

Subject: NOTICE of MOTION: online balloting
Date: Wednesday, February 5, 2020 at 4:35:04 PM Pacific Standard Time
From: Music School Dean
To: Music School Dean
CC: Tiffany Benefiel
Attachments: Notice of Motion Pedagogy Courses.pdf, MUE 464564 Advanced ViolinViola Pedagogy.pdf, MUE 465565 Somatics for String Players.pdf, NOTICE of MOTION from the SOMD Graduate Committee.pdf, Current Trends in Music Theory (syllabus).pdf

Dear faculty,

Please submit your [online ballot](#) for two (2) **NOTICE of MOTION** from the SOMD Graduate Committee.
Ballots are due by 5:00pm on Wednesday, February 19.

1. NEW COURSES: MUE 464/564 and MUE 465/565

The following new pedagogy courses have been proposed by Hal Grossman. They were approved by the SOMD Curriculum, Graduate, and Undergraduate Committees.

Both courses are being offered during 2019-20 as experimental courses. Each of these courses will be offered every other year.

MUE 464/564: Advanced Violin/Viola Pedagogy (2 credits)

This course will examine the major violin pedagogy schools with their pertinent somatic counterparts. Teaching practicums will be included.

MUE 465/565: Somatics for String Players (1 credit)

This course will examine somatics (body awareness) in string playing. Human anatomy, performance anxiety, proper breathing, and playing alignment will be addressed. Teaching practicums will be included.

Rationale: MUE 459/559, MUE 460/560, MUE 461/561, and MUE 462/562 (courses focusing solely on Suzuki instruction) will no longer be offered. MUE 464/564 and MUE 465/565 are being proposed to replace the Suzuki courses. The newly-proposed courses will offer a broader and more comprehensive pedagogical approach applicable to students of all ages and levels.

2. NEW COURSE: MUS 615

The following new course has been proposed by Steve Rodgers and the Music Theory Area. This course was approved by the SOMD Curriculum and Graduate Committees.

MUS 615: Current Trends in Music Theory (3 credits)

This course will substitute for MUS 611 for MA and PhD students in music theory. It will provide a course devoted specifically to research and writing in music theory.

Steve Rodgers taught this class as a MUS 607 music seminar in Spring 2019. It was called "Recent Trends in Music Theory".

Copies of the notice of motions and syllabi are attached.

Thank you,

Tiffany

Tiffany Benefiel

Executive Assistant to the Dean
School of Music and Dance | University of Oregon
541-346-5661 | music.uoregon.edu

NOTICE of MOTION from the SOMD Graduate Committee.

The following new pedagogy courses have been proposed by Hal Grossman. They were approved by the SOMD Curriculum, Graduate, and Undergraduate Committees.

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**ADVANCED VIOLIN/VIOLA PEDAGOGY SYLLABUS
MUE 464/564**

UNIVERSITY OF OREGON

Hgross19@uoregon.edu

SOMD, Room 321

Office Hours: Tuesday & Friday 10 AM or by appointment
Winter 2020

COURSE DESCRIPTION

This course will examine the major violin pedagogy schools with their pertinent somatic counterparts. Teaching practicums will be included.

COURSE GOALS/OBJECTIVES

The teaching of a musical instrument or voice is an art that requires special study, aptitude, application and expertise. Students preparing for a career in music must be able to not only diagnose playing issues, but they must also have the knowledge and communicative skills to correct those problems. The purpose of string pedagogy is to provide teaching techniques that will provide for the successful practice of teaching stringed instruments. The basic premise of the course: What does a musically literate string teacher need to know? Discussion and assignments related to pedagogy will be included each term. Focus areas that will be covered: the Galamian, Flesch, Suzuki schools of violin playing; etude/method books; solo repertoire for the beginner to advanced player.

TEXTS

Galamian, Ivan (1985). *Principles of Violin Playing and Teaching*. London: Prentice-Hall

Flesch, Carl. *Scale System*. Carl Fischer.

Rolland, Paul. *The Teaching of Action in String Playing*. Video collection.

www.PaulRolland.net

Hanna, Thomas. *Somatics: Awakening the Mind's Control of Movement, Flexibility and Health*. Da Capo Press.

PREREQUISITES

Open to upper division or graduate violin and viola majors.

