

Readings in Music Theory

FALL 2024

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Instructor

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

Course Description

We will survey current research trends in music theory by reading recent scholarship in a wide range of subfields. We'll focus on a few big questions. What are the goals of music theory, and how have they changed over time? What roles do the creative process, musical text, and listening experience play in music theory? Whom is music theory for, and whom has it excluded?

Who Should Take This Course?

You! This course 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. No matter your background with music theory scholarship, I encourage you not only to participate but also to take ownership of your role in this class. You belong here.

Objectives

In this course, you will learn:

- How to read scholarly writing and situate it in the context of larger debates.
- How to find peer-reviewed journals and academic books.
- How to identify and summarize research trends.
- How the field of music theory has shifted historically and is shifting currently.
- How the demographic makeup of the discipline has impacted research.
- How to undertake your own original research in music theory.

Meetings

Wednesday, 1:30–4:15 p.m., in Mary Emery Hall, Room 3244

Course Work

Readings

Each week, you'll read 4 articles or book excerpts, totalling around 100 pages of scholarship.

Response Essays

Write an informal essay that responds to all the week's readings. The response essay may take a variety of forms. You might offer a critical summary of each reading, identify broader trends among them, relate them to additional readings, offer critique, apply the ideas analytically, or propose extensions to the methodology, among other possibilities.

Essays should be double spaced and contain at least two *full* pages of text (i.e., the essay should conclude at the top of page 3). Diagrams and musical examples may be appended as necessary. Submit your essay as a post to that week's discussion board on Canvas, no later than Tuesday at 11:59 p.m., then read your classmates' essays.

Book Review

Write a review of any academic book in the field of music theory. Your selection may 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). The syllabus contains a bibliography of recent books; you may also choose a book that is not listed. I must approve your selection by October 16.

Reviews should be double spaced and 8–10 pages or longer. Provide a critical summary of the book's main argument, explain why it is important or interesting, and detail the book's methodology. Submit your book review on October 30, and deliver a 10-minute presentation to the class.

Final Project

Choose a research topic in music theory, construct an academic reading list containing 4 selections, and write an essay summarizing trends in the chosen area. The reading list may include one chapter from an edited collection; the remaining selections must be peer-reviewed journal articles. Selections may not be older than 20 years. I must approve your topic by November 13 and your reading list by November 20.

Essays should be double spaced and 8–10 pages or longer. Provide a critical assessment of research trends in your area, and explain how each selection contributes to larger debates. Identify potential avenues for future research. Submit your final project on December 4, and deliver a 10-minute presentation to the class.

Grading

Course grades will be determined by participation (10%), weekly tasks (10%), response essays (40%), book review (20%), and final project (20%).

You will receive an A for work that is submitted on time, adheres to the minimum length requirement, and demonstrates in good faith that you have completed the readings thoroughly. Response essays *will not* be assessed based on how well you understood the readings. Book reviews and final projects *will* be assessed based on your success at identifying and communicating (in your own words) the primary argument of your chosen selections.

You may not use generative AI to assist with the writing process.

Reading Scholarship

Each work of scholarship makes an original contribution to the field of music theory, in the form of a new idea or *methodology*: a theory and a method of applying it. Reading scholarship involves identifying what's new, even if you're not familiar with the scholarship that preceded it.

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. The methodology can be described without referring to the repertoire studied.

As an example, let's say you read a book on "metrical dissonance" in the music of Robert Schumann. The methodology is a system for identifying conflicting layers of regularly occurring pulses. The case study is the music of Robert Schumann. Of course, you'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.

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. Then they test the methodology through a case study, which in music theory is usually an analysis of excerpts from one or more works.

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: The article may review existing ideas or existing literature, in order to identify problems that the author's new 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 you should 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?

As you work through each reading, take notes that summarize each subsection. Write down any 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?

Your 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. This will help you develop a skill that will be useful in your further academic work.

Course Schedule

August 28

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. (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 (Acta Universitatis Stockholmiensis, 2007), 17–34.

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

September 4

Improvisation and Race

Essay #1 due

Vijay Iyer, "Beneath Improvisation," in *The Oxford Handbook of Critical Concepts in Music Theory*, ed. Alexander Rehding and Steven Rings (Oxford University Press, 2019), 760–79.

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

Marc E. Hannaford, "Fugitive Music Theory and George Russell's Theory of Tonal Gravity," *Theory and Practice* 46 (2021): 47–81.

Mark Micchelli, "Sound Structures and Naked Fire Gestures in Cecil Taylor's Solo Piano Music," *Music Theory Online* 28/3 (2022).

