

Readings in Music Theory

FALL 2022

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Instructor

Chris Segall (he/him), Associate Professor of Music Theory

Email: segallcr@ucmail.uc.edu

Office: Mary Emery Hall, Room 4238

Student hours: Friday, 8:00–10:00 a.m.

Course Description

You and I are going to dive into current research trends in music theory. We'll read recent scholarship in a wide range of subfields, focusing on a few big questions. What are the goals of music theory, and how and why have they changed? How does music theory mediate among the creative process, the musical text, and the listening experience? Whom is music theory for, and whom has it excluded? On a practical level, we'll explore how to read scholarship and situate it in the context of larger debates. Sometimes we'll be joined by invited guests. Overall, this course will prepare you to enter the field of music theory, whether as interested observer or active participant.

Who Should Take This Course?

You! True, this course is required for music theory majors, but it benefits from the widest possible range of student backgrounds and perspectives. Each of you will bring something different to the course, and I want your voice to be heard. Whether you have read every issue of *Music Theory Spectrum* or have never heard of *Music Theory Spectrum*, I encourage you not only to participate but also to take ownership of your role in this class. You belong here.

Meetings

Wednesday, 2:00–4:00 p.m., in Mary Emery Hall, Room 3244

Course Work

Readings

Each week, you'll read 100–200 pages of scholarship in a single area. You'll take notes on each reading, using the format outlined in the syllabus below.

Response Essays

You'll write a single 2-page essay that responds to all the week's readings. Submit your essay as a post to that week's discussion board on Canvas, no later than Monday, two days before our class meeting. Whenever we'll feature a guest speaker, email them your essay, too.

We'll start the class discussion on Tuesday in the online forum. You'll read your classmates' essays and post friendly, supportive replies. I trust you to keep your comments collegial and to engage with the content of the essays. (Please don't *evaluate* your classmates' work.) You can participate as much as you like, but I'll ask that each of you respond to at least two essays.

Book Review

You'll write a book review, 8–10 pages long, on any academic book in the field of music theory. It can be a monograph (the whole book is written by the same author or authors) or an edited collection (each chapter is written by a different author). It can be a book that we'll read an excerpt from, another book in the course bibliography, or a book from outside the course bibliography. Make sure you tell me your selection in advance, so I can say whether it's okay. Submit your book review by November 2.

Reading Scholarship

Each work of scholarship makes an original contribution to the field of music theory, in the form of a new idea or argument. It doesn't just apply an existing idea to a new work. Part of reading scholarship involves identifying what's new, even if you're not already familiar with the work that preceded it.

Scholarly writing often follows certain conventions that can help you figure out what's new. Typically, authors state their main argument up front. They situate the argument with respect to the existing literature, explaining how their idea is different. They present a new methodology: that is, a theory and a method of applying it. Then they test the methodology through a case study, which in music theory is usually an analysis of excerpts from one or more works.

Here's our motto: "The topic of the essay is not the topic of the essay." The methodology is the main contribution, not the repertoire that serves as the case study. I encourage you to describe the methodology without referring to the repertoire studied.

Let's say we read a book on so-called "metrical dissonance" in the music of Robert Schumann. (There is such a book, and it's great: *Fantasy Pieces*, by Harald Krebs.) The methodology is a system for identifying metrical dissonance, or conflicting layers of regularly occurring pulses. The case study is the music of Robert Schumann. Of course, we'll learn something about Schumann's music from reading this book—after all, there's a reason that Schumann was chosen for the case study. But the methodology of metrical dissonance can be applied to any music, not just Schumann's. The book makes a broad contribution to the field of music theory, beyond refining our understanding of one composer's works.

Taking Notes

Each piece of scholarly writing advances a primary argument. Each subsection makes a mini-argument that supports the primary argument. Use the following template to classify the large-scale and small-scale arguments in each reading. I recommend that you pause after each subsection, summarize its mini-argument in a single sentence (in your own words), and assign it to the appropriate category below.