TECHNOLOGY EXPECTATIONS

Technology Expectations. (e.g., Assignments are to be word-processed; continuing and regular use of email is expected, expertise with Finale or Sibelius required.) Please refer to the UO Student handbook for students with disabilities.

Grossman Advanced Vln/Vla Pedagogy Syllabus

COURSE CONTENT/REQUIREMENTS/ATTENDANCE

Students are required to attend every class meeting. Absences will be considered excused provided that students notify the instructor at least 24 hours in advance and are due to illness or injury, a required university function, or other extenuating circumstances. Each student is expected to actively participate in discussion at every class meeting. Students must also demonstrate a willingness to listen, comment, and offer constructive criticism. To be successful in this course, students must be engaged both inside and outside the classroom. This will include reading and written assignments, a paper and oral presentation, and other work assigned by the instructor.

COURSE SCHEDULE (subject to change)

Week One: Etudes for the Violin and Viola, op. 32, Bk. 1

Reading: Galamian, *Principles of Violin Playing and Teaching*, Chapters 1 & 2

Week Two: Etudes for the Violin and Viola, op. 32, Bk. 1

Reading: Galamian, *Principles of Violin Playing and Teaching*, Chapters 3 & 4

Week Three: Etudes for the Violin and Viola,
op.32, Bk. 2

Reading: Hanna, *Somatics*

Week Four: Etudes for the Violin and Viola,
op.32, Bk. 2

Reading: Hanna, *Somatics*

Week Five: Etudes for the Violin and Viola,
op.32, Bk.3

Reading: Hanna, *Somatics*

Week Six: Etudes for the Violin and Viola,
op.32, Bk.3

Week Seven: Rolland video
Flesch, *Scale System*

Week Eight: Rolland video
Teaching Practicum

Week Nine: Etudes of Mazas, Bk. 1;
Suzuki Method Teaching Practicum

Week Ten: Etudes of Mazas, Bk. 2;
Concerti Teaching Practicum

LESSON OBSERVATION

Each undergraduate student will be required to observe 2 applied string lessons – due 1/21 & 3/3; graduate students will observe 6 applied lessons – due 1/21; 2/4; 2/18; 2/25; 3/3; 3/10. Include a written description of each of these lessons. The description should include a lesson summary and your general observations of the lesson.

PAPER/PRESENTATION

Students will submit a final paper addressing a violin pedagogy topic of their choice, to be agreed upon with the instructor. You are responsible for your topic assignment and discussing it with the instructor by **February 13, 2020**. The paper will be presented orally at an assigned time.

Grossman Advanced Vln/Vla Pedagogy Syllabus

Undergraduates: 5-page paper and 15-minute oral presentation.

Graduates: 10 - page paper and 30 -minute oral presentation.

PRACTICUM

Each student will be assigned a practicum student through the Community Music Institute or the SOMD Music Education area.

Grossman Advanced Vln/Vla Pedagogy Syllabus

GRADES

Attendance and class participation (30%)

Lesson observations with summaries/observations (20%)

Practicum/journal/in-class teaching (20%)

Written paper and oral project (30%)

98% - 100% = A+

93% - 97% = A

90% - 92% = A-

88% - 89% = B+

83% - 87% = B

80% - 82% = B-

78% - 79% = C+

73% - 77% = C

70% - 72% = C-

60% - 69% = D

Below 60% = F

GENERAL UNIVERSITY POLICIES AND GUIDELINES

Disabilities/Diversity:

The School of Music and Dance discourages any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

- **Office of Affirmative Action and Equal Opportunity** | 677 E 12th Ave, Suite 452 | 541-346-3123 | aeo.uoregon.edu
- **Bias Response Team** | Office of the Dean, First Floor, Oregon Hall | 541-346-3216 | bias.uoregon.edu
- **Student Conflict Resolution Center** | 1691 Columbia Alley | 541-346-0617 | src.uoregon.edu
- **Counseling & Testing Center** | 2nd floor, University Health, Counseling, and Testing Center Building | 541-346-3227 | counseling.uoregon.edu
- **Sexual Violence Response and Support Services Coordinator** | 541-346-SAFE (7233) (available 24/7) | safe.uoregon.edu
- **ASUO Student Advocacy** | 337 EMU | 541-346-3722 | officeofstudentadvocacy.org

If you are registered with the Accessible Education Center, you should make an appointment with the instructor as soon as possible to discuss any course accommodations that may be necessary. First, register for services at the Accessible Education Center.