September 11 @ 1:30–3:20 p.m.

Tonality

Essay #2 due

Steven Rings, "Tonic," in *The Oxford Handbook of Critical Concepts in Music Theory*, ed. Alexander Rehding and Steven Rings (Oxford University Press, 2019), 106–35.

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

Megan Kaes Long, *Hearing Homophony: Tonal Expectation at the Turn of the Seventeenth Century* (Oxford University Press, 2020), 57–98.

Liam Hynes-Tawa, "Tonic, Final, Kyū: Tonal Mappings in the Meiji Period and Beyond," *Analytical Approaches to World Musics* 9/1 (2021).

September 18

Harmony

Essay #3 due

Ian Quinn, "Tonal Harmony," in *The Oxford Handbook of Critical Concepts in Music Theory*, ed. Alexander Rehding and Steven Rings (Oxford University Press, 2019), 467–97.

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

Christopher Segall, "Expanding Harmonic Function: Yuri Kholopov's Twelve-Step System," *Theoria* 26 (2020): 113–40.

Christopher White, *The Music in the Data: Corpus Analysis, Music Analysis, and Tonal Traditions* (Routledge, 2022), 96–136.

September 25

Modality

Essay #4 due

Susan McClary, "Mode," in *The Oxford Handbook of Critical Concepts in Music Theory*, ed. Alexander Rehding and Steven Rings (Oxford University Press, 2019), 61–77.

Dmitri Tymoczko, *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice* (Oxford University Press, 2011), 116–53.

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

Nathan L. Lam, "Pentatonic *Xuangong* 旋宮 Transformations in Chinese Music," *Music Theory Online* 30/1 (2024).

October 2

Embodiment and Feminism

Essay #5 due

Marion A. Guck, "Analytical Relationships," in *The Oxford Handbook of Critical Concepts in Music Theory*, ed. Alexander Rehding and Steven Rings (Oxford University Press, 2019), 673–98.

Suzanne G. Cusick, "Feminist Theory, Music Theory, and the Mind/Body Problem," *Perspectives of New Music* 32/1 (1994): 8–27.

Arnie Cox, *Music and Embodied Cognition: Listening, Moving, Feeling, and Thinking* (Indiana University Press, 2016), 36–57.

Vivian Luong, "Rethinking Music Loving," *Music Theory Online* 23/2 (2017).

October 9

Timbre

Essay #6 due

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

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).

Zachary Wallmark, *Nothing but Noise: Timbre and Musical Meaning at the Edge* (Oxford University Press, 2022), 31–87.

October 16

Voice

Essay #7 due

Joke Dame, "Voices Within the Voice: Geno-Text and Pheno-Text in Berio's *Sequenza III*," in *Music/Ideology: Resisting the Aesthetic*, ed. Adam Krims (G+B Arts, 1998), 233–46.

Kate Heidemann, "A System for Describing Vocal Timbre in Popular Song," *Music Theory Online* 22/1 (2016).

Victoria Malawey, *A Blaze of Light in Every Word: Analyzing the Popular Singing Voice* (Oxford University Press, 2020), 31–68.

Lori Burns, "Female Subjectivities in the Words, Music, and Images of Progressive Metal: The Case of Tatiana Shmayluk (Jinjer)," *Music Theory Online* 29/4 (2023).

October 23 @ 1:30–3:20 p.m.

Form

Essay #8 due

Daniel M. Grimley, "Form," in *The Oxford Handbook of Critical Concepts in Music Theory*, ed. Alexander Rehding and Steven Rings (Oxford University Press, 2019), 346–68.

Janet Schmalfeldt, *In the Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music* (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.

Patricia Howland, "Formal Structures in Post-Tonal Music," *Music Theory Spectrum* 37/1 (2015): 71–97.

October 30

Book Review due

November 6

No class

November 13 @ 1:30–3:20 p.m.

Cadence

Essay #9 due

Daniel Harrison, "Cadence," in *The Oxford Handbook of Critical Concepts in Music Theory*, ed. Alexander Rehding and Steven Rings (Oxford University Press, 2019), 535–76.

Frank Lehman, "Hollywood Cadences: Music and the Structure of Cinematic Expectation," *Music Theory Online* 19/4 (2013).

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

Clare Sher Ling Eng, "The Problem of Closure in Neo-Tonal Music," *Music Theory Spectrum* 41/2 (2019): 285–304.