Argument: What is the author's primary argument? The reading's introduction usually presents and contextualizes the primary argument. The remainder of the reading develops the argument in detail.

Background: Some subsections review existing ideas or existing literature, in order to identify problems that the author's approach will attempt to solve. How will the present reading build on what's already known?

Methodology: A theoretical idea and method for applying it, this is the crux of the author's contribution. How will the author apply and test the primary argument? The author might demonstrate the methodology with short analytical examples, but try to summarize it without referring to particular works or composers.

Case study: The reading explores implications of the methodology through extended analytical application. The case study may focus on a single work or composer, or it may deal with several works or composers. What argument is made through each case study? You may not be familiar with the repertoire. Listen to the music, study the score and musical examples, and read through the analysis in detail.

Conclusion: Readings usually end by restating the primary argument and findings. What further implications does the author suggest for their work?

Commentary: As you work through the reading, write down any other ideas or questions that you have. What do you find particularly interesting or convincing or problematic? How does this reading relate to other scholarship you've read? How else could the methodology be applied?

You'll complete this six-category note-taking template for each reading this semester. These notes will help you refer back to each reading without having to re-read it. Compiling them will help train you to read scholarship effectively and place it in a broader scholarly context. They'll help you develop a skill that I hope will be useful in your further academic work.

Course Schedule

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. Engebretsen (Stockholm: Acta Universitatis Stockholmiensis, 2007), 17–34.

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

August 31

Schema Theory

Essay #1 due

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

Paul Sherrill and Matthew Boyle, "Galant Recitative Schemas," *Journal of Music Theory* 59/1 (2015): 1–61.

Vasili Byros, "Prelude on a Partimento: Invention in the Compositional Pedagogy of the German States in the Time of J. S. Bach," *Music Theory Online* 21/3 (2015).

September 7

Neo-Riemannian Theory

Essay #2 due

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

Jack Douthett and Peter Steinbach, "Parsimonious Graphs: A Study in Parsimony, Contextual Transformations, and Modes of Limited Transposition," *Journal of Music Theory* 42/2 (1998): 241–63.

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

Suzannah Clark, "On the Imagination of Tone in Schubert's *Liedesend* (D473), *Trost* (D523), and *Gretchens Bitte* (D564)," in *The Oxford Handbook of Neo-Riemannian Music Theories*, ed. Edward Gollin and Alexander Rehding (New York: Oxford University Press, 2011), 294–321.

September 14

Form

Essay #3 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, 59–70.

Janet Schmalfeldt, *In the Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music* (New York: Oxford University Press, 2011), 113–31.

Nathan John Martin and Steven Vande Moortele, "Formal Functions and Retrospective Reinterpretation in the First Movement of Schubert's String Quintet," *Music Analysis* 33/2 (2014): 130–55.

Daphne Tan, "'As Forming Becomes Form': Listening, Analogizing, and Analysis in Kurth's *Bruckner* and *Musikpsychologie*," *Journal of Music Theory* 61/1 (2017): 1–28.

September 21

Timbre

Essay #4 due

David Blake, "Timbre," in *The Oxford Handbook of Critical Concepts in Music Theory*, ed. Alexander Rehding and Steven Rings (New York: Oxford University Press, 2019), 136–59.

Nina Sun Eidsheim, *The Race of Sound: Listening, Timbre and Vocality in African American Music* (Durham, NC: Duke University Press, 2019), 39–60.

Megan L. Lavengood, "The Cultural Significance of Timbre Analysis: A Case Study in 1980s Pop Music, Texture and Narrative," *Music Theory Online* 26/3 (2020).

Jennifer P. Beavers, "Ravel's Sound: Timbre and Orchestration in His Late Works," *Music Theory Online* 27/1 (2021).