- **Accessible Education Center** | 360 Oregon Hall | 541-346-1155 | aec.uoregon.edu

MUE 465/565
SOMATICS FOR STRING PLAYERS
UNIVERSITY OF OREGON
Hgross19@uoregon.edu
SOMD, Rm. 321
Office Hours:
Tuesday & Friday 10 am or by appointment
Spring 2020

COURSE DESCRIPTION

This course will examine somatics (body awareness) in string playing. Human anatomy, performance anxiety, proper breathing, and playing alignment will be addressed. Teaching practicums will be included.

COURSE GOALS/OBJECTIVES

The teaching of a musical instrument or voice is an art that requires special study, aptitude, application and expertise. String students preparing for a career in music must be able to identify the musculature involved in performance and how to correctly use those muscles for optimum performance and injury prevention. The purpose of this course is to provide human anatomy information, proper playing alignment and usage of the muscles in performance, and injury prevention as it relates to string playing. The basic premise of the course/class: What does a musically literate string teacher need to know to prevent playing injuries? What tools does the string teacher have to address performance anxiety with their students? Discussion and assignments related to somatics will be included. Focus areas that will be covered: injury prevention, human anatomy, body alignment as it relates to string playing; solo repertoire for the beginner to advanced player with emphasis on potential injurious movements.

TEXTS

Hanna, Thomas. Somatics: Awakening the Mind's Control of Movement, Flexibility and Health. Da Capo Press.

Hall, Susan J. Basic Biomechanics, Fourth Edition. McGraw-Hill Higher Education.

GetBodySmart.com

Grossman Somatics Pedagogy Syllabus

TECHNOLOGY EXPECTATIONS

Technology Expectations. (e.g., Assignments are to be word-processed. Please refer to the UO Student handbook for students with disabilities).

COURSE CONTENT/REQUIREMENTS/ATTENDANCE

Students are required to attend every class meeting. Absences will be considered excused provided that students notify the instructor at least 24 hours in advance and are due to illness or injury, a required university function, or other extenuating circumstances. Class participation: each student is expected to actively participate in discussion at every meeting. Students must also demonstrate a willingness to listen, comment, and offer constructive criticism. To be successful in this course, students should be engaged both inside and outside the classroom. On average, students are expected to complete 2 - 3 hours of weekly work OUTSIDE the class instructional time. This will include reading and written assignments, observations, papers, practice, or other work assigned by the instructor.

Course Schedule (subject to change)

Week One: Muscle Anatomy for the Musician. Goal of Somatics in playing.

Reading: Hall, Susan J. Basic Biomechanics, Fourth Edition.

Week Two: Muscles of the Back. The bow arm.

Reading: Hall, Susan J. Basic Biomechanics, Fourth Edition.

Week Three: Muscles of the Chest. The bow arm.

Reading: Hall, Susan J. Basic Biomechanics, Fourth Edition.

Week Four: Muscles of the Neck. Holding the instrument.

Reading: Hall, Susan J. Basic Biomechanics, Fourth Edition.

Week Five: Muscles of the Arms. The left and right arms for playing.

Term paper topic decided

Reading: Hall, Susan J. Basic Biomechanics, Fourth Edition.

Week Six: Muscles of the Hands. Proper alignment.

Reading: Hall, Susan J. Basic Biomechanics, Fourth Edition.

Week Seven: Muscles of the Waist. How to sit and stand in playing.

Reading: Hall, Susan J. Basic Biomechanics, Fourth Edition.

Week Eight: Application of Yoga, Feldenkrais, Alexander Technique on the Musician

Reading: Hanna, Thomas. Somatics: Awakening the Mind's Control of Movement, Flexibility and Health.

Grossman Somatics Pedagogy Syllabus

Week Nine: Somatic Practicum 1

Reading: Hanna, Thomas. Somatics: Awakening the Mind's Control of Movement, Flexibility and Health.

Week Ten: Somatic Practicum 2

Reading: Hanna, Thomas. Somatics: Awakening the Mind's Control of Movement, Flexibility and Health.

LESSON OBSERVATION

Undergraduate students will be required to observe 2 applied string lessons; graduate students will observe 4 applied lessons. Students will write a description of each of these lessons. The description should include a lesson summary and general observations of the lesson.

