

**Readings in Music Theory**  
Fall 2016

W 2:00–4:45  
*MEH 3244*

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Office hours: 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.

Course Requirements

**12 response essays (3 pages):** Write a short response essay that critically engages any aspect of the week's readings. Consider the readings individually (what contribution does each make? is its argument convincing or interesting or problematic?) and as a group (what are the main concerns of this area of scholarship? how have these concerns been addressed?). You may include diagrams, examples, or original analyses. Essays are due by **10 p.m. Monday**, two days 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 p.m. Tuesday**, the night before our class meeting. Email commentaries to me and to the members of your study group.

**Book review (6–10 pages):** Select any academic book in the field of music theory. The book may be a monograph or edited collection; it may be a book from which we'll read an excerpt in this course; it may be listed or not listed in the course bibliography. No two students can select

the same book, and I must approve your choice. Write a critical assessment that discusses its contribution to the field, the strength of its argument and analysis, the style of its prose, or any other aspects worthy of mention. On **October 26**, you'll give a 10–15-minute presentation that summarizes your review; provide a handout that includes analyses or diagrams to be discussed. The written review is due at **10 p.m.** the same evening.

**Review of recent scholarship (10 pages):** Write a critical review that assesses recent scholarship in a research area of your choice. Select five articles or book chapters. I must approve both your topic and your readings. Discuss the state of research in the area, including its primary goals and methods, and the contributions that have been made. Also identify issues in the scholarship that have not been adequately addressed. On **December 7**, you'll give a 10–15-minute presentation summarizing your review; provide a handout to accompany the presentation. The written review is due at **10 p.m.** the same evening.

**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. Standard formatting uses double spacing, 12-pt. Times New Roman, and 1-inch margins, yielding about 300 words per page. If you use any other formatting you must adjust the page length accordingly. Word documents are preferred for reviews.

**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. Reviews will be returned with comments and suggestions.

Incompletes will not be assigned in this course. Students who have not submitted final papers by Monday, December 12, will receive a final course grade of F.

## Reading Scholarly Writing

Original scholarship is systematic and comprehensive, and it considers all relevant prior literature on the topic. Each work of scholarship offers a new idea to the field. (A new analysis using existing ideas is not usually sufficient for scholarly publication.)

Read slowly and carefully, sentence by sentence, from beginning to end. Most articles follow a common structure: introduction (which states the main ideas and their importance, and which justifies of the scope of study), literature review (which situates the new ideas with respect to prior scholarship), methodology (which establishes the theoretical approach the article will take), results (which applies the theory through musical analysis), and conclusion (which summarizes the main contributions).

Scholarly writing in music theory contains musical examples and other diagrams, charts, and figures. The musical examples are often annotated with information crucial to the primary argument; their details are often discussed thoroughly in the prose.

Take notes as you read, writing in your own words. Summarize the main points of each section. What new argument is the author advancing? How does it respond to existing scholarship? What evidence does the author provide to support the argument?

Ask questions of the author. Is the argument convincing? Is it problematic? Is anything unclear? Does the evidence support the argument? Is the author being too selective, or misinterpreting results, in order to advance a particular viewpoint? How does the author address potential pitfalls or criticisms?

Study the musical analyses closely. How does each musical example advance the argument? Can you hear the author's analysis? Does it describe how you already hear the music, or does it guide you to hear the music in new ways? Could the analytical method apply to other works or repertoires? Would it have to be modified in that case?

Reflect on the reading's contribution to the field. How does it address the larger concerns of the field or a particular subfield? How does the reading connect to other scholarly works you have read? What gaps in knowledge does it leave open? What further work is needed?

**August 24**  
**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.

**August 31**  
**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 7**  
**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.

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 14**  
**Cadence**  
**Essay #3 due**

Janet Schmalfeldt, "Cadential Processes: The Evaded Cadence and the 'One More Time' Technique," *Journal of Musicological Research* 12/1–2 (1992): 1–52.

William E. Caplin, "The Classical Cadence: Conceptions and Misconceptions," *Journal of the American Musicological Society* 57/1 (2004): 51–118.

L. Poundie Burstein, "The Half Cadence and Other Such Slippery Events," *Music Theory Spectrum* 36/2 (2014): 203–27.

Markus Neuwirth, "Fuggir la Cadenza, or the Art of Avoiding Cadential Closure: Physiognomy and Functions of Deceptive Cadences in the Classical Repertoire," in *What Is a Cadence? Theoretical and Analytical Perspectives on Cadences in the Classical Repertoire*, ed. Markus Neuwirth and Pieter Bergé (Leuven: Leuven University Press, 2015), 117–55.