September 28 @ 2:30–3:45 p.m. (Zoom)

Agency

Essay #5 due

Featured Guest: Cora Palfy, Elon University

Send a copy of your response essay to: cpalfy@elon.edu

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

Robert S. Hatten, *A Theory of Virtual Agency for Western Art Music* (Bloomington: Indiana University Press, 2018), 1–29.

Cora S. Palfy, *Musical Agency and the Social Listener* (New York: Routledge, 2021), 9–63.

October 5

Russian Music Theory

Essay #6 due

Ellen Bakulina, "Tonality and Mutability in Rachmaninoff's *All-Night Vigil*, Movement 12," *Journal of Music Theory* 59/1 (2015): 63–97.

Christopher Segall, "Prokofiev's Symphony No. 2, Yuri Kholopov, and the Theory of Twelve-Tone Chords," *Music Theory Online* 24/2 (2018).

Philip A. Ewell, "On the Russian Concept of *Lād*, 1830–1945," *Music Theory Online* 25/4 (2019).

Inessa Bazayev, "The Politics of Atonality During the Thaw and Beyond," *Music and Politics* 14/2 (2020).

October 12

Topic Theory

Essay #7 due

Danuta Mirka, Introduction to *The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2014), 1–57.

Robert S. Hatten, "The Troping of Topics in Mozart's Instrumental Works," in *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka (New York: Oxford University Press, 2014), 514–36.

Johanna Frymoyer, "The Musical Topic in the Twentieth Century: A Case Study of Schoenberg's Ironic Waltzes," *Music Theory Spectrum* 39/1 (2017): 83–108.

Thomas Johnson, "Tonality as Topic: Opening a World of Analysis for Early Twentieth-Century Modernist Music," *Music Theory Online* 23/4 (2017).

October 19 @ 2:30–3:45 p.m. (Zoom)

Video Game Music

Essay #8 due

Featured Guest: William Ayers, University of Central Florida

Send a copy of your response essay to: William.Ayers@ucf.edu

Elizabeth Medina-Gray, "Analyzing Modular Smoothness in Video Game Music," *Music Theory Online* 25/3 (2019).

Julianne Grasso, "Music in the Time of Video Games: Spelunking *Final Fantasy IV*," in *Music in the Role-Playing Game: Heroes and Harmonies*, ed. William Gibbons and Steven Reale (New York: Routledge, 2020), 97–116.

Stephen Armstrong, "Sounding the Grind: Musicospacial Stasis in JRPG Battle Themes," *Journal of Sound and Music in Games* 2/2 (2021): 1–21.

William R. Ayers, "What Is It Like to Be a Dolphin? Echolocation and Subjectivity in Video Games," *Journal of Sound and Music in Games* 2/3 (2021): 1–33.

October 26 @ 2:30–3:45 p.m. (Zoom)

Disability Studies

Essay #9 due

Featured Guest: Joseph Straus, CUNY Graduate Center

Send a copy of your response essay to: JStraus@gc.cuny.edu

Joseph Straus, *Extraordinary Measures: Disability in Music* (New York: Oxford University Press, 2011), 3–14, 45–62.

Blake Howe, "Music and Disability Studies," *Music Research Annual* 1 (2020): 1–29.

Joseph Straus, *Broken Beauty: Musical Modernism and the Representation of Disability* (New York: Oxford University Press, 2018), 1–68.

Joseph Straus, "Music Theory's Therapeutic Imperative and the Tyranny of the Normal," *Music Theory Spectrum* 43/2 (2021): 339–48.

November 2

Book review due

Tell us about the book you read in 5 minutes or less. What is the main argument, why is it interesting or important, and to what extent is it convincing?

November 9

No class

We'll take the week off for the benefit of those attending the AMS/SEM/SMT conference in New Orleans.

November 16 @ 2:30–3:45 p.m. (Zoom)

Feminist Music Theory

Essay #10 due

Featured Guest: Rachel Lumsden, Florida State University

Send a copy of your response essay to: rlumsden@fsu.edu

Feminist Analysis?

