 2020. *Black Diamond Queens: African American Women and Rock and Roll*. Duke University Press.

1 Introduction to the class. Discuss what is typically covered in a 20th century analysis class and how this class builds off traditional topics while devoting significant portions of class to sound parameters, such as timbre and orchestration, and how these interact with or defy expectations of genre. This class will take an inclusive approach to prominent genres that reside outside the classical canon.

In-class activity: Radio genre-hunting exercise

- Listen to video that plays short snippets from a variety of musical sources to identify musical observations regarding sound/genre
- Record observations on jamboard; a sample of observations can be viewed here: (https://jamboard.google.com/d/108vPPpegIFvoZve0W6zN_WCwhw1-KJQRiJw5gk887Uk/viewer?f=0)

Assignment

Part 1: Reflection

Consider the following and write your thoughts (appx 1-2 pages):

1. What do we need to do sound-based analysis better?
2. What is music theory, what music do we mostly use it for, who is largely included/excluded, what would you like to see more included?
3. What do you feel you need the most out of this class? Be candid or be serious here. When you think of your career path and the things you could use to be better, what do you want to develop together in class? You can list specific theories, skills, knowledge centers, composers, styles, whatever.

Part 2: Analysis

Choose 3 TV theme songs, old or new, but different from each other. List the TV show, the name of the theme (if it has one), the composer, date of composition, and hyperlink to a recording.

1. Analyze the general characteristics of the music without referring to a score; include observations about instrumentation, sound effects, timbre, character, genre, style, references, etc.
2. How do these compliment the style/character of the TV show?
3. Write your observations in whatever fashion communicates your observations best. If you do bullet points, be sure you describe, not just label, sound events including why it is relevant.
4. Be able to discuss in class.

Part 3: Read and summarize

Fales, Cornelia, 2002. "The Paradox of Timbre." *Ethnomusicology* 46, no. 1: 56–95.

McAdams, Stephen, Philippe Depalle, and Eric Clarke, 2004. "Analyzing Musical Sound." In *Empirical Musicology*. Oxford University Press.

Write a reflection on each article, 500-700 words per article.

2 Sound-based analytical techniques. Continue conversation on sound-based analytical techniques and problematize how music studies and our musical language address these topics. Discussion of McAdams and Fales. Study and create spectrograms together.

Learning objectives:

- Describe timbre
- Explain what a spectrogram is
- Interpret a spectrogram representation of a musical tone and excerpt
- Summarize software applications for creating spectrograms
- Create a spectrogram of a musical excerpt
- Produce an original analysis of a musical excerpt
- Utilize spectrogram to supplement aurally-based analytical observations

Assignment

Part 1 Analysis: Available on Blackboard

Part 3 Read and be prepared for discussion

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

Moore, Allan F., 2016. *Song Means: Analysing and Interpreting Recorded Popular Song*. Routledge.

For a description of song form, read the following open source:

<http://openmusictheory.com/popRockForm.html>

3 Functional Layers and Novel Timbres in Pop. Discuss readings and apply to listening samples.

Learning objectives:

- Understand and articulate genre in classical and pop mediums
- Relate genre to musical traits/characteristics
- Interpret musical meaning in genre
- Analyze texture
- Aurally identify sections of Song form
- Articulate form as it relates to functional layers, texture, and timbre

Assignment

Part 1: Analysis

Based on your observations of Lavengood's article, listen to either Michael Jackson's "Beat it," Cameo's "Word Up," or Real Life's "Send me an Angel."

First, provide the name of the form and a breakdown of its parts (use time stamp and form labels, a table or chart is appropriate); you can provide other details in this chart to make it easier to discuss functional layers.

Then, in 1-2 pages (double spaced), discuss the song's form and functional layers. Answer these questions (in any order) to the best of your ability: Following Lavengood's description of the novelty layer, is the sound that starts this song suitable to that category? Explain its sound, when and how it is used in the song (use form and time stamp information). How do you interpret this sound? For MJ only: What narrative does it have within the song of the *Thriller* album as a whole? What are the pitches (solfege or note names)? Are there any other novelty sound layers elsewhere?