**September 21**  
**Schema Theory**  
**Essay #4 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 28**  
**Transformational Theory**  
**Essay #5 due**

David Lewin, *Generalized Musical Intervals and Transformations* (New Haven: Yale University Press, 1987), 157–92.

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

John Roeder, "Constructing Transformational Signification: Gesture and Agency in Bartók's Scherzo, Op. 14, No. 2, Measures 1–32," *Music Theory Online* 15/1 (2009).

**October 5**  
**Neo-Riemannian Theory**  
**Essay #6 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 12**  
**Voice-Leading Spaces**  
**Essay #7 due**

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 19**  
**Embodied Cognition (Guest lecturer: Arnie Cox)**  
**Essay #8 due—send to both Dr. Cox (arnie.cox@oberlin.edu) and myself**

Arnie Cox, *Music and Embodied Cognition: Listening, Moving, Feeling, and Thinking* (Bloomington: Indiana University Press, 2016), chapters 1–2, 8–9. (Optional additional reading: introduction; chapter 7.)

Arnie Cox, “Tripartite Subjectivity in Music Listening,” *Indiana Theory Review* 30/1 (2012): 1–43.

**October 26**  
**Student Presentations**  
**Book Review due**

**November 2**  
**No Class (SMT)**

**November 9**  
**Early Music (Guest lecturer: Miguel Roig-Francolí)**  
**Essay #9 due—send to both Dr. Roig-Francolí (roigfrma@ucmail.uc.edu) and myself**

Main reading:

Miguel A. Roig-Francolí, “From Renaissance to Baroque: Tonal Structures in Tomás Luis de Victoria’s Masses,” *Music Theory Spectrum*, forthcoming.

Additional background reading:

Harold S. Powers, “Tonal Types and Modal Categories in Renaissance Polyphony,” *Journal of the American Musicological Society* 34/3 (1981): 428–70.

Frans Wiering, “Internal and External Views of the Modes,” in *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York: Garland, 1998), 87–108.

Miguel A. Roig-Francolí, “Modal Paradigms in Mid-Sixteenth-Century Spanish Instrumental Composition: Theory and Practice in Antonio de Cabezón and Tomás de Santa María,” *Journal of Music Theory* 38/2 (1994): 249–91.

**November 16**  
**Literary Theory**  
**Essay #10 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).

**November 23**  
**Gender and Sexuality**  
**Essay #11 due**

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

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.

Marion A. Guck, “A Woman’s (Theoretical) Work,” *Perspectives of New Music* 32/1 (1994): 28–43.

Rachel Lumsden, “‘The Music Between Us’: Ethyl Smyth, Emmeline Pankhurst, and ‘Possession.’” *Feminist Studies* 41/2 (2015): 335–70.

**November 30**  
**Jazz**  
**Essay #12 due**

Henry Martin, *Charlie Parker and Thematic Improvisation* (Lanham, MD: Scarecrow, 1996), 1–57.

Stefan Caris Love, “Subliminal Dissonance or ‘Consonance’? Two Views of Jazz Meter,” *Music Theory Spectrum* 35/1 (2013): 48–61.

Steven Strunk, “Tonal and Transformational Approaches to Chick Corea’s Compositions of the 1960s,” *Music Theory Spectrum* 38/1 (2016): 16–36.

Keith Waters, “Chick Corea and Postbop Harmony,” *Music Theory Spectrum* 38/1 (2016): 37–57.

**December 7 (exam week)**  
**Student Presentations**  
**Final Paper due**



## Readings in Music Theory—Bibliography (Fall 2016)

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## **The Discipline of Music Theory**

- Agawu, Kofi. "How We Got Out of Analysis, and How to Get Back In Again." *Music Analysis* 23/2–3 (2004): 267–86.
- Berry, David Carson, with Sherman Van Solkema. "Theory." In *The New Grove Dictionary of American Music*, ed. Charles Hiroshi Garrett, 2nd ed., 8:169–79. New York: Oxford University Press, 2013.
- Broman, Per F., and Nora A. Engebretsen, eds. *What Kind of Theory Is Music Theory? Epistemological Exercises in Music Theory and Analysis*. Stockholm: Acta Universitatis Stockholmiensis, 2007.
- Kerman, Joseph. "How We Got into Analysis, and How to Get Out." *Critical Inquiry* 7 (1980–81): 311–31.
- Korsyn, Kevin. *Decentering Music: A Critique of Contemporary Musical Research*. New York: Oxford University Press, 2003.
- Lewin, David. "Music Theory, Phenomenology, and Modes of Perception." *Music Perception* 3/4 (1986): 327–92.
- McCreless, Patrick. "Rethinking Contemporary Music Theory." In *Keeping Score: Music, Disciplinarity, Culture*, ed. David Schwarz and Anahid Kassabian, 1–49. Charlottesville: University of Virginia Press, 1997.