FINAL PROJECT

Students will submit a final paper addressing a violin pedagogy topic of their choice as it relates to somatics, to be agreed upon with the instructor. You are responsible for your topic assignment and discussing it with the instructor by May 3, 2020. This paper will be presented orally in class. Undergraduates: 5-page paper and 15-minute oral presentation; Graduates: 8- page paper and 20-minute oral presentation.

STUDENT TEACHING

Each student is required to demonstrate teaching another student during class (Practicum).

GRADES

Attendance and class participation (40%)

Lesson observations with summaries/observations/writing assignments (20%)

Practicum/in-class teaching (10%)

Written paper and oral project (30%)

98% - 100% = A+

93% - 97% = A

90% - 92% = A-

88% - 89% = B+

83% - 87% = B

80% - 82% = B-

78% - 79% = C+

73% - 77% = C

70% - 72% = C-

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Below 60% = F

Grossman Somatics Pedagogy Syllabus

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Grossman Somatics Pedagogy Syllabus

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NOTICE of MOTION from the SOMD Graduate Committee.

The following new course has been proposed by Steve Rodgers and the Music Theory Area. This course was approved by the SOMD Curriculum and Graduate Committees.

MUS 615: Current Trends in Music Theory (3 credits)

This course will substitute for MUS 611 for MA and PhD students in music theory. It will provide a course devoted specifically to research and writing in music theory.

Steve Rodgers taught this class as a MUS 607 music seminar in Spring 2019. It was called "Recent Trends in Music Theory".

MUS 615: Current Trends in Music Theory

3 credits

Dr. Stephen Rodgers, Dr. Jack Boss, or Dr. Drew Nobile

Course aims. My hope is that by the end of the term you will

- be conversant in some of the most important recent trends in music theory
- understand how the Society for Music Theory has developed and evolved over the past forty years
- appreciate both the unity and the diversity of the discipline of music theory
- understand how your own work relates to some of the recent trends in the discipline
- have developed even stronger writing skills

Course description. This class surveys a number of recent and developing trends in the field of music theory, and also considers how these trends relate to issues that have preoccupied the Society of Music Theory since its founding in 1978. The goal is not to survey all the trends within the discipline; nor is it to master any single subfield. Instead, it is to focus on those trends that you would most benefit from knowing more about. In addition to exploring the main ideas that are shaping music theory today, you will explore how those ideas are expressed, so that you can develop better research and writing strategies and understand how your own ideas fit into the field.

Course materials. All readings and scores will be posted on Canvas and/or handed out in class.

Required work.

Pass/no-pass reflections	40%
Discussion leading	15%
Debate	10%
Book review	20%
Interview	15%

Pass/no-pass reflections

For weeks 4, 5, 6, 7, and 8, pick FOUR of the six readings for the week and write a reflection structured as follows: For each of the four readings, (a) in a few sentences, *summarize the author's overall argument*, (b) in a few sentences, *tell me what you think of the author's argument* (how persuasive does it seem? how interesting? how relevant to your own work? etc.), and (c) in a few sentences, *situate this reading in the context of the other things you read this week—or, if appropriate, in a previous week* (how is it similar? how is it different? what related issues/ideas does it address? etc.).

Discussion leading

Once during the term, you will lead the class discussion on one of that day's articles. Here is a suggested method for approaching the discussion leading: (a) read the article several times, taking detailed notes; (b) prepare a handout; (c) briefly summarize the article and include a brief discussion of the writing style, purpose, scope, and importance; (d) discuss your critical reaction to the article, including at least one provocative music example; (e) prepare talking points and questions for class discussion.

Debate. During week 3, I will stage a debate, assigning you to different teams and asking you to support/promote/argue your author's viewpoint and respond to a comparable presentation by the other team. I will provide debate guidelines before the debate.

Book review. An in-depth review of a recent book (published in the last ten years). You may choose any book you want, as long as it isn't something we're reading this term. *Your selection must be approved by me no later than week 5 (May 1).* Reviews should be 8–10 double-spaced pages; model your review after the book reviews in *Music Theory Spectrum*.

Interview. An interview with a scholar in music theory. The purpose of this project is to help you develop your networking skills by getting to know someone new. You may not interview anyone from the UO or anyone from one of your previous universities. *Your selection must be approved no later than week 5 (May 1).* You may conduct the interview in person (at a conference), via FaceTime/Skype, or on the phone. At the end of the term you will submit a written summary and critical reflection on the interview (5–7 double-spaced pages), and make an informal presentation about your experience to the class.