Part 2: Listen and Respond

Listen to the following list of songs and comment on the form. For some, you will only need to listen to an excerpt; others will require the full song. Write the name of the song in the blank (for instance, 12-bar blues). Then answer the questions pertaining to each song. (Example given below as 2.3)

Part 3: Read and be prepared for discussion

Stankis, Jessica, 2015. "Maurice Ravel's "Color Counterpoint" through the Perspective of Japonisme." *Music Theory Online* 21 (1).

Watch video: *Impressionism, a bad word?* This is available on Blackboard.

4 "Impressionistic" techniques in art music, film, and video game music.

Learning Objectives:

- Define referential scale collections and vertical sonorities
- Label RSCs within written and aural formats
- Utilize pop symbols to label various simultaneities
- Demonstrate awareness of orchestration combinations
- Discuss timbral techniques that play integral role within this style in various genres

Assignment

Part 1 Listen and respond: Describe each of the pieces below, including exceptional moments or moments that grab your attention. Be sure to include the hyperlink you use to access it and a time stamp when relevant. You can search for additional information online to supplement your observations. Assignment 4.1 is shown below.

- Boulanger, *Elle était descendue au bas de la prairie Clairières dans le ciel*
- Debussy, *Danseuses de delphes*
- Manaka Kataoka and Yasuaki Iwata, *Legend of Zelda: Daruk's Theme* and *Mipha's Theme*

Part 2 Watch and take notes: Flipped class video on performing analysis of tonal and post-tonal harmonic and scalar collections. Submit notes to Blackboard.

5 Referential Scale Collections, Vertical Sonorities, and Jazz

Learning objectives

- Identify various scales and chords in jazz standards

- Perform harmonic changes on jazz lead sheet
- Analyze song structure
- Listen to recording with lead sheet and detail instrumental/timbral characteristics

Assignment

Part 1 Analysis Assignment on Blackboard

Part 2 Read and be prepared to discuss

- 1- Katherine Williams, 2012. "Improvisation as Composition: Fixity of Form and Collaborative Composition in Duke Ellington's *Diminuendo and Crescendo in Blue*." In *Jazz Perspectives*, 6:1-2, 223-246.
- 2- Schiff, David, 2012. *The Ellington Century*. 1st ed. University of California Press.
- 3- My draft of orchestral and timbral analysis in selections from Ellington's Early Recordings (available on Blackboard).

6 Orchestration and Novel Timbres in Jazz: Duke Ellington

Learning Objectives:

- Identify trends in early jazz big band arranging
- List prominent leaders, performers, and songs
- Summarize Duke Ellington's evolution of big band compositions and arranging
- Discuss cross overs between classical and early jazz piano techniques, such as parallelism, tritone dominants, quartal harmonies, color instrument roles
- Consider acoustic concerns for early recordings and how this influenced jazz orchestration and voice leading choices
- Articulate how voice leading in big band environment perceptually blends or segregates streams
- Discuss role of individual instrumental expression and ensemble playing and its impact on unique timbral moments

Assignment

Part 1 Listen and Respond

Black and Tan Fantasy (1927)

Mood Indigo (1930)

Symphony in Black (1935)

Diminuendo and Crescendo in Blue (1937)

"Blue Light" (1938)

Listen to the pieces listed here and comment on his orchestration techniques. Describe interesting timbral moments and relate it how it is achieved.

Part 2 Read and be prepared to discuss

Beavers, Jennifer, 2021. "Ravel's Sound: Timbre and Orchestration in His Late Works." *Music Theory Online* 17 (1).

Johnson, Randolph, 2011. "The Standard, Power, and Color Model of Instrument Combination in Romantic-Era Symphonic Works." *Empirical musicology review* 6, no. 1: 2–19.

Further references: these are too large to read entirely, instead, skim through these and look at topics of interest.

Bregman, Albert S., 1994. *Auditory Scene Analysis: The Perceptual Organization of Sound*. MIT Press.

