

Music Happens Here.

Instruments - Lessons - Space



www.makemusichappenltd.com

614-436-2246

Musition⁶

Ear Training & Music Theory

Ear training with real audio recordings
Canvas, Moodle & Blackboard Support
Harmonic Analysis & Dictation
Music Fundamentals
Contextual Listening



www.risingsoftware.com/smt

Auralia⁶



NEW VERSION

Auralia⁶ Musition⁶

Ear Training & Music Theory

Cloud based assessment & testing

Canvas, Moodle & Blackboard integration

Ear training with real audio recordings

Harmonic Analysis & Dictation

Two-Part Melodic Dictation

Contextual Listening

Music Fundamentals



Sign up for a free trial
www.risingsoftware.com/smt



INTERACTIVE MUSIC THEORY

- Any device, anytime, anywhere
- Instant grading
- Immediate student feedback
- Infinite practice
- Intuitive interface
- Sound and MIDI-enabled
- Exportable grades
- Full-service LMS
- Customizable for your teaching style
- Use our included assignments or make your own

TRY OUR DEMO AT WWW.ARTUSI.XYZ



JOIN CMS TODAY!

To support its members, CMS provides:

- Employment announcements in the *Music Vacancy List*
- Annual regional & national conferences, & biennial international conferences
- Peer-reviewed research in *College Music Symposium*
- Topical webinars, institutes, & summits
- Licensed reporting with ASCAP & BMI
- NEW: Health coverage available for members through SALA
- NEW: Reduced membership rates for students, retirees, & those with limited resources

VISIT OUR WEBSITE AT **WWW.MUSIC.ORG**

NEW: The CMS Directory of Music Faculties is now searchable at
www.music.org/directory

Use code **SMT19** for a free 30-day individual trial

TAKE A



BREWERY TOUR

COLUMBUSBREWADVENTURES.COM

\$10 OFF!

Good for any tour on
November 9th. To
view our tours, see
columbusbrewadventures.com

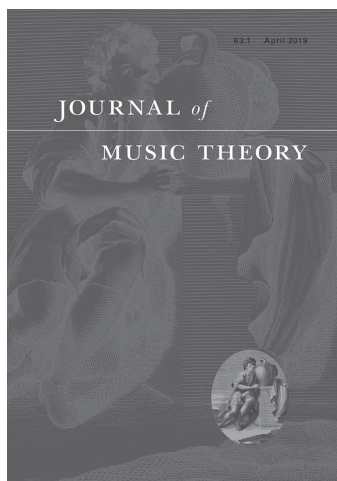
To apply discount,
use discount code

SMTCMH10

during checkout.

Subscribe to the

JOURNAL of MUSIC THEORY.



Patrick McCreless, editor

The *Journal of Music Theory* fosters conceptual and technical innovations in abstract, systematic musical thought and cultivates the historical study of musical concepts and compositional techniques. While remaining true to its original formalist outlook, the journal also addresses the influences of philosophy, mathematics, computer science, cognitive sciences, and anthropology on music theory.

Subscribe today!

Two issues annually. Online access to current and back content since 1999 is included with a print subscription.

Individuals \$40

Students \$24

dukeupress.edu/jmt | 888.651.0122

DUKE

UNIVERSITY
PRESS



The Ph.D. in Music at Duke University

Musicology, Composition, Ethnomusicology

Faculty

Thomas Brothers

jazz, African-American music, 14th-16th centuries, The Beatles

Roseen Giles

early modern aesthetics, Monteverdi, 17th-century Italy, music & literature

Bryan Gilliam

Richard Strauss, 19th and 20th-century Germany, film music

Stephen Jaffe

composition

Scott Lindroth

composition, interactive computer music

Louise Meintjes

ethnomusicology, southern Africa, music and politics

Robert Parkins

organ, harpsichord, performance practice

Philip Rupprecht

20th-century British, modernism, theory and analysis, Britten

Nicholas Stoia

theory and analysis, American vernacular music, European tonal music

John Supko

composition, electronics, multimedia, conceptual art, early avant-garde, Satie

R. Larry Todd

19th-century music, Mendelssohn and Fanny Hensel, Beethoven, analysis

Jacqueline Waeber

*music, sound and the moving image; French musical aesthetics & culture
18th-21st century*