Late assignment policy. Assignments are due during the class period for which they are assigned. Late assignments will not be accepted without a reasonable excuse (illness, unavoidable travel, etc.).

I will use the following grading scale for all graded work in the course: A+ (99-100), A (93-98), A- (90-92), B+ (87-89), B (83-86), B- (80-82), C+ (77-79), C (73-76), C- (70-72), D+ (67-69), D (63-66), D- (60-62), F (59 and below).

You must receive a B– or better in order for this course to fulfill a graduate degree requirement.

Re: Disability – If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon. Please request that the Counselor for Students with Disabilities send a letter verifying your disability.

Re: Academic Dishonesty – All work submitted in this course must be your own and produced exclusively for this course. For the consequences of academic dishonesty, refer to the Schedule of Classes published quarterly. Violations will be taken seriously and are noted on student disciplinary records.

Re: Diversity – Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident:

The Bias Response Team, 164 Oregon Hall, (541) 346-1139

Affirmative Action and Equal Opportunity Office, 474 Oregon Hall, (541) 346-3123

Conflict Resolution Services, 164 Oregon Hall, (541) 346-0617

Counseling Center, 210 Health and Counseling Center, (541) 346-3227

Student Advocacy, 334 EMU, (541) 346-1141

Course schedule

Note: these are the trends that were covered when this course was taught, in Spring 2019, as a seminar (MUS 607). The specific topics will vary according to who is teaching the course (and according to how the field changes).

Week 1: The origins and evolution of SMT

Week 2: The state of the discipline today; recent trends, as revealed by *Music Theory Spectrum* (MTS), the *Journal of Music Theory* (JMT), and *Music Theory Online* (MTO)

Week 3: Formenlehre

Debate: Schmalfeldt versus Caplin versus Hepokoski

Readings (* indicates readings on Canvas; all others are easily accessible online, via MTO's website, for example):

Team Schmalfeldt

*Janet Schmalfeldt, "Form as the Process of Becoming: The Beethoven-Hegelian Tradition and the Tempest Sonata," *Beethoven Forum* 4: 37–71.

Janet Schmalfeldt, "One More Time on Beethoven's 'Tempest,' From Analytic and Performance Perspectives: A Response to William E. Caplin and James Hepokoski," *MTO* 16/2 (June 2010).

Team Caplin

*William E. Caplin, "What are Formal Functions?," in *Musical Form, Forms & Formenlehre: Three Methodological Reflections*, ed. Pieter Bergé, 21–40 (Leuven: Leuven University Press, 2009).

William E. Caplin, "Beethoven's 'Tempest' Exposition: A Response to Janet Schmalfeldt," *MTO* 16/2 (June 2010).

*William E. Caplin, "Comments on James Hepokoski's Essay 'Sonata Theory and Dialogic Form,'" in *Musical Form, Forms & Formenlehre: Three Methodological Reflections*, ed. Pieter Bergé, 90–95 (Leuven: Leuven University Press, 2009).

Team Hepokoski

*James Hepokoski, "Sonata Theory and Dialogic Form," in *Musical Form, Forms & Formenlehre: Three Methodological Reflections*, ed. Pieter Bergé, 71–89 (Leuven: Leuven University Press, 2009).

James Hepokoski, "Formal Process, Sonata Theory, and the First Movement of Beethoven's 'Tempest' Sonata," *MTO* 16/2 (June 2010).

*James Hepokoski, "Comments on William E. Caplin's Essay 'What are Formal Functions?,' in *Musical Form, Forms & Formenlehre: Three Methodological Reflections*, ed. Pieter Bergé, 41–45 (Leuven: Leuven University Press, 2009).

Week 4: Popular music

On harmony and tonality

*Nicole Biamonte, "Triadic Modal and Pentatonic Progressions in Rock Music," *MTS* 32/2 (Fall 2010).

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

On form

*Robin Attas, "Form as Process: The Buildup Introduction in Popular Music," *MTS* 37/2 (Fall 2015).

*Drew Nobile, *Form as Harmony*, chap. 3 ("Choruses") (OUP, forthcoming).

On timbre

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

*Ciro Scotto, "The Structural Role of Distortion in Hard Rock and Heavy Metal," *MTS* 38/2 (Fall 2016).

