

## Readings in Music Theory

Fall 2014

W 2:00–4:45

*MEH 3230*

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Office hours: MWF by appointment

### Course Description

The discipline of music theory has evolved considerably over the past few decades. We'll look at some of the main trends, surveying the influential and cutting-edge writings that have shaped and continue to shape our field. Through weekly writing assignments, seminar discussion, and individualized research, students will engage critically with the major issues, methodologies, and debates of contemporary music theory.

### Blackboard

PDFs of all assigned readings will be available on Blackboard ([canopy.uc.edu](http://canopy.uc.edu)).

### Study Groups

Students will be placed into study groups of three members. You'll share weekly response essays with the members of your group, and you'll write commentaries on the essays you receive. Group membership will rotate throughout the semester.

### Weekly Assignments

**12 response essays (3 pages):** Write a short response essay that engages any aspect of the week's readings. You might provide a critical summary of one or all readings, evaluate the readings' arguments and conclusions, draw connections with other literature or repertoire, use the readings to analyze a passage of music, or do something else that demonstrates a thoughtful scholarly interaction with the readings. Essays are due by **10 a.m. Tuesday**, the day before our class meeting. Email essays to me and to the members of your study group.

**24 commentaries (1 page):** Write a short commentary in response to each essay in your study group. Address the commentary to the essay's author. Be collegial, thoughtful, and professional in your response. Commentaries are due by **10 a.m. Wednesday**, the morning of our class meeting. Email commentaries to me and to the members of your study group.

**Formatting and length:** Your name should appear in the text of your document (for example, in a header). Titles are fine, whether generic (e.g., "Essay #1") or specific (e.g., "Readings on Rhythm and Meter"), but leave out the other junk that can clog up the header (course name,

course code, student number, etc.). A length of one page means the essay ends on page 2. Double spacing, 12-pt. Times New Roman, and 1-inch margins are the norm.

**Grading:** I won't provide feedback or assign grades to the essays. You'll receive commentaries from the members of your study group, and the essays will form the basis of our class discussion. As long as your essays are completed on time and with appropriate seriousness and professionalism, you will receive full credit for this part of the course.

### Final Paper

**Topic:** Choose a subfield or repertoire not covered in class, and write a critical review of recent theoretical literature on that topic. The syllabus contains a list of suggested topics, but it isn't exhaustive—you can choose a different topic, or define your own (e.g., recent approaches to a particular genre or composer).

**Bibliography (5–8 items):** Compile a short bibliography of scholarly articles, books, and dissertations, placing the primary emphasis on *recent* literature (year of publication starts with a 2). My list of suggested topics includes authors who have written on each topic. You can include writings by all, or some, or none of these authors. To find items for your bibliography, use RILM, browse recent theory journals, skim citations and lists of works cited, and/or consult me. The bibliography is due on **Wednesday, October 15**. You and I will whittle down the bibliography to form the reading list for your paper (approx. 5 articles or 2 books).

**Presentation (30 minutes):** Teach us about the articles and books you've read. Use a handout. Why is the topic important? What are the main issues? How has each author approached the topic? Walk us through examples or analyses drawn from the readings. You can include your own analyses as well. Presentations will take place during the last two weeks of class.

**Final paper (10 pages):** A complete draft of your paper is due on the day of your presentation. I'll read your paper and respond with feedback. The final draft is due by email on **Monday, December 15**.

Incompletes will not be assigned in this course. Students who have not submitted final papers by Monday, December 15, will receive a grade of F.

**August 27**  
**The Discipline of Music Theory**  
**No essay due**

David Carson Berry, with Sherman Van Solkema, "Theory," in *The New Grove Dictionary of American Music*, ed. Charles Hiroshi Garrett, 2nd ed. (New York: Oxford University Press, 2013), 8:169–79.

Per F. Broman, "Music Theory: Art, Science, or What?" in *What Kind of Theory Is Music Theory? Epistemological Exercises in Music Theory and Analysis*, ed. Per F. Broman and Nora A. Engbretsen (Stockholm: Acta Universitatis Stockholmiensis, 2007), 17–34.

Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate (Princeton: Princeton University Press, 1990), 133–49.