Orchestration treatises:

Adler, Samuel, 2002. *The Study of Orchestration* 3rd ed. W.W. Norton.

Kennan, Kent, and Donald Grantham, 1997. *The Technique of Orchestration* 5th ed. Upper Saddle River, N.J: Prentice Hall.

Piston, Walter, 1955. *Orchestration* [1st ed.]. Norton.

Read, Gardner, 2004. *Orchestral Combinations: The Science and Art of Instrumental Tone-Color*. Scarecrow Pres.

Rimsky-Korsakov, Nikolay, Maximilian Steinberg, and Edward Agate, 1964 *Principles of orchestration, with musical examples drawn from his own works*. Dover Publications.

7 Orchestration and Novel Timbres in Classical

Learning objectives

- Summarize dominant orchestration treatises
- Demonstrate ability to recognize instrumentation on written score, as well as aurally identify sounds
- Articulate form as it relates to changes in texture, instrumentation, and timbre
- Discuss markedness and phenomenological moments
- Apply marked moments to form, function, texture, and timbre to create meaning
- Take effective notes

Assignment

Part 1 Listen and respond

Ravel, *Boléro*

Crumb, *Black Angels*, I

Xenakis, *Metastasis*

Whitacre, *Sleep*

Ran, *Hyperbolae*

Choose 2 pieces and discuss; include hyperlink.

Part 2 Read and be prepared for discussion

Chion, Michel, 1994. *Audio-Vision*. Trans. Claudia Gorbman. Columbia University Press.

Chapter 2.

Visit this website for a review of terms: <https://soundfellas.com/blog/film/diegetic-non-diegetic-and-beyond-establish-your-style-of-audiovisual-storytelling/>

8 Audio-visual analysis. Discuss reading and apply to various movie scenes (*Baby Driver* “Bank Robbery Plan Scene,” *Rope* “Piano Scene,” *Italian Job* “Meet the Crew,” *Harry Potter and the Prisoner of Azkaban* “Lupin’s ‘Boggart’ Class”)

- Identify form, function, textural, and timbral characteristics of soundtrack
- Speculate how these categories apply to audio-visual analysis
- Define diegetic and nondiegetic sound
- Define synchronous and counterpoint in audio-visual analysis
- Distinguish soundtrack components
- Analyze various movie scenes for audio-visual characteristics

Assignment

Part 1 Analyze a soundtrack. Assignment given below as 8.1.

Part 2 Prepare Project 1, shown below as example 5.2.

9 Project Presentations.

Assignment for week 10

Flipped class: watch videos on performing basic twelve-tone operations. Take notes and do the analysis along with video. Submit notes and questions to Blackboard before next class.

10 Serial and Non-serial Techniques. In-class analysis of the music of Schoenberg and Gerhard.

Learning Objectives:

- Perform row analysis of Schoenberg Wind Quintet, I and Gerhard String Quartet No. 1, iii
- Identify key treatments of melodic line
- Analyze instrumentation
- Discuss how timbre is prioritized in Schoenberg’s synopsis and compositional techniques throughout the movement.
- Analyze pitch class content in Crumbs, *Madrigals*, Book I, No. I
- Create a timbral analysis of soprano, vibraphone, and contrabass

Assignment

Part 1 Read and Respond

Iverson, Jennifer, 2017. “Learning the Studio: Sketches for Mid-Century Electronic Music.” *Contemporary music review* 36, no. 5: 362–387.

Smalley, Denis, 1994. “Defining Timbre - Refining Timbre.” *Contemporary music review* 10, no. 2: 35–48.

11 Electronic music.

Learning Objectives:

- Demonstrate knowledge on origin of electronic music
- Explain basic theory and practice of early studio sound developments

- List important agents involved in development of the studio as well as important compositions and what they demonstrate
- Distinguish between musique concrète and elektronische music
- Analyze sequence of timbral events
- Relate sound developments in early electronic music to prior acoustic musical training
- Relate early sound developments to those that follow, such as sound sampling in other genres

Assignment

Part 1 Listen and respond: Describe each of the pieces below, including exceptional moments or moments that grab your attention. Be sure to include the hyperlink you use to access it and a time stamp when relevant. You can search for additional information online to supplement your observations.