Yun Emily Wang

sound studies, East Asia, diaspora/transnational migration, gender & sexuality

Paul Berliner (Emeritus)

ethnomusicology, jazz, mbira, Zimbabwe

Alexander Silbiger (Emeritus)

early music, 17th-century keyboard music

Information: music.duke.edu/graduate

Admissions & financial aid: gradschool.duke.edu/admissions



Music Theory at

EASTMAN SCHOOL OF MUSIC

At the Eastman School of Music, we prepare students to be leaders in the field of Music Theory. Our incomparable library and diverse faculty allow us to offer a world-class research program, including a graduate core curriculum, varied seminars, and individual advising in independent studies and dissertations. Students also gain valuable experience teaching aural and written theory under faculty mentorship in Eastman's undergraduate core. This rigorous combination of research and pedagogy has successfully placed our graduates in academic positions around the world and ensures that our students continue to be sought-after candidates on the job market each year.

Matthew BaileyShea

Song analysis, agency and embodiment, form

Zachary Bernstein

Milton Babbitt, twelve-tone music, organicism, spectralism, metaphor

Matthew Brown

Tonal theory, Schenkerian analysis, Debussy, film music

John Covach

History and analysis of popular music, 20th-century theory and analysis, music aesthetics and philosophy

Matt Curlee

Music cognition and skills, improvisation, analysis, cross-disciplinary research (physics)

Jonathan Dunsby

Music analysis, performance studies, semiology, vocality, early twentieth century

Dave Headlam

Post-tonal analysis, rhythm and form, popular music, computational analysis, performance studies

Orit Hilewicz

Musical meaning and representation, post-tonal theory and analysis, music and visual arts, set theory

Henry Klumpenhouwer

History of theory, Riemann, analysis, atonal music

Elizabeth West Marvin

Music cognition, music theory pedagogy, absolute pitch, song analysis and performance

William Marvin

Schenkerian theory, 18th- and 19th-century opera, aural skills pedagogy

Marie Wolf

Debussy studies, keyboard skills, analysis and performance

David Temperley

Music cognition, computational modeling, popular music, meter/hypermeter

VISITING FACULTY**Loretta Terrigno**

Tonality and temporality in 19th-century German art song, performance and analysis, music theory pedagogy

EMERITI**Robert Wason****AFFILIATE FACULTY****Robert Doran****Robert D. Morris****Dariusz Terefenko****Holly Watkins**

For more information on our M.A./PhD. in Theory or our M.A. in Music Theory Pedagogy visit esm.rochester.edu/theory



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER



FACULTY WHO INSPIRE

Our Music Theory Department offers a special blend of cutting-edge academic research and innovative pedagogy within one of the world's greatest schools of music. Our graduates hold teaching and administrative positions in major research universities, music schools, and liberal arts colleges.

We offer M.M. and Ph.D. degrees with graduate teaching assistantships and supplemental scholarships for especially well-qualified students. Our Wednesday afternoon colloquium series and annual symposium of research actively complement our broad range of individualized and seminar-based course offerings.

MUSIC THEORY FACULTY

Kyle Adams

*Chair; history of theory,
16c–17c music, popular
music, hip-hop, musicianship*

Jay Hook

*Mathematical approaches,
transformation theory,
19c–20c music*

Gretchen Horlacher

*Assistant to the Dean; rhythm
and meter, Stravinsky, Reich*

Eric Isaacson

*Director of Graduate Studies;
atonality, 20c music, music
informatics, cognition*

Roman Ivanovitch

*Tonal analysis, form and
aesthetics in the long 18c,
Mozart*

Blair Johnston

*Late-19c and 20c music,
post-romantic aesthetics,
chromaticism, orchestration
and timbre*

Marianne Kielian-Gilbert

*Cultural studies, feminist theory,
20c–21c music, Stravinsky*

Andrew Mead

*20c music, serialism, Babbitt,
Webern, Carter*

Frederick Reece

*Postdoctoral Resident Scholar
Tonal analysis, history of theory,
philosophical aesthetics,
authorship and attribution*

Frank Samarotto

*Schenker, rhythm, temporality,
19c music, Brahms*

For more information, visit music.indiana.edu/theory.