## **Schenkerian Theory**

### *(a) Schenkerian Analysis*

- Burstein, L. Poundie. "Unraveling Schenker's Concept of the Auxiliary Cadence." *Music Theory Spectrum* 27/2 (2005): 159–86.
- Cadwallader, Allen, ed. *Trends in Schenkerian Research*. New York: Schirmer, 1990.
- Larson, Steve. "The Problem of Prolongation in Tonal Music: Terminology, Perception, and Expressive Meaning." *Journal of Music Theory* 41/1 (1997): 101–36.
- Renwick, William. *Analyzing Fugue: A Schenkerian Approach*. Stuyvesant, NY: Pendragon, 1995.
- Rothstein, William. "On Implied Tones." *Music Analysis* 10/3 (1991): 289–328.
- Rothstein, William. "Transformation of Cadential Formulae in the Music of Corelli and His Successors." In *Essays from the Third International Schenker Symposium*, ed. Allen Cadwallader, 245–78. New York: Olms, 2006.
- Schachter, Carl. *The Art of Tonal Analysis: Twelve Essays in Schenkerian Theory*, ed. Joseph N. Straus. New York: Oxford University Press, 2016.

Schachter, Carl. *Unfoldings: Essays in Schenkerian Theory and Analysis*, ed. Joseph N. Straus. New York: Oxford University Press, 1999.

Smith, Charles J. "Musical Form and Fundamental Structure: An Investigation of Schenker's *Formenlehre*." *Music Analysis* 15/2–3 (1996): 191–297.

Smith, Peter H. "Brahms and Schenker: A Mutual Response to Sonata Form." *Music Theory Spectrum* 16/1 (1994): 77–103.

Wen, Eric. "Bass-Line Articulations of the *Urfinie*." In *Schenker Studies II*, ed. Carl Schachter and Hedi Siegel, 276–97. New York: Cambridge University Press, 1999.

*(b) Schenkerian Thought*

Blasius, Leslie David. *Schenker's Argument and the Claims of Music Theory*. New York: Cambridge University Press, 1996.

Brown, Matthew. *Explaining Tonality: Schenkerian Theory and Beyond*. Rochester: University of Rochester Press, 2005.

Cook, Nicholas. *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna*. New York: Oxford University Press, 2007.

Dubiel, Joseph. "'When You Are a Beethoven': Kinds of Rules in Schenker's *Counterpoint*." *Journal of Music Theory* 34/2 (1990): 291–340.

Snarrenberg, Robert. *Schenker's Interpretive Practice*. New York: Cambridge University Press, 1997.

## **Form**

*(a) Classical Era*

Burstein, L. Poundie. "The Half Cadence and Other Such Slippery Events." *Music Theory Spectrum* 36/2 (2014): 203–27.

Caplin, William E. "The Classical Cadence: Conceptions and Misconceptions." *Journal of the American Musicological Society* 57/1 (2004): 51–118.

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

Caplin, William E., James Hepokoski, and James Webster. *Musical Form, Forms & Formenlehre: Three Methodological Reflections*, ed. Pieter Bergé. Leuven: Leuven University Press, 2009.

Hepokoski, James. "Beyond the Sonata Principle." *Journal of the American Musicological Society* 55/1 (2002): 91–154.

- Hepokoski, James, and William Darcy. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*. New York: Oxford University Press, 2006.
- Neuwirth, Markus, and Pieter Bergé, eds. *What Is a Cadence? Theoretical and Analytical Perspectives on Cadences in the Classical Repertoire*. Leuven: Leuven University Press, 2015.
- Ng, Samuel. "Phrase Rhythm as Form in Classical Instrumental Music." *Music Theory Spectrum* 34/1 (2012): 51–77.
- Richards, Mark. "Viennese Classicism and the Sentential Idea: Broadening the Sentence Paradigm." *Theory and Practice* 36 (2011): 179–224.
- Vande Moortele, Steven, Julie Pednault-Deslauriers, and Nathan John Martin, eds. *Formal Functions in Perspective: Essays on Musical Form from Haydn to Adorno*. Rochester: University of Rochester Press, 2015.
- (b) *19th/Early 20th Centuries*
- Darcy, Warren. "Rotational Form, Teleological Genesis, and Fantasy-Projection in the Slow Movement of Mahler's Sixth Symphony." *19th-Century Music* 25/1 (2001): 49–74.
- Monahan, Seth. *Mahler's Symphonic Sonatas*. New York: Oxford University Press, 2015.
- Schmalfeldt, Janet. *In the Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music*. New York: Oxford University Press, 2011.
- Vande Moortele, Steven. *Two-Dimensional Sonata Form: Form and Cycle in Single-Movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky*. Leuven: Leuven University Press, 2009.