- *Étude aux chemins de fer*, Shaeffer
- *Symphonie pour un homme seul*, Shaeffer
- *Etude I*, Boulez
- *Konkrete Etüde*, Stockhausen
- *Poème électronique*, Varese

Part 2 Read and be prepared to discuss

Atkinson, Sean, 2011. "Canons, Augmentations, and Their Meaning in Two Works by Steve Reich." *Music Theory Online* 17 (1).

Leydon, Rebecca. 2002. "Towards a Typology of Minimalist Tropes." *Music Theory Online* 8 (4).

12 Minimalism and Post-minimalism

Learning Objectives

- Compare and contrast compositional techniques identified within the minimalist movement
- Define what makes a composition minimalist
- Identify major figures within various genres that exhibit these tendencies
- Create an analysis that draws on use of time, timbre, texture, tonicity, and mood/message
- Analyze composition based on 6 repetition tropes: maternal, mantric, kinetic, totalitarian, motoric, aphasic

Assignment

Part 1 Assignment. Listen and Respond (shown as 12.1 below).

Part 2 Read and prepare to discuss.

Adams, Kyle, 2009. "On the Metrical Techniques of Flow in Rap Music." *Music Theory Online* 15 (5).

Watch video on a survey of synth sounds: https://www.youtube.com/watch?v=t_zlLLezjhA,
Choose one that you think is most interesting and watch that episode. Write a short summary on what was appealing about the synth sound you chose, how you explain its sound, and how the performer achieves it.

13 Rap: Flow, Timbre

Learning Objectives

- Define flow
- Discuss techniques for analyzing rap
- Distinguish between regular and irregular metric and flow patterns
- Analyze functional layers
- Examine rappers timbral characteristics and relate to instrumental/electronic elements
- Create click track in spectrogram and analyze rhythmic alignment of flow against pulse
- Connect these different components to interpret deeper layers of meaning

Assignment

Part 1: Analyze (see Handout 13.1)

Part 2: Read and prepare to discuss.

Boone, Christine, 2013. "Mashing: Toward a Typology of Recycled Music." *Music Theory Online* 19 (3).

Navas, Eduardo, 2012. *Remix Theory*. Ambra Verlag.

14 Remixes, Samples, and Mash-ups.

- Discuss components of remixes, samples, and mash-ups
- Discuss sound profiles and manipulations within various contexts
- Identify instruments and instrumental effects
- Interpret meaning of recycled and new materials
- Create analysis of parameters of sound and material to create deeper layers of meaning

Assignment: Prepare final project

15 Final Projects, two options

- 1- Compose a minimalist piece follow a set of parameters OR
- 2- Rap analysis on flow (rhythm and meter), timbre (rapper, samples, techniques), and meaning (interrelation of previous categories with genre, race, gender, message, etc.)

Homework Example 3.3
Part 3: Listen and Respond

Listen to the following songs and comment on the form. For some, you will only need to listen to an excerpt; others will require the full song. Write the name of the song in the blank (for instance, 12-bar blues). Then answer the questions pertaining to each song.

1. “Hound Dog,” Big Mama Thornton (1952) _____
<https://www.youtube.com/watch?v=yoHDrzw-RPg>

In the space below, list the functional layers that are present in the first 22 seconds. Describe what you hear.

2. “Edmund Fitzgerald,” Gordon Lightfoot (1975) _____
<https://www.youtube.com/watch?v=FuzTkGyxkYI>

How does this song form support the intent of the lyrics?

What genre does this represent? What musical evidence supports this?

3. “We are the World,” Michael Jackson, Lionel Richie (1985)

_____ <https://www.youtube.com/watch?v=9AjkUyX0rVw>

How does this song form support the intent of the lyrics?