**September 3**  
**Phrase Rhythm and Meter**  
**Essay #1 due**

Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, MA: MIT Press, 1983), 12–35, 68–96.

William Rothstein, *Phrase Rhythm in Tonal Music* (New York: Schirmer, 1989), 3–15, 43–93.

Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York: Oxford University Press, 1999), 22–61.

**September 10**  
**Classical Form**  
**Essay #2 due**

William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 9–21, 97–123.

James Hepokoski and Warren Darcy, "The Medial Caesura and Its Role in the Eighteenth-Century Sonata Exposition," *Music Theory Spectrum* 19/2 (1997): 115–54.

William E. Caplin, James Hepokoski, and James Webster, *Musical Form, Forms & Formenlehre: Three Methodological Reflections*, ed. Pieter Bergé (Leuven: Leuven University Press, 2009), 21–40, 71–89, 123–39.

**September 17**  
**Schema Theory**  
**Essay #3 due**

Robert O. Gjerdingen, *Music in the Galant Style* (New York: Oxford University Press, 2007), 3–110, 453–64.

Vasili Byros, “Meyer’s Anvil: Revisiting the Schema Concept,” *Music Analysis* 31/3 (2012): 273–346.

David Huron, *Sweet Anticipation: Music and the Psychology of Expectation* (Cambridge, MA: MIT Press, 2006), 203–18.

**September 24**  
**Transformational Theory**  
**Essay #4 due**

David Lewin, “Transformational Techniques in Atonal and Other Music Theories,” *Perspectives of New Music* 21/1–2 (1982–83): 312–71. (Read: 312–29, 335–42.)

David Lewin, *Generalized Musical Intervals and Transformations* (New Haven: Yale University Press, 1987), xxix–xxxix, 157–74, 220–44.

David Lewin, *Musical Form and Transformation: Four Analytic Essays* (New Haven: Yale University Press, 1993), 68–96.

Steven Rings, *Tonality and Transformation* (New York: Oxford University Press, 2011), 9–40.

**October 1**  
**Neo-Riemannian Theory**  
**Essay #5 due**

Richard Cohn, *Audacious Euphony: Chromaticism and the Triad’s Second Nature* (New York: Oxford University Press, 2012), 17–81.

Richard Cohn, “Neo-Riemannian Operations, Parsimonious Trichords, and Their *Tonnetz* Representations,” *Journal of Music Theory* 41/1 (1997): 1–66.

Robert C. Cook, “Parsimony and Extravagance,” *Journal of Music Theory* 49/1 (2005): 109–40.

Steven Rings, “Riemannian Analytical Values, Paleo- and Neo-,” in *The Oxford Handbook of Neo-Riemannian Music Theories*, ed. Edward Gollin and Alexander Rehding (New York: Oxford University Press, 2011), 487–511.

**October 8**  
**Voice-Leading Spaces**  
**Essay #6 due**

David Lewin, "Some Ideas about Voice-Leading between Pcsets," *Journal of Music Theory* 42/1 (1998): 15–72.

Robert D. Morris, "Voice-Leading Spaces," *Music Theory Spectrum* 20/2 (1998): 175–208.

Joseph N. Straus, "Uniformity, Balance, and Smoothness in Atonal Voice Leading," *Music Theory Spectrum* 25/2 (2003): 305–52.

Dmitri Tymoczko, *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice* (New York: Oxford University Press, 2011), 65–115, 284–302.

**October 15**  
**Literary Theory**  
**Essay #7 due**  
**Bibliography due**

Gregory Karl, "Structuralism and Musical Plot," *Music Theory Spectrum* 19/1 (1997): 13–34.

Byron Almén, "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis," *Journal of Music Theory* 47/1 (2003): 1–39.

Michael L. Klein, *Intertextuality in Western Art Music* (Bloomington: Indiana University Press, 2005), 1–50.

René Rusch, "Beyond Homage and Critique? Schubert's Sonata in C Minor, D. 958, and Beethoven's Thirty-Two Variations in C Minor, WoO 80," *Music Theory Online* 19/1 (2013).

**October 22**  
**Gender and Sexuality**  
**Essay #8 due**

Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1991), 3–34.

Pieter C. van den Toorn, "Politics, Feminism, and Contemporary Music Theory," *Journal of Musicology* 9/3 (1991): 275–99.