Rachel Lumsden, "A Wrinkle? Gender and Motive in Ethel Smyth's *The Boatswain's Mate*," in *Analytical Essays on Music by Women Composers: Concert Music, 1900–1960*, ed. Laurel Parsons and Brenda Ravenscroft (New York: Oxford University Press, 2022), 80–108.

Ellie M. Hisama, "'Not Yet Accepted as Singing': Ruth Crawford's 'To an Angel' from *Chants for Women's Chorus*," in *Analytical Essays on Music by Women Composers: Concert Music, 1900–1960*, ed. Laurel Parsons and Brenda Ravenscroft (New York: Oxford University Press, 2022), 111–32.

Feminist "Hot Takes" on the Field of Music Theory

Ellie M. Hisama, "Getting to Count," *Music Theory Spectrum* 43/2 (2021): 349–63.

Ellie M. Hisama and Rachel Lumsden, "Diversifying Music Theory: From Theory to Practice," *Theory and Practice* 46 (2021): v–x.

Alissandra Reed, "A Guide to Nonviolent Scholarship in Music Theory," *Theory and Practice* 46 (2021): 97–104.

November 23**Antiracism and Decolonization****Essay #11 due**

Sumanth Gopinath, "Diversity, Music Theory, and the Neoliberal Academy," *Gamut* 2 (2009): 61–88.

Braxton D. Shelley, "Analyzing Gospel," *Journal of the American Musicological Society* 72/1 (2019): 181–243.

Philip A. Ewell, "Music Theory and the White Racial Frame," *Music Theory Online* 26/2 (2020).

Robin Attas, "The Many Paths of Decolonization: Exploring Colonizing and Decolonizing Analyses of A Tribe Called Red's 'How I Feel,'" *Music Theory Online* 28/2 (2022).

November 30**Rock/Pop Harmony****Essay #12 due**

Nicole Biamonte, "Triadic Modal and Pentatonic Patterns in Rock Music," *Music Theory Spectrum* 32/2 (2010): 95–110.

Mark Spicer, "Fragile, Emergent, and Absent Tonics in Pop and Rock Songs," *Music Theory Online* 23/2 (2017).

David Temperley, *The Musical Language of Rock* (New York: Oxford University Press, 2018), 17–65.

Drew Nobile, "Double-Tonic Complexes in Rock Music," *Music Theory Spectrum* 42/2 (2020): 207–26.

Course Bibliography

Methods and Critique

- 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.
- Hanninen, Dora A. *A Theory of Music Analysis: On Segmentation and Associative Organization*. Rochester, NY: University of Rochester Press, 2012.
- Korsyn, Kevin. *Decentering Music: A Critique of Contemporary Musical Research*. New York: Oxford University Press, 2003.
- Krims, Adam (ed.). *Music/Ideology: Resisting the Aesthetic*. Amsterdam: G+B Arts, 1998.
- Nattiez, Jean-Jacques. *Music and Discourse: Toward a Semiology of Music*. Trans. Carolyn Abbate. Princeton, NJ: Princeton University Press, 1990.

Cultural Theory

- Agawu, Kofi. *The African Imagination in Music*. New York: Oxford University Press, 2016.
- Burns, Lori, and Marc Lafrance. *Disruptive Divas: Feminism, Identity, and Popular Music*. New York: Routledge, 2002.
- Hisama, Ellie M. *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*. New York: Cambridge University Press, 2001.
- Hubbs, Nadine. *Rednecks, Queers, and Country Music*. Berkeley: University of California Press, 2014.
- Krims, Adam. *Music and Urban Geography*. New York: Routledge, 2007.
- Lerner, Neil, and Joseph N. Straus (eds.). *Sounding Off: Theorizing Disability in Music*. New York: Routledge, 2006.
- McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991.
- Robinson, Dylan. *Hungry Listening: Resonant Theory for Indigenous Sound Studies*. Minneapolis: University of Minnesota Press, 2020.
- Straus, Joseph N. *Broken Beauty: Musical Modernism and the Representation of Disability*. New York: Oxford University Press, 2018.