How does the various vocal timbres of the artists contribute to our perception of the song form?

What is the name of the form function around 2:42? How is different than the surrounding material?

Does this song have the same world music problem as BandAid's "Do They Know It's Christmas?" posited by Lavengood?

4. "Lazy Bird," John Coltrane (1958) (0:00-0:40) _____
<https://www.youtube.com/watch?v=1ZuwsNXIDLw>

What do you call the first 8 seconds of the form?

Explain which instruments are participating in the 4 functional layers.

5. "Living on a Prayer," Bon Jovi _____
<https://www.youtube.com/watch?v=BwEce9uNgu4>

This form is actually more complex than the title due to nonessentially formal sections. In the space below, write the time stamp followed by the form label of each section (I = intro, O = outro, V = verse, P = prechorus, Z = postchorus, C = chorus, B = bridge, X = coda)

Example 4.1

Impressionistic music in other genres

We explored a couple of impressionistic influences in video games, but it is a common style in many video game and movie soundtracks. List a piece you have noticed and answer the following questions. If you do not know of a video game/movie soundtrack, you can search the web or choose one of the "classical" or "other" compositions below.

1. What is the name of the piece you chose and what is it from?
2. What musical characteristics mark it as impressionistic? List at least 3 characteristics.
3. What narrative/impressions/moods are conveyed and how does that relate to what you are seeing.
4. How is this style effective for conveying the genre/scene/mood? Give background of the genre you are referencing to provide context if necessary.

Suggestions of pieces:

Debussy's "Clair de lune" as heard on many movies such as "Man on Fire," "Twilight Saga: Eclipse," "Atonement," "Ocean's Eleven."

Hyper Light Drifter, video game

"American Beauty" Randy Newman's film score

"Dark Knight Rises," Charity Ball Scene, uses Ravel's "Pavane for a Dead Princess"

Assignment 8.1

Movie Trailer Audio Visual Analysis

1. Analyze the various components of the soundtrack to Guardians of the Galaxy:
<https://www.youtube.com/watch?v=d96cjJhvlMA>

Provide a detailed table of scene and sound events. Include as many details on the following as possible:

- Time stamps for changes
- Scene: what is happening
- Photography: what types of shots/images are shown (close-up of Groot, wide-shot of prison that pans to medium shot of Rocket)
- Diegetic sound (explain and label as much as possible, consider what is making the sound, how it sounds)
- Nondiegetic sound (explain and label as much as possible)
- Marked moments- if there are any marked or novel moments, how are they achieved?
- Does a large-scale form emerge for the entire trailer (one part, two parts, three, etc., if multipart, is it AB or ABA or ABC, etc.) Come up with your own language for the sections (can borrow from music, such as Intro, Outro, or create something similar to "Meet the Crew" or "Character Introduction" or "Walkman")

You can display this in any way you think is most effective- for some, this might be a simple word table, for others, it might be a PowerPoint slide show of larger units.

Then discuss the trailer in 1-2 pages. Be sure to highlight what you found interesting about the way the soundtrack is used to create meaning for the movie and characters, how the music conveys personality/psychology/genre of the movie, and anything else you can contribute. For instance, if you are familiar with the movie itself, you can talk about how the Walkman, heavily prioritized in the trailer, plays an important role in the movie, or anything of the sort. Discuss how the soundtrack creates meaning with images. Don't forget to use as much music terminology as possible—including descriptions of timbre, texture, genre, and novelty/markedness. Like the "Italian Job" "Meet the Crew" scene

(<https://www.youtube.com/watch?v=gVcteiTOqZo>), characters are introduced back to back in

the “Guardians of the Galaxy” trailer. Compare and contrast this section. You are encouraged to search for information online.

Questions for further consideration:

How do diegetic/non-diegetic sounds layer into soundtrack? Are they concentrated or spread out in certain sections? Do they create meaning? What is their purpose?

When is there similarity, synchronicity, or counterpoint between the photography and soundtrack?

