MUS 660: Theory/Analysis of Rhythm

Fall 2013, Music Building 233, T, Th: 2:00–3:15

Instructor:
Christopher White
Office: School of Music, room 279
email: cwwhite@uncg.edu
Office Hours: MW. 10–12:00
or by appointment/coincidence

Required Texts (*available online*):

Krebs, Harold. 1994. *Fantasy Pieces: metrical dissonance in the music of Robert Schumann*. Oxford: Oxford University Press.

London, Justin. 2004. *Hearing In Time: Psychological Aspects of Musical Meter.* Oxford: Oxford University Press.

Academic Integrity:

Students are responsible for knowing and abiding by the UNCG Academic Integrity Policy (see the *Policies for Students* handbook and http://academicintegrity.uncg.edu/complete/).

Evaluation:

In order to comply with the University-Wide Evaluation Guidelines for Promotion and Tenure, section IIA.3.(b), all students are required to complete a faculty evaluation for this course. I will also be periodically be giving you informal course evaluations to collect feedback throughout the semester.
Please give me feedback throughout the semester!

Course Objectives:

During this semester, you will learn to:

- Critically engage will different conceptions and definitions of "meter," positioning these viewpoints against, alongside, or in reaction to one another.
- Understand what goes into our perception and cognition of meter, including issues of learning, template matching, bodily schematization, etc.
- Analyze music using various metric theories and technologies.
- Write coherent, efficient, and persuasive analytical prose to communicate metric readings.

Weekly Format:

Reading– This course will involve a lot of reading. As this reading is crucial to meeting our course objectives, you will not only respond on a weekly basis (described below), but you will be graded on your class participation. I am in the habit of cold calling. Your grade depends on intelligent, well thought out answers.

Weekly presentations– Every class, two people will present a ten-minute read paper. They will then be the discussion leader for their topic. The paper will focus our discussion, but may include a model analysis, light summarization, and criticism. I will usually take over the discussion near the end.

Analysis– Often I will assign an analysis for you to prepare for class. We will sometimes do this activity together; sometimes it will involve your own presentations.

Attendance– Unexcused absences will be treated as if you have failed to do the reading.

Projects:
Your will do two large analytical projects throughout the semester, along with your in-class presentations and write-ups. Both analytical projects will be done with guidance from me, and will involve analyzing a piece of your choice using a method(ology) of your choice. You will present your projects, and then write them into 10-15 page research papers. One will be around Fall Break, the other at the end of the semester.

Grading:
33% Participation
33% Responses, in class analyses
33% Large analytical projects.
1% Font

Schedule, subject to [extreme] change:
ALWAYS refer to weekly assignments described in class over this schedule

Date	***Reading***	***Topic***
8-20	Cohn Intro Lester I London Intro	What is rhythm + meter, basic definitions Basic definitions, controversies
8-27	Rothstein Imbrie London 1, 2[?]	Phrases versus hypermeter, Conservative versus Radical readings, Basic Cognitive Ideas
9-3	Schachter Lerdahl 1	Metric reductions
9-10	Lerdahl 2 London 3, 4	Generative Models of Meter, Preference rules
9-17	Krebs London 7	Metric Dissonance
9-24	Lewin, Cohn	Expressive Meaning in Meter
10-1	CHOWMUT, Bent	Early Music
10-8	Cox, Toiviainen	Overlaps with body
10-15	*Fall Break!*	
10-17	***First Projects***	
10-22	London 2, 5 Parncutt	Cognitive Modelings
10-29	Huron, Temperley	
10-31	**Guest Lecture: 9am?**	Computational Models
11-5	Patel Temperely and Temperley	Overlaps With Language
11-12	Butler, Temperley	Meter and Rhythm in Pop, Rock, EM
11-19	Cohn, Pressing, Roeder	20th Century, Beat Class Theory
11-26	Anku, White	
11-28	*Thanksgiving Break*	
12-3	***Second Projects***	