November 20

Groove

Essay #10 due

Guilherme Schmidt Câmara and Anne Danielsen, "Groove," in *The Oxford Handbook of Critical Concepts in Music Theory*, ed. Alexander Rehding and Steven Rings (Oxford University Press, 2019), 271–94.

Robin Attas, "Form as Process: The Buildup Introduction in Popular Music," *Music Theory Spectrum* 37/2 (2015): 275–96.

Maria A. G. Witek, "Filling In: Syncopation, Pleasure and Distributed Embodiment in Groove," *Music Analysis* 36/1 (2017): 138–60.

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

November 27 @ 2:00–4:15 p.m. (Zoom)

Microtiming

Essay #11 due

Mitchell Ohriner, "Expressive Timing," in *The Oxford Handbook of Critical Concepts in Music Theory*, ed. Alexander Rehding and Steven Rings (Oxford University Press, 2019), 369–94.

Alan Dodson, "Expressive Timing in Expanded Phrases: An Empirical Study of Recordings of Three Chopin Preludes," *Music Performance Research* 4 (2011): 2–29.

Nancy Murphy, "The Times Are A-Changin': Metric Flexibility and Text Expression in 1960s and 1970s Singer-Songwriter Music," *Music Theory Spectrum* 44/1 (2022): 17–40.

Fernando Benadon, *Swinglines: Rhythm, Timing, and Polymeter in Musical Phrasing* (Oxford University Press, 2024), 9–56.

December 4

Final Project due

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*. Acta Universitatis Stockholmiensis, 2007.
- Hanninen, Dora A. *A Theory of Music Analysis: On Segmentation and Associative Organization*. University of Rochester Press, 2012.
- Korsyn, Kevin. *Decentering Music: A Critique of Contemporary Musical Research*. Oxford University Press, 2003.
- Nattiez, Jean-Jacques. *Music and Discourse: Toward a Semiology of Music*. Trans. Carolyn Abbate. Princeton University Press, 1990.

Cultural and Critical Theory

- Burns, Lori, and Marc Lafrance. *Disruptive Divas: Feminism, Identity, and Popular Music*. Routledge, 2002.
- Drott, Eric. *Streaming Music, Streaming Capital*. Duke University Press, 2024.
- Ewell, Philip. *On Music Theory, and Making Music More Welcoming for Everyone*. University of Michigan Press, 2023.
- Hubbs, Nadine. *Rednecks, Queers, and Country Music*. University of California Press, 2014.
- Krims, Adam. *Music and Urban Geography*. Routledge, 2007.
- Manabe, Noriko. *The Revolution Will Not Be Televised: Protest Music After Fukushima*. Oxford University Press, 2015.
- Robinson, Dylan. *Hungry Listening: Resonant Theory for Indigenous Sound Studies*. University of Minnesota Press, 2020.
- Sofer, Daniele Shlomit. *Sex Sounds: Vectors of Difference in Electronic Music*. MIT Press, 2022.
- Straus, Joseph N. *Broken Beauty: Musical Modernism and the Representation of Disability*. Oxford University Press, 2018.
- Wente, Allison Rebecca. *The Player Piano and Musical Labor: The Ghost in the Machine*. Routledge, 2022.

Cross-Cultural Perspectives

- Agawu, Kofi. *The African Imagination in Music*. Oxford University Press, 2016.
- Berliner, Paul F. *The Art of Mbira: Musical Inheritance and Legacy*. University of Chicago Press, 2020.
- Blum, Stephen. *Music Theory in Ethnomusicology*. Oxford University Press, 2023.
- Farraj, Johnny, and Sami Abu Shumays. *Inside Arabic Music: Arabic Maqam Performance and Theory in the 20th Century*. Oxford University Press, 2019.
- Kirilov, Kalin S. *Bulgarian Harmony in Village, Wedding, and Choral Music of the Last Century*. Routledge, 2015.
- Lee, Katherine In-Young. *Dynamic Korea and Rhythmic Form*. Wesleyan University Press, 2018.
- Rahaim, Matthew. *Musicking Bodies: Gesture and Voice in Hindustani Music*. Wesleyan University Press, 2012.
- Tilley, Leslie A. *Making It Up Together: The Art of Collective Improvisation in Balinese Music and Beyond*. University of Chicago Press, 2019.