Straus, Joseph N. *Extraordinary Measures: Disability in Music*. New York: Oxford University Press, 2011.

Embodied Cognition

Cox, Arnie. *Music and Embodied Cognition: Listening, Moving, Feeling, and Thinking*. Bloomington: Indiana University Press, 2016.

De Souza, Jonathan. *Music at Hand: Instruments, Bodies, and Cognition*. New York: Oxford University Press, 2017.

Ito, John Paul. *Focal Impulse Theory: Musical Expression, Meter, and the Body*. Bloomington: Indiana University Press, 2020.

Kozak, Mariusz. *Enacting Musical Time: The Bodily Experience of New Music*. New York: Oxford University Press, 2019.

Le Guin, Elisabeth. *Boccherini's Body: An Essay in Carnal Musicology*. Berkeley: University of California Press, 2005.

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

Perception

Deutsch, Diana. *Musical Illusions and Phantom Words: How Music and Speech Unlock Mysteries of the Brain*. New York: Oxford University Press, 2019.

Huron, David. *Sweet Anticipation: Music and the Psychology of Expectation*. Cambridge: MIT Press, 2006.

Huron, David. *Voice Leading: The Science Behind a Musical Art*. Cambridge: MIT Press, 2016.

Margulis, Elizabeth Hellmuth. *On Repeat: How Music Plays the Mind*. New York: Oxford University Press, 2013.

Temperley, David. *The Cognition of Basic Musical Structures*. Cambridge: MIT Press, 2004.

Performance

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

Leong, Daphne. *Performing Knowledge: 20th-Century Music in Analysis and Performance*. New York: Oxford University Press, 2019.

Lester, Joel. *Brahms's Violin Sonatas: Style, Structure, Performance*. New York: Oxford University Press, 2020.

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

Voice and Timbre

Eidsheim, Nina Sun. *The Race of Sound: Listening, Timbre, and Vocality in African American Music*. Durham, NC: Duke University Press, 2019.

Malaway, Victoria. *A Blaze of Light in Every Word: Analyzing the Popular Singing Voice*. New York: Oxford University Press, 2020.

Wallmark, Zachary. *Nothing but Noise: Timbre and Musical Meaning at the Edge*. New York: Oxford University Press, 2022.

Musical Meaning

Agawu, Kofi. *Music as Discourse: Semiotic Adventures in Romantic Music*. New York: Oxford University Press, 2014.

Agawu, Kofi. *Playing with Signs: A Semiotic Interpretation of Classic Music*. Princeton, NJ: Princeton University Press, 1991.

Clarke, Eric. *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning*. New York: Oxford University Press, 2005.

Cumming, Naomi. *The Sonic Self: Musical Subjectivity and Signification*. Bloomington: Indiana University Press, 2001.

Decker, Gregory J., and Matthew R. Shaftel (eds.). *Singing in Signs: New Semiotic Explorations of Opera*. New York: Oxford University Press, 2020.

Hatten, Robert S. *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*. Bloomington: Indiana University Press, 2004.

Hatten, Robert S. *A Theory of Virtual Agency for Western Art Music*. Bloomington: Indiana University Press, 2018.

Monelle, Raymond. *The Sense of Music: Semiotic Essays*. Princeton, NJ: Princeton University Press, 2000.

Palfy, Cora S. *Musical Agency and the Social Listener*. New York: Routledge, 2021.

Narrative and Intertextuality

- Almén, Byron. *A Theory of Musical Narrative*. Bloomington: Indiana University Press, 2008.
- Burns, Lori, and Serge Lacasse (eds.). *The Pop Palimpsest: Intertextuality in Recorded Popular Music*. Ann Arbor: University of Michigan Press, 2018.
- Klein, Michael L. *Intertextuality in Western Art Music*. Bloomington: Indiana University Press, 2005.
- Straus, Joseph N. *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition*. Cambridge, MA: Harvard University Press, 1990.