How does “Hooked on a Feeling” create/thwart expectations? What is “hooga-chaca” mean? How does the song transfer from diegetic to non-diegetic? What sounds follow it in the fight scene? When Starlord is tased by guard is it funny or serious, how do you know?

What genres are presented in the movie “Guardians of the Galaxy”? How is the music used to depict these dichotomies? Give examples.

How is timbre symbolically employed?

How does timbre, texture, and sound mark the trailer and give shape to form.

2. Pick a movie trailer of your choice. Include the name of the movie and the hyperlink to the official trailer. Provide a chart similar to the one above and then discuss salient points in the soundtrack, similar to the discussion above.

Example 8.2 Project 1

Markedness and Meaning in Pop Music

Choose a popular music piece of your choice that includes a moment of markedness and what can be labeled as a “novelty layer,” discussed in Lavengood’s article. It can be in any noted pop music genre but should not include classical repertoire.

Conduct a thorough analysis of the song.

- Include a form chart that addresses formal components (I = intro, O = outro, V = verse, P = prechorus, Z = postchorus, C = chorus, B = bridge, X = coda); you may find it helpful to include a separate row that has the beginning of the lyrics.
- Label the form at the top of the chart: AABA, Verse/Chorus, 12-bar blues, etc.
- Within the chart have 5 rows for the 5 functional layers: explicit beat layer, bass layer, harmonic filler layer, melody layer, novelty layer. Describe the instrumentation and how the layers blend or segregate. Note if there are marked timbral moments and how that contributes to the interpretation of the song.

- Include the name of the song, artist, writer (if different than performer), date, hyperlink, and any other relevant information.

Write 3-4 pages about your findings. Use formal writing techniques and a double-spaced format. Discuss how changes in texture, timbre, lyrics, etc., create the form. Does the form serve the content/meaning of the song (i.e., strophic songs are usually helpful in long narratives, etc.) Distinguish between unmarked and marked moments. For instance, if there is a 5th novelty layer, how is it sonically differentiated from the other 4 layers? Is there a different type of markedness, such as a perceived shift in perspective due to lyrics or meter, or an obvious phenomenological moment such as a change in dynamics, tempo, or other? What meaning do you interpret with this shift?

Prepare a short 5-minute presentation for the class on 2/22; the first hour will be for presentations. You will likely not have time to play the entire song, but have a sound clip cued up from your link to play for the class. I will make you a co-host so you can share your screen/sound. You may find it helpful to display your form table or make a different sort of graphic.

Ex. 12.1

Minimalism and Post-minimalism Assignment

Step 1. Listen to the following pieces. It is recommended to listen with headphones to experience any mixing in the recording. Some of these pieces are quite long and do not need to be listened to in their entirety. Despite the instinct to rush through this exercise, try to listen to the first 1-2 minutes of the beginning before scrolling ahead. Then, if you choose not to listen/listen and watch, scroll no less than 30 second increments to experience what has (or has not) changed. Some of these are original recordings/cuts. Others are remixes or interpretations.

Step 2. Makes notes on what makes it minimal/post-minimal in regards to Time, Timbre, Texture, Tonicity, Mood/Message/Multi-modality/Audience. Refer to any applicable aspects of continuous formal process, apparent rhythmic texture, simple harmonic scheme, lack of long melodies, and repetitive rhythmic patterns. If applicable describe which Repetition Trope is present: Maternal, Mantric, Kinetic, Totalitarian, Motoric, or Aphasic.

Be sure to mention not only obvious things, such as instrumentation, medium, rhythmic devices, etc., but also what is eliminated in the piece, is there a political or other message associated with the music, if it makes you think of something extramusical. If multimedia, narrative, or text is involved, speak to how it is (or isn't) perceived/communicated in the music. Does the piece seem linked only to a political message of the time or does it seem relevant/reinterpreted/different today? Search the web for descriptions and interesting facts.

Step 3. Comment on sub-genre. While these are all minimalist in some way, how would you describe genre (film score, electronic, etc.)