History of Western Music Theory

- Dodds, Michael R. *From Modes to Keys in Early Modern Music Theory*. Oxford University Press, 2023.
- Grant, Roger Mathew. *Peculiar Attunements: How Affect Theory Turned Musical*. Fordham University Press, 2020.
- Gribenski, Fanny. *Tuning the World: The Rise of 440 Hertz in Music, Science, and Politics, 1859–1955*. University of Chicago Press, 2023.
- Hicks, Andrew. *Composing the World: Harmony in the Medieval Platonic Cosmos*. Oxford University Press, 2017.
- Masci, Michael J. *Charles-Simon Catel's Treatise on Harmony and the Disciplining of Harmony at the Early Paris Conservatory*. Lexington, 2023.
- Piilonen, Miriam. *Theorizing Music Evolution: Darwin, Spencer, and the Limits of the Human*. Oxford University Press, 2024.
- Steege, Benjamin. *An Unnatural Attitude: Phenomenology in Weimar Musical Thought*. University of Chicago Press, 2021.

Embodied Cognition

- Cox, Arnie. *Music and Embodied Cognition: Listening, Moving, Feeling, and Thinking*. Indiana University Press, 2016.
- De Souza, Jonathan. *Music at Hand: Instruments, Bodies, and Cognition*. Oxford University Press, 2017.
- Ito, John Paul. *Focal Impulse Theory: Musical Expression, Meter, and the Body*. Indiana University Press, 2020.
- Kim, Youn. *Body and Force in Music: Metaphoric Constructions in Music Psychology*. Routledge, 2023.
- Kozak, Mariusz. *Enacting Musical Time: The Bodily Experience of New Music*. Oxford University Press, 2019.
- Le Guin, Elisabeth. *Boccherini's Body: An Essay in Carnal Musicology*. University of California Press, 2005.
- Zbikowski, Lawrence M. *Foundations of Musical Grammar*. Oxford University Press, 2017.

Perception and Neuroscience

- Antović, Mihailo. *Multilevel Grounding: A Theory of Musical Meaning*. Routledge, 2022.
- Ashley, Richard, and Renee Timmers (eds.). *The Routledge Companion to Music Cognition*. Routledge, 2017.
- Deutsch, Diana. *Musical Illusions and Phantom Words: How Music and Speech Unlock Mysteries of the Brain*. Oxford University Press, 2019.
- Huron, David. *Voice Leading: The Science Behind a Musical Art*. MIT Press, 2016.
- Margulis, Elizabeth Hellmuth. *On Repeat: How Music Plays the Mind*. Oxford University Press, 2013.
- Patel, Aniruddh D. *Music, Language, and the Brain*. Oxford University Press, 2007.
- Temperley, David. *The Cognition of Basic Musical Structures*. MIT Press, 2001.

Performance

- Beaudoin, Richard. *Sounds as They Are: The Unwritten Music in Classical Recordings*. Oxford University Press, 2024.
- Benadon, Fernando. *Swinglines: Rhythm, Timing, and Polymeter in Musical Phrasing*. Oxford University Press, 2024.

- Klorman, Edward. *Mozart's Music of Friends: Social Interplay in the Chamber Works*. Cambridge University Press, 2016.
- Leong, Daphne. *Performing Knowledge: 20th-Century Music in Analysis and Performance*. Oxford University Press, 2019.
- Lester, Joel. *Brahms's Violin Sonatas: Style, Structure, Performance*. Oxford University Press, 2020.
- Swinkin, Jeffrey. *Performative Analysis: Reimagining Music Theory for Performance*. University of Rochester Press, 2016.

Voice and Timbre

- Eidsheim, Nina Sun. *The Race of Sound: Listening, Timbre, and Vocality in African American Music*. Duke University Press, 2019.
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- Wallmark, Zachary. *Nothing but Noise: Timbre and Musical Meaning at the Edge*. Oxford University Press, 2022.

Musical Meaning

- Agawu, Kofi. *Music as Discourse: Semiotic Adventures in Romantic Music*. Oxford University Press, 2014.
- BaileyShea, Matt. *Lines and Lyrics: An Introduction to Poetry and Song*. Yale University Press, 2021.
- Clarke, Eric. *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning*. Oxford University Press, 2005.
- Cumming, Naomi. *The Sonic Self: Musical Subjectivity and Signification*. Indiana University Press, 2001.
- Hatten, Robert S. *A Theory of Virtual Agency for Western Art Music*. Indiana University Press, 2018.
- Isaacson, Eric. *Visualizing Music*. Indiana University Press, 2023.
- Koozin, Timothy. *Embodied Expression in Popular Music: A Theory of Musical Gesture and Agency*. Oxford University Press, 2024.
- Monelle, Raymond. *The Musical Topic: Hunt, Military and Pastoral*. Indiana University Press, 2006.
- Palfy, Cora S. *Musical Agency and the Social Listener*. Routledge, 2021.