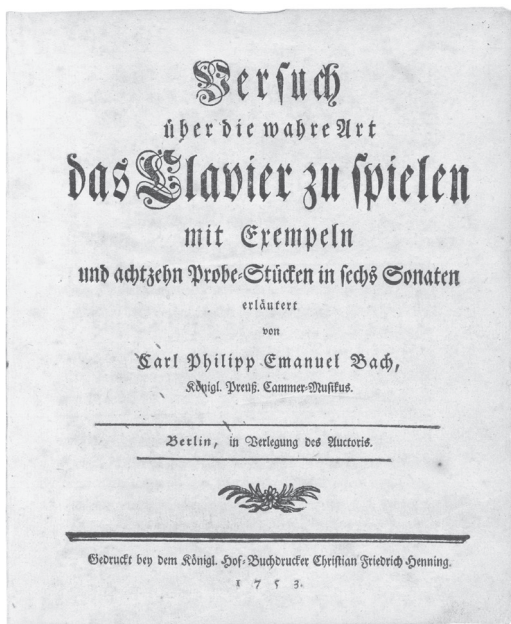


JACOBS SCHOOL OF MUSIC
MUSIC THEORY
Indiana University Bloomington



CARL PHILIPP EMANUEL BACH

The Complete Works



Versuch über die wahre Art das Clavier zu spielen

Part I (xxvii, 161 pp.); Part II (xiv, 338 pp.)

Commentary (xxvii, 99 pp.)

Edited by Tobias Plebush

978-1-933280-42-4 (2011; 3 vol. set) \$75

This critical edition of Bach's important treatise on playing the keyboard distinguishes between editorial footnotes and Bach's original footnotes in a graphically distinct way but is easy for readers to follow. The commentary is in English and provides expanded examples to clarify the original ones in the text.

EAR TRAINING TOOLS FOR YOUR CLASSROOM

www.lesolfège.com

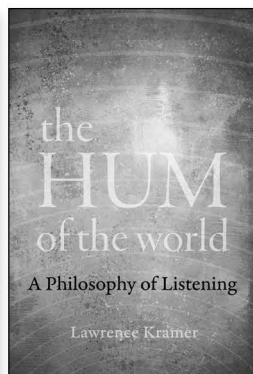
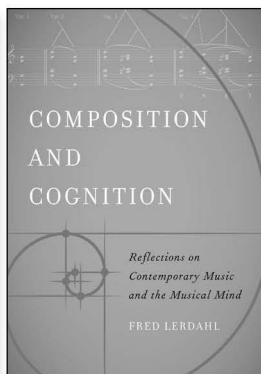
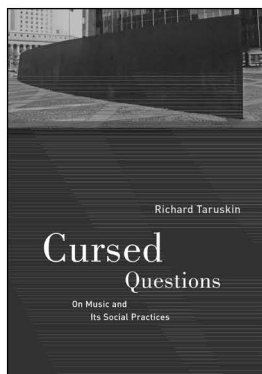
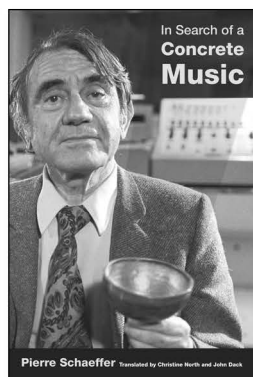
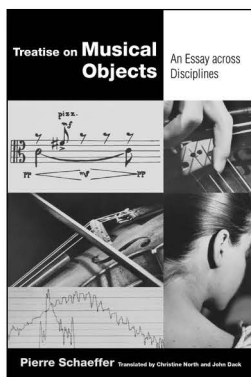
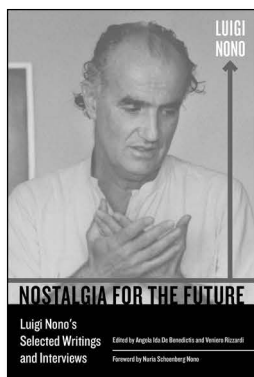


- Automated dictation exercises
- Sight singing homework assignments with audio/video recording and submission to the teacher