Step 4. Make a post to the discussion board that comments on each of the **8 pieces** below.

- Write at least 2-3 sentences that speak analytically to an informed audience. If there is something interesting that occurs, use timestamp on the video (i.e., at 1:03, the phase music synchronizes)
- Write another 1-2 additional sentences that explain what you found compelling (or not) about the piece, how it relates to other pieces, or any non-analytical contributions you'd like to add to the discussion.
- Although this doesn't need to be formal writing (contractions allowed!), use complete sentences, good grammar, and correct spelling.

Step 5. Comment on two other classmates' posts. Each comment should be at least 2 sentences long and should not duplicate your initial post. Instead share specific insights that relate to the ideas posted by your classmates. Be thoughtful and specific about how others' descriptions enhanced your understanding of a certain variation or drew your attention to something you hadn't noticed previously. You are also welcome to add an alternate point of view on a certain variation, as long as you do that kindly, respectfully, and thoughtfully.

Step 6. Recommend one piece (minimalist or post-minimalist) that you like. Include a link to a recording of it, some analytic observations, and why you like it.

Step 7. Comment on at least one other classmate recommendation.

To receive full credit for this assignment, you need to make your initial post +comment on all seven compositions + comment on three other classmates' posts + recommend and briefly discuss a piece +comment on one other recommended piece.

1. Steve Reich
"Come Out" (1966)
<https://www.youtube.com/watch?v=g0WVh1D0N50&t=152s>
2. Le Monte Young
"Composition 1960 #7 (for two candles)"
Realized interpretation: <https://www.youtube.com/watch?v=nVNqetZeJYQ&t=63s>
3. Philip Glass
"Mad Rush" (1989)
<https://www.youtube.com/watch?v=UtQpSGyPCBE>
4. John Adams
"Short Ride in a Fast Machine" (1986)
<https://www.youtube.com/watch?v=DJvniUzPoDU>
5. Laurie Anderson
"Superman" (1982)
<https://www.youtube.com/watch?v=Vkfpi2H8tOE>

6. Hans Zimmer
“Inception” (2010)
<https://www.youtube.com/watch?v=h2SXKI3m14s>
7. Commodo
“My Liege” (2016)
<https://www.youtube.com/watch?v=eCy0uw6MV1E>
8. Clipse
“Grindin’” (2002)
<https://www.youtube.com/watch?v=TjWAWcx4xdE>

13.1

Rap and Flow

In class activity and homework.

Below are excerpts to be done in class; if you don't finish in class complete for your homework. In addition, for your homework, complete Example 4 which is an excerpt of your own choosing.

Chika analysis

Chika, "Songs about you"

1		2		3		4			
						I		met	
Hov		last		week				that	clear quarter-note rhythm 3
shit	was	hel-	-la	cool					8
Di-	-dy	in-	-tro-	-duced	me	as	best		doubled rhythm 3
	of-the	new		school	I'm	not	too		6+
sha-	-by	for	an	Al-	-a-	-bam-	-a		run-on back-ups bring attention to rhyme scheme
bitch	f'	get-	-tin'	rich	I	got	re-		rhyme quickens 1/3/3 (6, 2, 8)
-spect	from	hea-	-yy	hit-	-ters	&	did		
it	with-	-out	a	disc	and	now	I		16
	came		to de-	-liv-	-er		I'm		sung/backup 3&/2&/1&/2&
off	of	Tw-	-ter		and	in	your		
speak-	-ers	we	gon'	see	who	real-	-ly		
f'-	ing	with	her		man	I	can't		15+
wait	to	see	the	jaws	drop	col-	-lect-		long run-on, quickened rhythm, accumulated internal rhymes, 3&/3&/3&/2&
-ive	-ly	when	these	songs	drop	no-	-tor-		15+
-i-	-ous	with	the	art	pop	one	hell		
of	a	pic-	-ture		and	I	know		oohs- jaw drops?
	ain't	got	no	hou-	-ur	glass			2&
fig-	ure		but	I	can	get			1&/1&/1&
smal-	-ler	while	my	pock-	-ets	geti-	in'		
big-	-ger								14

final beat accent in bold
 internal regular

beat accent phrasing instrumental/ back-up singers synth in two parts: melody featurings frequent slides and inner voice harmonic layer; synth bass note functioning as beat layer and articulating groove; organ enters thickening harmonic filler.

