

University of South Carolina School of Music
MUSC 726 – Public Music Theory
Fall 2016 – TTH – 8:30–9:45 in Room 232
Dr. J. Daniel Jenkins
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Office hours: W 9:30–11:30 and by appointment

Course Objective: Study of public intellectualism in music theory and analysis, including a focus on venues and methodologies for communicating with non-specialist audiences about music analytically.

Goals and Learning Outcomes

Students will be able to describe and compare basic elements of music theory in a variety of musical styles. More specifically, students will be able to

- summarize and critique primary and secondary source readings
- apply analytical methodologies to a variety of musical contexts
- adapt pre-existing or develop hybrid or new analytical methodologies to illuminate music analytical and music theoretical concepts for a general audience
- create examples of public music theory, including program notes, podcasts, blog posts, and videos

Required Materials

There is no required text for this course. All readings and scores are available via blackboard or on reserve in the library.

Assignments

1. *Homework and Class Participation* (10%)

2. *Program Notes* (20%)

Students will propose a 50-minute program for band, orchestra, chorus, chamber ensemble, or solo recital and write program notes for it.

3. *Pre- (or Intra-) Concert Lecture* (20%)

Students will prepare a 20-minute lecture for a recital or concert of their choice and either arrange to deliver that lecture before (or during) the concert. Create a video recording of the lecture.

4. *Podcast Episode* (10%)

Students will prepare a podcast (5–10 minutes) on a specific composition or theoretical topic.

5. *Blessay or Blog post* (10%)

Students will write a blog post (500–1000 words) on a specific composition or theoretical topic.

6. *Videocast* (20%)

Students will create a video (5–10 minutes) on a specific composition or theoretical topic.

7. *Musical Forgery* (10%)

Students will write a forged composition based on a model.

Grading Scheme

A	100-90	Grades in the A range represent truly excellent work. An exceptionally high grade.
B+	89-86	Grades in the B range represent good to strong basic command of the material. A high grade.
B	85-80	
C+	79-76	Grades in the C range reveal only partial understanding or weak mastery of the material. A fair grade.
C	75-70	
D+	69-66	Grades in the D range represent work that is very weak, showing poor understanding and very little mastery of the material. A low grade.
D	65-60	
F	59 and below	Grades in the F range represent unacceptable work. A very low grade.

Class Attendance

Please do let me know *in advance* if you need to miss class. In the event of sudden illness, please send me an email. Students have the responsibility to make up any material they miss.

Academic Integrity

The University of South Carolina takes academic integrity very seriously. Any instances of cheating, plagiarism, etc. will be documented and referred to the Office of Academic Integrity for possible disciplinary action. For more information, please see the website of the Office of Academic Integrity: <http://www.sc.edu/academicintegrity/>

Learners With Special Needs

If you have a learning disability, please make your instructor aware of it. Also, if you have not already done so, please refer to website of the Office of Student Disability Services: <http://www.sa.sc.edu/sds/>

Semester Plan

Date	Topic	Class Activities/Readings for Discussion/ Assignment Due Dates
8/18	Introduction	
8/23	What is the point of Music Theory?	
8/25	Public History	Guest: Alison Marsh, University of South Carolina, Department of History
8/30	Program Notes	Waxman, Jonathan, "Prefacing Music in the Concert Hall: Program Books, Composer Commentaries, and the Conflict over Musical Meaning," chapter 2 Tovey, Donald Francis, <i>Essays in Music Analysis</i> Thorau, "Guides for Wagnerites: Leitmotifs and Wagnerian Listening"
9/1	Program Notes	Margulis: "When Program Notes Don't Help"

9/6	Program Notes	Peer review
		Homework due: Program note recital/concert program and program note one
9/8	The Radio and the Phonograph	Jenkins, <i>Schoenberg's Program Notes and Musical Analyses</i> Jenkins, "I Care If You Listen" Schoenberg, Liner Notes for <i>Verklärte Nacht</i> Schoenberg, Radio Lecture on op. 31
9/13	Television	Bernstein, <i>Omnibus</i> Bernstein, <i>Unanswered Question</i>
		Homework due: Program note two
9/15	Talking to Audiences	Guest: Peter Hoyt, Lincoln Center, Columbia Museum of Art, University of South Carolina
		Homework due: Program note three
9/20	Talking to Audiences	Kapilow, <i>All You Have to do is Listen: Music from the Inside Out.</i>
		Homework: Pre-Concert Lecture Program
9/22	Talking to Audiences	Kapilow, <i>What Makes it Great?: Short Masterpieces, Great Composers.</i>
9/27	Music Cognition I	Sacks, Oliver, <i>Musicophilia</i>
		Homework: Pre-concert lecture outline and at least two pages of script
9/29	Podcasting	Examples include: http://songexploder.net Surprisingly Awesome Episode #10 (https://gimletmedia.com/episode/10-circle-of-fifths/) I've Got a Beatles Podcast (http://ivegotabeatlespodcast.podbean.com)
10/4	Podcasting	Peer Review and Discussion
		Homework: Podcast Episode
10/6	Videocasting	Examples include: SMT-V http://www.sma.ac.uk/videos/introduction/ Richard Atkinson (https://www.youtube.com/channel/UCfKkxQanmo83tRY1gEKacPw)
10/11	Videocasting	Peer Review and Discussion
		Homework: Videocast Script and Powerpoint/Images
10/13 – FALL BREAK		
10/18	Popular Music	Sensitive Female Chord Progression Millennial Whoop Nashville Number System
		Homework: Complete Draft of Pre-Concert Lecture Script
10/20	Popular Music	Guest: Nadine Hubbs, University of Michigan
10/25	Musical Geometry	Dmitri Tymoczko's work as represented in <i>Science</i> , <i>Time</i> magazine, and his own website

		Homework: Videocast
10/27	Blogs and Blessays	Examples include: http://jeremydenk.net http://www.slate.com/authors.owen_pallett.html http://flipcamp.org/engagingstudents3/essays/jenkins.html Guest: Ernest Wiggins, University of South Carolina, School of Journalism
11/1	Blogs and Blessays	Peer Review
		Homework: Blessay
11/3	Music Cognition II	Levitan, <i>The World in Six Songs</i> Guest: Greg Springer, University of South Carolina, Music Education
		Homework: Second Draft of Program Notes (for students who want feedback before the final submission)
11/8 – ELECTION DAY (No class)		
11/10	Music Analysis and Music Copyright	“Blurred Lines” “Stairway to Heaven” “Stay with Me/Won’t Back Down” “My Sweet Lord”
11/15	Music Analysis and Music Copyright	Guest: Peter Purin, Oklahoma Baptist University
11/17	Forensics	Reece, “Why You Really Can Forge a Musical Work” Beckerman, “All Right, So Maybe Haydn Didn’t Write Them” Webster “More Than Sour Notes” The Hatto Case
11/22	Forensics	Haydn Minuets
11/24 – THANKSGIVING (No class)		
11/29	Music Theory Game Show	Who Wrote that Minuet?
		Homework: Forged Minuet
12/1	Final Thoughts	Discussion: What is the future of Public Music Theory?
		Homework: Program Notes final submission
12/6 – Pre-Concert Lecture Video due no later than noon		