Week 5: Rhythm and meter

*Danuta Mirka, *Metric Manipulations in Haydn and Mozart: Chamber Music for Strings, 1787–1791*, introduction and part of chap. 7 (OUP, 2009); see also Harald Krebs's review of Mirka's book in *MTO* 17/3 (September 2011).

Richard Cohn, "A Platonic Model of Funky Rhythms," *MTO* 22/2 (June 2016).

Ellen Bakulina, "Canons as Hypermetrical Transitions in Mozart," *MTO* 23/4 (December 2017).

Kyle Adams, "On the Metrical Techniques of Flow in Rap Music," *MTO* 15/5 (October 2009).

Nicole Biamonte, "Formal Functions of Metric Dissonance in Rock Music," *MTO* 20/2 (June 2014).

*Joti Rockwell, "Time on the Crooked Road: Isochrony, Meter, and Disruption in Old-Time Country and Bluegrass Music," *Ethnomusicology Review* 55/1 (Winter 2011).

Week 6: Analysis and performance

- *Nicholas Cook, *Beyond the Score: Music as Performance*, introduction and chap. 2 (OUP, 2013).
- Mitch Ohriner, "Grouping Hierarchy and Trajectories of Pacing in Performances of Chopin's Marzukas," *MTO* 18/1 (April 2012).
- *Edward Klorman, *Mozart's Music of Friends: Social Interplay in the Chamber Works*, forward, preface, and chap. 4 (Cambridge, 2016); see also *Robert Hatten's review of Klorman's book in *MTS* 39/2 (Fall 2017).
- Daphne Leong, "Analysis and Performance, or *wissen, können, kennen*," *MTO* 22/2 (June 2016); see also Janet Schmalfeldt's response to the *MTO* issue in which this article appears ("Response").
- Benjamin Binder, "Art and Science, Beauty and Truth, Performance and Analysis," *MTO* 22/2 (June 2016); see also Janet Schmalfeldt's response to the *MTO* issue in which this article appears ("Response").
- Daniel Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performances*, introduction (<http://www.charm.rhul.ac.uk/studies/chapters/chap1.html>) (Centre for the History and Analysis of Recorded Music [CHARM], 2009).

Week 7: Partimenti and schemas

- *Robert Gjerdingen, *Music in the Galant Style*, introduction and "Summary and Cadenza" (OUP, 2007); see also *Paul Sherrill's review of Gjerdingen's book in *Theory and Practice* 36 (2011).
- *Giorgio Sanguinetti, *The Art of Partimento: History, Theory, and Practice*, "Part One: History" (OUP, 2012); see also *Michael Callahan's review of Sanguinetti's book in *MTS* 37/1 (Fall 2015).
- Vasili Byros, "Prelude on a Partimento," *MTO* 21/3 (September 2015).
- *Paul Sherrill and Matthew Boyle, "Galant Recitative Schemas," *JMT* 59/1 (April 2015).
- *Gilad Rabinovitch, "Galant Schemata Reexamined," *JMT* 62/1 (April 2018).
- Robert Gjerdingen and Janet Bourne, "Schema Theory as a Construction Grammar," *MTO* 21/2 (2015).

Week 8: Music and philosophy

- *Brian Kane, "Excavating Lewin's 'Phenomenology,'" *MTS* 33/1 (Spring 2011).
- *Naomi Waltham-Smith, "Haydn's Impropriety," *JMT* 62/1 (April 2018).
- *Bryan Parkhurst, "Making a Virtue of Necessity," *JMT* 61/1 (April 2017).
- *Brian Kane, *Sound Unseen: Acousmatic Sound in Theory and Practice*, introduction (OUP, 2014); see also *Michael Spitzer's review of Kane's book in *JAMS* 69/2 (Summer 2016).
- *Joseph Dubiel, Marion Guck, and Bryan Parkhurst, "Hearing as Hearing-As" [introduction to special issue], *Music Theory & Analysis* 4/2 (October 2017); and Marion Guck, "Perceptions, Impressions: When is Hearing 'Hearing-As,'" *Music Theory & Analysis* 4/2 (October 2017).
- *Judy Lochhead, "'How Does it Work?': Challenges to Analytical Explanation," *MTS* 28/2 (Fall 2006).

Week 9: TBD (An overview of recent research in theory pedagogy? Some predictions about what the next ten years in music theory research will hold? Another debate?)

Week 10: Presentations about your interviews

Your book reviews and interviews are due by Thursday of finals week.