Jazz

- Martin, Henry. *Charlie Parker and Thematic Improvisation*. Lanham, MD: Scarecrow Press, 1996.
- Steinbeck, Paul. *Sound Experiments: The Music of the AACM*. Chicago: University of Chicago Press, 2022.
- Waters, Keith. *Postbop Jazz in the 1960s: The Compositions of Wayne Shorter, Herbie Hancock, and Chick Corea*. New York: Oxford University Press, 2019.

Rap

- Krims, Adam. *Rap Music and the Poetics of Identity*. New York: Cambridge University Press, 2000.
- Ohriner, Mitchell. *Flow: The Rhythmic Voice in Rap Music*. New York: Oxford University Press, 2019.
- Williams, Justin A. *Rhymin' and Stealin': Musical Borrowing in Hip-Hop*. Ann Arbor: University of Michigan Press, 2013.

Pop/Rock Music

- Butler, Mark J. *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music*. Bloomington: Indiana University Press, 2006.
- Doll, Christopher. *Hearing Harmony: Toward a Tonal Theory for the Rock Era*. Ann Arbor: University of Michigan Press, 2017.
- Everett, Walter. *The Foundations of Rock: From "Blue Suede Shoes" to "Suite: Judy Blue Eyes."* New York: Oxford University Press, 2009.
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- Moore, Allan F. *Song Means: Analyzing and Interpreting Recorded Popular Song*. Burlington, VT: Ashgate, 2012.
- Nobile, Drew. *Form as Harmony in Rock Music*. New York: Oxford University Press, 2020.
- Osborn, Brad. *Everything in Its Right Place: Analyzing Radiohead*. New York: Oxford University Press, 2016.
- Stephenson, Ken. *What to Listen for in Rock: A Stylistic Analysis*. New Haven, CT: Yale University Press, 2002.
- Temperley, David. *The Musical Language of Rock*. New York: Oxford University Press, 2018.
- Von Appen, Ralf, André Doehring, Dietrich Helms, and Allan F. Moore (eds.). *Song Interpretation in 21st-Century Pop Music*. Burlington, VT: Ashgate, 2015.

Film and Video Game Music

- Cook, Nicholas. *Analysing Musical Multimedia*. New York: Oxford University Press, 1998.
- Gibbons, William, and Steven Reale (eds.). *Music in the Role-Playing Game: Heroes and Harmonies*. New York: Routledge, 2020.
- Lehman, Frank. *Hollywood Harmony: Musical Wonder and the Sound of Cinema*. New York: Oxford University Press, 2018.
- Neumeyer, David. *Meaning and Interpretation of Music in Cinema*. Bloomington: Indiana University Press, 2015.
- Summers, Tim. *Understanding Video Game Music*. New York: Cambridge University Press, 2016.

Post-1945 Music

- Bauer, Amy. *Ligeti's Laments: Nostalgia, Exoticism, and the Absolute*. Burlington, VT: Ashgate, 2011.
- Bazayev, Inessa, and Christopher Segall (eds.). *Analytical Approaches to 20th-Century Russian Music: Tonality, Modernism, Serialism*. New York: Routledge, 2021.
- Emmery, Laura. *Compositional Process in Elliott Carter's String Quartets: A Study in Sketches*. New York: Routledge, 2019.
- Gopinath, Sumanth, and Pwyll ap Siôn (eds.). *Rethinking Reich*. New York: Oxford University Press, 2019.
- Iverson, Jennifer. *Electronic Inspirations: Technologies of the Cold War Musical Avant-Garde*. New York: Oxford University Press, 2018.