### **Rhythm, Meter, Temporality**

- Berry, Wallace. *Structural Functions in Music*. Englewood Cliffs, NJ: Prentice-Hall, 1976.
- Cohn, Richard. "Complex Hemiolas, Ski-Hill Graphs and Metric Spaces." *Music Analysis* 20/3 (2001): 295–326.
- Cohn, Richard. "The Dramatization of Hypermetric Conflict in the Scherzo of Beethoven's Ninth Symphony." *19th-Century Music* 15/3 (1992): 188–206.
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- Hasty, Christopher. *Meter as Rhythm*. New York: Oxford University Press, 1997.
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- London, Justin. *Hearing in Time: Psychological Aspects of Musical Meter*. New York: Oxford University Press, 2004.
- Malin, Yonatan. *Songs in Motion: Rhythm and Meter in the German Lied*. New York: Oxford University Press, 2010.
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- Mirka, Danuta. *Metric Manipulations in Haydn and Mozart: Chamber Music for Strings, 1787–1791*. New York: Oxford University Press, 2009.
- Murphy, Scott. "On Metre in the Rondo of Brahms's Op. 25." *Music Analysis* 26/3 (2007): 323–52.
- Rothstein, William. "National Metrical Types in Music of the Eighteenth and Early Nineteenth Centuries." In *Communication in Eighteenth-Century Music*, ed. Danuta Mirka and Kofi Agawu, 112–59. New York: Cambridge University Press, 2008.
- Rothstein, William. *Phrase Rhythm in Tonal Music*. New York: Schirmer, 1989.
- Taylor, Benedict. *The Melody of Time: Music and Temporality in the Romantic Era*. New York: Oxford University Press, 2015.
- Yeston, Maury. *The Stratification of Musical Rhythm*. New Haven, CT: Yale University Press, 1976.

### **Schema Theory and Partimento**

- Byros, Vasili. "Meyer's Anvil: Revisiting the Schema Concept." *Music Analysis* 31/3 (2012): 273–346.
- Diergarten, Felix. "'The True Fundamentals of Composition': Haydn's Partimento Counterpoint." *Eighteenth-Century Music* 8/1 (2011): 53–75.
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Sherrill, Paul, and Matthew Boyle. "Galant Recitative Schemas." *Journal of Music Theory* 59/1 (2015): 1–61.

Special Issue: Partimenti. *Journal of Music Theory* 51/1 (2007).

### **Performance Studies**

Berry, Wallace. *Musical Structure and Performance*. New Haven, CT: Yale University Press, 1989.

Cone, Edward T. *Musical Form and Musical Performance*. New York: Norton, 1968.

Klorman, Edward. *Mozart's Music of Friends: Social Interplay in the Chamber Works*. New York: Cambridge University Press, 2016.

Leong, Daphne, and David Korevaar. "The Performer's Voice: Performance and Analysis in Ravel's *Concerto pour la main gauche*." *Music Theory Online* 11/3 (2005).

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Schmalfeldt, Janet. "On the Relation of Analysis to Performance: Beethoven's Bagatelles Op. 126, Nos. 2 and 5." *Journal of Music Theory* 29/1 (1985): 1–31.

Swinkin, Jeffrey. *Performative Analysis: Reimagining Music Theory for Performance*. Rochester: University of Rochester Press, 2016.

Special Issue: Analyzing Performance. *Music Theory Online* 18/1 (2012).

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### **Chromatic Harmony**

Bass, Richard. "Enharmonic Position Finding and the Resolution of Seventh Chords in Chromatic Music." *Music Theory Spectrum* 29/1 (2007): 73–100.

Bass, Richard. "Half-Diminished Functions and Transformations in Late Romantic Music." *Music Theory Spectrum* 23/1 (2001): 41–60.

- Bribitzer-Stull, Matthew. "The A-flat–C–E Complex: The Origin and Function of Chromatic Major Third Collections in Nineteenth-Century Music." *Music Theory Spectrum* 28/2 (2006): 167–90.
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### **Transformational Theory**

- Hook, Julian. "Uniform Triadic Transformations." *Journal of Music Theory* 46/1–2 (2002): 57–126.
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- Rings, Steven. *Tonality and Transformation*. New York: Oxford University Press, 2011.

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### **Klumpenhouwer Networks**

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