timbral characteristics Blend: new school video-game sound with thin/high low res quality, old school: Hammond organ soul, lush, sustained and wavy

Fill out the rest together:

Questions to consider:
 What is old school and new school- provide evidence from rhyme, rap, lyrics/references
 How are instruments/back-ups used to articulate the phrasing
 What is Chika's flow like?
 What sorts of skills do we need to analyze this kind of music?

bold boxes indicated rhythmic motives and strong accents
 double line indicates back-ups doubling
 dotted line, back-ups "ooh"

The lyrics for each song have been listed without breaks. Listen to the excerpts several times. Beat:

- 1- Would you consider this rhythmic groove regular or irregular? Explain.
- 2- Describe the instruments that provide the beat. Talk about the instruments that make up the textures. You can refer to these in terms of explicit beat level, the fundamental bass,

and harmonic filler- listing what instrument(s) are participating and what sorts of rhythms they are playing.

- 3- Discuss timbral characteristics of interesting sound elements of the song.

Flow:

- 1- Break the lyrics into short stanzas based on your perception of its metrical grouping- this can be more complicated than simply placing coherent poetry in one line as they may overlap, account for pick-up beats, etc.
- 2- At the end of each line write how many beats happen for that line in parentheses; for instance, (2) or (4)
- 3- Use a highlighter to highlight any internal rhyme schemes
- 4- Determine if the highlighted part is accented (A) or unaccented (U). Write these after the parentheses; for instance, if there are 3 rhymes highlighted they might be shown as U/U/A.
- 5- Summarize the artist's flow beginning with how you broke the lyrics into lines (was it based on metric placement or poetry or something else?). Discuss if the artist's flow is regular or irregular; you can discuss any component you found obvious and compelling, including our sample reading's way of discussing how one may rap over beats/phrases.

Example 1

"Collapse," Eminem

'Til I collapse I'm spilling these raps long as you feel 'em 'til the day that I drop you'll never say that I'm not killing 'em 'cause when I am not then I'm a stop pinning them and I am not hip-hop and I'm just not Eminem subliminal thoughts when I'm stop sending them women are caught in webs spin and hock venom adrenaline shots of penicillin could not get the illin' to stop amoxicillin is just not real enough

'Til I collapse I'm spilling these raps long as you feel 'em (4) A/A1/A
'til the day that I drop you'll never say that I'm not killing 'em (4)
'cause when I am not then I'm a stop pinning them (4)
and I am not hip-hop and I'm just not Eminem (4)
subliminal thoughts when I'm stop sending them (4)
women are caught in webs spin and hock venom-a- (4)
-drenaline shots of penicillin could not get the illin' to stop (4)
amoxicillin is just not real enough (4)

Example 2

"Still D.R.E." Dr. Dre featuring Snoop Dogg

Since the last time you heard from me, I lost some friends well, hell, me and Snoop, we dippin' again kept my ear to the streets, signed Eminem he's triple platinum, doing 50 a week still, I stay close to the heat and even when I was close to defeat, I rose to my feet my life's like a soundtrack I wrote to the beat treat rap like Cali' weed, I smoke 'til I sleep

Example 3
“Mainstream” Outkast

Revolutionary, scary thought provoking, spoken words of a chain I don't feel but I see visions
from me at twenty three making us free in my community one day is what I live for ain't thinking
about no hope no more I got my boots I kick it till I get with adapt and overcome, oh hum hum

Example 4
Your choice: list name of song and artist.
Be sure to list the lyrics here. If you have explicit language, use appropriate censoring for
academic purposes, such as using only the first letter, a hyphen, and word; i.e. “F-word.” Then
complete the rest of the steps as listed above.