Ruth A. Solie, "What Do Feminists Want? A Reply to Pieter van den Toorn," *Journal of Musicology* 9/4 (1991): 399–410.

Ruth A. Solie, "Whose Life? The Gendered Self in Schumann's *Frauenliebe* Songs," in *Music and Text: Critical Inquiries*, ed. Steven Paul Scher (New York: Cambridge University Press, 1992), 219–40.

Fred Everett Maus, "Masculine Discourse in Music Theory," *Perspectives of New Music* 31/2 (1993): 264–93.

## **October 29**

### **Embodiment and Metaphor**

#### **Essay #9 due**

Janna Saslaw, "Forces, Containers, and Paths: The Role of Body-Derived Image Schemas in the Conceptualization of Music," *Journal of Music Theory* 40/2 (1996): 217–43.

Lawrence M. Zbikowski, *Conceptualizing Music: Cognitive Structure, Theory, and Analysis* (New York: Oxford University Press, 2002), 63–95.

Candace Brower, "Paradoxes of Pitch Space," *Music Analysis* 27/1 (2008): 51–106.

Arnie Cox, "Embodying Music: Principles of the Mimetic Hypothesis," *Music Theory Online* 17/2 (2011).

## **November 5**

### **Cognition (Guest lecturer: Steven Cahn)**

#### **Essay #10 due—send to both Dr. Cahn (cahnsj@ucmail.uc.edu) and myself**

David Huron, "Tone and Voice: A Derivation of the Rules of Voice-Leading from Perceptual Principles," *Music Perception* 19/1 (2001): 1–64.

Lucinda A. DeWitt and Robert G. Crowder, "Tonal Fusion of Consonant Musical Intervals: The Oomph in Stumpf," *Perception & Psychophysics* 41/1 (1987): 73–84.

Daniel J. Levitin and Anna K. Tirovolas, "Current Advances in the Cognitive Neuroscience of Music," *Annals of the New York Academy of Sciences*, 1156 (2009): 211–31.

Mark Jude Tramo, Peter A. Cariani, Bertrand Delgutte, and Louis D. Braid, "Neurobiological Foundations for the Theory of Harmony in Western Tonal Music," *Annals of the New York Academy of Sciences*, 930 (2001): 92–116.

**November 12**  
**Approaches to Popular Music**  
**Essay #11 due**

Walter Everett, "The Beatles as Composers: The Genesis of *Abbey Road*, Side Two," in *Concert Music, Rock, and Jazz since 1945: Essays and Analytical Studies*, ed. Elizabeth West Marvin and Richard Hermann (Rochester: University of Rochester Press, 1995), 172–228.

Mark Spicer, "(Ac)cumulative Form in Pop-Rock Music," *Twentieth-Century Music* 1/1 (2004): 29–64.

Lori Burns, "Analytic Methodologies for Rock Music: Harmonic and Voice-Leading Strategies in Tori Amos's 'Crucify,'" in *Expression in Pop-Rock Music: Critical and Analytical Essays*, ed. Walter Everett, 2nd ed. (New York: Routledge, 2008), 63–92.

Brad Osborn, "Subverting the Verse–Chorus Paradigm: Terminally Climactic Forms in Recent Rock Music," *Music Theory Spectrum* 35/1 (2013): 23–47.

**November 19**  
**New Music, New Approaches**  
**Essay #12 due**

S. Alexander Reed, "*In C* on Its Own Terms: A Statistical and Historical View," *Perspectives of New Music* 49/1 (2011): 47–78.

Robert Wannamaker, "Rhythmic Relationships, Farey Sequences, and James Tenney's *Spectral CANON for CONLON Nancarrow* (1974)," *Music Theory Spectrum* 34/2 (2012): 48–70.

Aaron Helgeson, "What Is Phenomenological Music, and What Does It Have to Do with Salvatore Sciarrino?" *Perspectives of New Music* 51/2 (2013): 4–36.

Eric Drott, "The End(s) of Genre," *Journal of Music Theory* 57/1 (2013): 1–45.

**November 26**  
**Student Presentations and Final Papers (I)**

**December 3**  
**Student Presentations and Final Papers (II)**

**December 10 (Exam Week)**  
**Make-up Class**

If I have to cancel class on November 26 or December 3, we will meet on December 10 for the second round of student presentations. Otherwise, we will not hold class this day.