LESOLFÈGE

NEW FROM UC PRESS



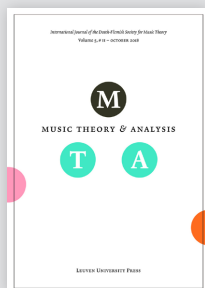
UNIVERSITY
of CALIFORNIA
PRESS

www.ucpress.edu



LEUVEN UNIVERSITY PRESS

www.lup.be - info@lup.be



Music Theory and Analysis International Journal of the Dutch-Flemish Society for Music Theory

Pieter Bergé, Nathan John Martin, Markus Neuwirth (eds)

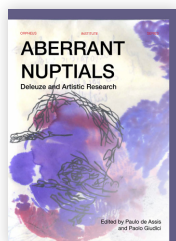
Online journal with a print edition

Bi-annually in April and October

Online ISSN: 2295-5925

Print ISSN: 2295-5917

For more information or to sign up for a subscription, contact orders@lup.be or go to www.mtjournal.be



Aberrant Nuptials Deleuze and Artistic Research

Paulo de Assis, Paolo Giudici (eds)

\$79.00 | PB

ISBN 9789462702028

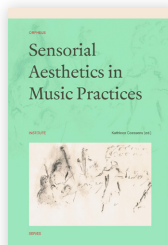


Voices, Bodies, Practices Performing Musical Subjectivities

Catherine Laws, William Brooks, David Gorton, Thanh Thùy Nguyễn, Stefan Östersjö, Jeremy J. Wells

\$59.00 | PB

ISBN 9789462702059



Sensorial Aesthetics in Music Practices

Kathleen Coessens (eds)

\$49.00 | PB

ISBN 9789462701847



Futures of the Contemporary Contemporaneity, Untimeliness, and Artistic Research

Paulo de Assis, Michael Schwab (eds)

\$49.00 | PB

ISBN 9789462701830

HOW TO ORDER

Sales representation and Order fulfilment Europe: NBN International - www.nbninternational.com - orders@nbninternational.com

Sales representation USA: Cornell University Press - www.cornellpress.cornell.edu

Order fulfilment USA: Longleaf Services, Inc. - customerservice@longleafservices.org



ORDER ONLINE AT WWW.LUP.BE

Northwestern

BIENEN SCHOOL OF

MUSIC

Graduate Study in Music Theory and Cognition

Northwestern's Program in Music Theory and Cognition is unique in its combination of two related disciplines that share a common goal: to examine how musical structure interacts with creativity (composition, improvisation), performance (reproduction, movement), and reception (listening, interpretation). A breadth of epistemological perspective and a diversity of methodological approaches are reflected in the wide spectrum of repertoires studied by our internationally acclaimed faculty.

FACULTY

Richard Ashley *cognition, performance, emotion, meaning*

Mark J. Butler *rhythm and meter, popular music, electronic dance music, embodiment, sound studies*

Vasili Byros *long 18th century (listening, hermeneutics, composition, pedagogy)*

Danuta Mirka *late 18th century, musical communication, meter and rhythm, topic theory*

Susan Piagentini *music theory pedagogy, technology*

Robert Reinhart *microtonal ear training, early music instrumentation, extended performance techniques*



www.music.northwestern.edu

As One

An unforgettable story about a transgender woman as she endeavors to resolve the discord between herself and the outside world.

**Get your tickets at
OperaColumbus.org**

**20% OFF OFFER
CODE: MUSIC**



NOV 8+10, 2019



Opera
Columbus

PEDAGOGY INTO PRACTICE

TEACHING MUSIC THEORY IN THE TWENTY-FIRST CENTURY

May 20-22, 2021

MICHIGAN STATE UNIVERSITY

jmt.p.appstate.edu/conference



Sponsored by The Gail Boyd de Stwolinski Center For Theory Pedagogy,
home of *Journal of Music Theory Pedagogy* and Music Theory Pedagogy Online

PENN STATE SCHOOL *of* MUSIC

M.A. IN MUSIC AT PENN STATE

The School of Music at Penn State offers the Master of Arts in Music with tracks in Musicology, Music Theory, and integrative Music Theory and History. Students benefit from a distinguished faculty, individualized attention, small class sizes, pedagogical training, and all the resources of a Research I university. Students leave our two-year program well prepared to enter top doctoral programs in their field, and we have a strong record of graduate placement. A number of teaching assistantships (including a full-tuition waiver and stipend) are available each year on a competitive basis.