Rusch, René. *Schubert's Instrumental Music and Poetics of Interpretation*. Indiana University Press, 2023.

Narrative and Intertextuality

Almén, Byron. *A Theory of Musical Narrative*. Indiana University Press, 2008.

Burns, Lori, and Serge Lacasse (eds.). *The Pop Palimpsest: Intertextuality in Recorded Popular Music*. University of Michigan Press, 2018.

Klein, Michael L. *Intertextuality in Western Art Music*. Indiana University Press, 2005.

Kostka, Violetta, Paulo F. de Castro, and William A. Everett (eds.). *Intertextuality in Music: Dialogic Composition*. Routledge, 2021.

Jazz

Kane, Brian. *Hearing Double: Jazz, Ontology, Auditory Culture*. Oxford University Press, 2024.

Martin, Henry. *Charlie Parker, Composer*. Oxford University Press, 2020.

Steinbeck, Paul. *Sound Experiments: The Music of the AACM*. University of Chicago Press, 2022.

Waters, Keith. *Postbop Jazz in the 1960s: The Compositions of Wayne Shorter, Herbie Hancock, and Chick Corea*. Oxford University Press, 2019.

Rap

Krims, Adam. *Rap Music and the Poetics of Identity*. Cambridge University Press, 2000.

Ohriner, Mitchell. *Flow: The Rhythmic Voice in Rap Music*. Oxford University Press, 2019.

Williams, Justin A. *Rhymin' and Stealin': Musical Borrowing in Hip-Hop*. University of Michigan Press, 2013.

Pop/Rock Music

Butler, Mark J. *Playing with Something That Runs: Technology, Improvisation, and Composition in DJ and Laptop Performance*. Oxford University Press, 2014.

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- Stoia, Nicholas. *Sweet Thing: The History and Musical Structure of a Shared American Vernacular Form.* Oxford University Press, 2021.
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Film and Video Game Music

- Fritsch, Melanie, and Tim Summers (eds.). *The Cambridge Companion to Video Game Music.* Cambridge University Press, 2021.
- Gibbons, William, and Steven Reale (eds.). *Music in the Role-Playing Game: Heroes and Harmonies.* Routledge, 2020.
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- Motazedian, Tâhirih. *Key Constellations: Interpreting Tonality in Film.* University of California Press, 2023.
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Post-1945 Music

- Bauer, Amy. *Ligeti's Laments: Nostalgia, Exoticism, and the Absolute.* Ashgate, 2011.
- Bazayev, Inessa, and Christopher Segall (eds.). *Analytical Approaches to 20th-Century Russian Music: Tonality, Modernism, Serialism.* Routledge, 2021.
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- Iverson, Jennifer. *Electronic Inspirations: Technologies of the Cold War Musical Avant-Garde*. Oxford University Press, 2018.
- Levy, Benjamin R. *Metamorphosis in Music: The Compositions of György Ligeti in the 1950s and 1960s*. Oxford University Press, 2017.
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- Shupe, Abigail. *War and Death in the Music of George Crumb: A Crisis of Collective Memory*. Routledge, 2022.
- Venn, Edward, and Philip Stoecker (eds.). *Thomas Adès Studies*. Cambridge University Press, 2021.

Twelve-Tone Music

- Bernstein, Zachary. *Thinking In and About Music: Analytical Reflections on Milton Babbitt's Music and Thought*. Oxford University Press, 2021.
- Boss, Jack. *Schoenberg's Twelve-Tone Music: Symmetry and the Musical Idea*. Cambridge University Press, 2014.
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Early Music

- Busse Berger, Anna Maria. *Medieval Music and the Art of Memory*. University of California Press, 2005.
- DeFord, Ruth I. *Tactus, Mensuration, and Rhythm in Renaissance Music*. Cambridge University Press, 2015.
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Opera and Musical Theater

- Buchler, Michael, and Gregory J. Decker (eds.). *Here for the Hearing: Analyzing the Music in Musical Theater*. University of Michigan Press, 2023.
- Davis, Andrew. *"Il Trittico," "Turandot," and Puccini's Late Style*. Indiana University Press, 2010.
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Transformational and Geometrical Music Theory

- Chapkanov, Bozhidar (ed.). *Transformational Analysis in Practice: Music-Analytical Studies on Composers and Musicians from Around the World*. Vernon, 2024.
- Cohn, Richard. *Audacious Euphony: Chromaticism and the Triad's Second Nature*. Oxford University Press, 2012.
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Form

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