## Suggested Final Paper Topics

### Theories and Methodologies

- Chromatic harmony: Richard Bass, David Damschroder, Daniel Harrison, Kevin Swinden
- Cognition: David Huron, Carol Krumhansl, Elizabeth Hellmuth Margulis, David Temperley
- Contour: Michael Friedmann, Elizabeth West Marvin, Robert Morris, Rob Schultz
- Counterpoint: Mark Anson-Cartwright, Murray Dineen, Peter Franck, Olli Väisälä
- Critical theory: Marianne Kielian-Gilbert, Adam Krims, Judith Lochhead
- Disability: Jennifer Iverson, Shersten Johnston, Anabel Maler, Joseph Straus
- Form—classical: William Caplin, James Hepokoski, Samuel Ng, Mark Richards
- Form—19<sup>th</sup> century: Warren Darcy, Seth Monahan, Stephen Rodgers, Steven Vande Moortele
- Gesture: Michael Berry, Robert Hatten, Eugene Montague, Alexandra Pierce
- History of set theory: Jonathan Bernard, Michiel Schuijjer
- Intertextuality: Michael Klein, Kevin Korsyn, Wayne Petty, René Rusch
- Klumpenhower networks: Michael Buchler, Philip Lambert, David Lewin, Shaun O'Donnell
- Narrative: Bryon Almén, Gregory Karl, Michael Klein, Fred Everett Maus
- Performance and analysis: Mitchell Ohriner, John Rink, William Rothstein, Janet Schmalfeldt
- Scale theory: David Clampitt, John Clough, Norman Carey, Gerald Myerson
- Schenkerian analysis: Poundie Burstein, Frank Samarotto, Carl Schachter, Lauri Suurpää
- Schenkerian thought: Matthew Brown, Nicholas Cook, Joseph Dubiel, Robert Snarrenberg
- Semiotics: Kofi Agawu, Robert Hatten, Raymond Monelle, Jenefer Robinson
- Similarity: Michael Buchler, Marcus Castrén, Eric Isaacson, Ian Quinn
- Transformation: Julian Hook, David Lewin, John Roeder, Steven Rings

### Repertoires

- 18<sup>th</sup>-century music: Gregory Decker, Roman Ivanovitch, Danuta Mirka, Channan Willner
- 19<sup>th</sup>-century music: Suzannah Clark, Yonatan Malin, Peter Smith, Deborah Stein
- 20<sup>th</sup>-century music (early): Edward Gollin, Gretchen Horlacher, Rebecca Leydon, Dmitri Tymoczko
- 20<sup>th</sup>-century music (post-war): Dora Hanninen, Daniel Jenkins, Benjamin Levy, Catherine Losada
- Early American popular music: David Berry, Michael Buchler, Michael Callahan, Nicholas Stoia
- Early music: Jennifer Bain, Cristle Collins Judd, Elizabeth Eva Leach, Jonathan Wild
- Film music: James Buhler, Frank Lehman, Scott Murphy, David Neumeier
- Jazz: Steve Larson, Stefan Caris Love, Henry Martin, Keith Waters
- Pop/rock music—form: John Covach, Brad Osborn, Mark Spicer, David Temperley
- Pop/rock music—harmony: Nicole Biamonte, Guy Capuzzo, Allan Moore, Ken Stephenson
- Pop/rock music—rhythm: Robin Attas, Mark Butler, Gregory McCandless, Jonathan Pieslak



- Pop/rock music—timbre: Lori Burns, David Blake, David Heetderks, Mark Slater
- Pop/rock music—voice leading: Walter Everett, Timothy Koozin, Drew Nobile, Shaugn O'Donnell
- Postmodernism: Jennifer Iverson, Blair Johnston, Catherine Losada, Yayoi Uno Everett
- Rap: Kyle Adams, Adam Krims, Noriko Manabe, Justin Williams
- Video game music: Brent Auerbach, William Cheng, Elizabeth Medina-Gray, Steven Beverburg Reale
- World music: Marc Perlman, Martin Scherzinger, Sami Abu Shumays, Michael Tenzer