MUSICOLOGY

Mark Ferraguto—18th- and 19th-century music, historical performance practices, music and politics

Marica Tacconi—early music, Renaissance and Baroque Italy, Monteverdi, manuscript studies, interdisciplinary studies

Charles Youmans—music after 1850, R. Strauss, Mahler, aesthetics, film music

MUSIC THEORY

Vincent Benitez—Messiaen, 20th- and 21st-century music, post-tonal analysis, the Beatles, popular music, Baroque music

Maureen Carr—compositional process, sketch studies, Stravinsky, counterpoint

Taylor Greer—French art song, American music, topic theory, aesthetics, Schenkerian theory

Eric McKee—18th- and 19th-century music, dance music, Chopin, Schenkerian theory, theories of tonal rhythm



PennState

College of Arts and Architecture

apply today:

music.psu.edu



Stony Brook University

MA AND PHD IN MUSIC STUDIES

We offer graduate degrees in Ethnomusicology, the History and Theory of Music, Performance, and Composition. Our doctoral program is customizable around the interests of students and allows for various interdisciplinary emphases and close interaction between scholarship and performance.

FACULTY IN HISTORY-THEORY AND ETHNOMUSICOLOGY

MARGARETHE ADAMS

Kazakhstan and Northwest China; political ideology;
popular culture; Islam in Central Asia

ERIKA SUPRIA HONISCH

16th- and 17th-century sacred music; historical sound studies;
historiography of Central Europe

JUDY LOCHHEAD

History and theory of contemporary musics; philosophy;
post-phenomenological approaches to music analysis; gender studies

RYAN MINOR

Opera studies and dramaturgy; performance studies;
19th-century musical cultures; Wagner; nationalism

AUGUST SHEEHY

History of music theory and analysis; musical subjectivity;
improvisation studies; music and ethics

STEPHEN DECATUR SMITH

19th- and 20th-century Germany; musical modernism; music and
philosophy, especially the Frankfurt School and German Idealism

BENJAMIN TAUSIG

Thai and Southeast Asian music; sound studies;
protest movements; labor and migration

stonybrook.edu/music

Graduate Study in **MUSIC** **THEORY**

Offering the MM in Music Theory and Graduate Certificate in Music Theory Pedagogy

Faculty

Brent Auerbach
Jason Hooper
Gary S. Karpinski
Christopher White

Specializing in corpus studies, music cognition and perception, theory and aural-skills pedagogy, Western European music analysis, motive and developing variation, diatonic set theory, Schenkerian analysis, and other areas.

Assistantships

Teaching Assistants in theory and aural skills work closely with faculty and receive training in pedagogical approaches, course content, and classroom management. Assistantships include a competitive stipend, tuition remission, health benefits, and a waiver of most fees.

Contact

Jason Hooper
Coordinator of Music Theory
hooper@music.umass.edu
(413) 545-2227

UMassAmherst

College of Humanities & Fine Arts
Music and Dance

Visit our website at **www.umass.edu/music**



WUSTL MUSIC

MUSIC.WUSTL.EDU

Ph.D. Programs in Musicology and Theory

ETHNOMUSICOLOGY

PATRICK BURKE: music of the United States, jazz, rock, race and ethnicity

LAUREN ELDRIDGE: pedagogy, African diasporic music, the Caribbean, art economies

ESTHER KURTZ: Afro-Brazilian music and dance, cultural politics, ethnographic ethics, decolonizing practices

MUSICOLOGY

CLARE BOKULICH: late-medieval and early Renaissance music, genre and genre theory, silence

TODD DECKER: film music and musicals, the Broadway musical, popular music, digital humanities

DOLORES PESCE: medieval motets, medieval and Renaissance music theory, Franz Liszt, Edward MacDowell

ALEXANDER STEFANIAK: 19th-century music, virtuosity, Schumann, music criticism, Romantic aesthetics

THEORY & COMPOSITION

BEN DUANE: texture, form, music cognition, computational modeling, 18th & early 19th-century music

ROBERT SNARRENBURG: Schenker, metaphor and music analysis, Brahms

CHRISTOPHER STARK: composition, 20th-century theory and analysis, electronic music, postmodernism

PAUL STEINBECK: improvisation, intermedia, the Association for the Advancement of Creative Musicians