Levy, Benjamin R. *Metamorphosis in Music: The Compositions of György Ligeti in the 1950s and 1960s*. New York: Oxford University Press, 2017.

Lochhead, Judy. *Reconceiving Structure in Contemporary Music: New Tools in Music Theory and Analysis*. New York: Routledge, 2015.

Parsons, Laurel, and Brenda Ravenscroft (eds.). *Analytical Essays on Music by Women Composers: Concert Music, 1960–2000*. New York: Oxford University Press, 2016.

Twelve-Tone Music

Bernstein, Zachary. *Thinking In and About Music: Analytical Reflections on Milton Babbitt's Music and Thought*. New York: Oxford University Press, 2021.

Boss, Jack. *Schoenberg's Twelve-Tone Music: Symmetry and the Musical Idea*. New York: Cambridge University Press, 2014.

Straus, Joseph N. *Stravinsky's Late Music*. New York: Cambridge University Press, 2001.

Straus, Joseph N. *Twelve-Tone Music in America*. New York: Cambridge University Press, 2009.

Early Music

Busse Berger, Anna Maria. *Medieval Music and the Art of Memory*. Berkeley: University of California Press, 2005.

DeFord, Ruth I. *Tactus, Mensuration, and Rhythm in Renaissance Music*. New York: Cambridge University Press, 2015.

Judd, Cristle Collins. *Reading Renaissance Music Theory: Hearing with the Eyes*. New York: Cambridge University Press, 2000.

Judd, Cristle Collins (ed.). *Tonal Structures in Early Music*. New York: Garland, 1998.

Long, Megan Kaes. *Hearing Homophony: Tonal Expectation at the Turn of the Seventeenth Century*. New York: Oxford University Press, 2020.

Zayaruznaya, Anna. *The Monstrous New Art: Divided Forms in the Late Medieval Motet*. New York: Cambridge University Press, 2015.

Zazulia, Emily. *Where Sight Meets Sound: The Poetics of Late-Medieval Music Writing*. New York: Oxford University Press, 2021.

Transformational Theory

Cohn, Richard. *Audacious Euphony: Chromaticism and the Triad's Second Nature*. New York: Oxford University Press, 2012.

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- Lewin, David. *Musical Form and Transformation: Four Analytic Essays*. New Haven, CT: Yale University Press, 1993.
- Rings, Steven. *Tonality and Transformation*. New York: Oxford University Press, 2011.
- Tymoczko, Dmitri. *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice*. New York: Oxford University Press, 2011.
- Yust, Jason. *Organized Time: Rhythm, Tonality, and Form*. New York: Oxford University Press, 2018.

Russian Music Theory

- Haas, David. *Leningrad's Modernists: Studies in Composition and Musical Thought, 1917–1932*. New York: Peter Lang, 1998.
- McQuere, Gordon D. (ed.). *Russian Theoretical Thought in Music*. Rochester, NY: University of Rochester Press, 1983.
- Rofe, Michael. *Dimensions of Energy in Shostakovich's Symphonies*. Burlington, VT: Ashgate, 2012.

Form

- Burstein, L. Poundie. *Journeys Through Galant Expositions*. New York: Oxford University Press, 2020.
- 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.
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- Greenberg, Yoel. *How Sonata Forms: A Bottom-Up Approach to Musical Form*. New York: Oxford University Press, 2022.
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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. *The Romantic Overture and Musical Form from Rossini to Wagner*. New York: Cambridge University Press, 2017.

Harmony

Clark, Suzannah. *Analyzing Schubert*. New York: Cambridge University Press, 2011.

Harrison, Daniel. *Harmonic Function in Chromatic Music: A Renewed Dualist Theory and an Account of Its Precedents*. Chicago: University of Chicago Press, 1994.

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Kinderman, William, and Harald Krebs (eds.). *The Second Practice of Nineteenth-Century Tonality*. Lincoln: University of Nebraska Press, 1996.

Rhythm and Meter

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