

Term Information

Effective Term Autumn 2024

General Information

Course Bulletin Listing/Subject Area Music
Fiscal Unit/Academic Org School Of Music - D0262
College/Academic Group Arts and Sciences
Level/Career Graduate
Course Number/Catalog 6840
Course Title Research Methods in Music Theory
Transcript Abbreviation Res Methods Theory
Course Description This course introduces students to current trends, epistemologies, and research methods in music theory. Students will learn recent disciplinary history, engage with a broad cross section of current research, position their own research interests in a rapidly expanding field, and create a proposal for original research.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites A passing score on the graduate theory examination, completion of MUSIC 4500.01, or permission of instructor.
Exclusions none
Electronically Enforced Yes

Cross-Listings

Cross-Listings n/a

Subject/CIP Code

Subject/CIP Code 50.0901
Subsidy Level Doctoral Course
Intended Rank Doctoral

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students will be able to summarize the recent history of music theory as a discipline from 1974-present.
- Students will survey a wide variety of current literature in the field to identify topical trends, theoretical frameworks, and research methods.
- Students will critically evaluate the relationship between argument and evidence in selected works of music theory scholarship.
- Students will be able to articulate their own research interests and describe how they relate into the field, its subdisciplines, its adjacent disciplines within music, and/or disciplines outside of music.
- Students will write an original research proposal that includes a topic, a bibliography of relevant work, well-defined research question, thesis statement, and identify methodologies for collecting evidence.
- Students will understand how to meet generic expectations for common research documents such as an abstract, conference proposal, or grant proposal.
- Students will identify venues to disseminate their research through conferences, publications, and avenues of public music theory.

Content Topic List

- What is music theory? What is research?
- Critical concepts
- Recent history of music theory
- Current research
- Topics, questions, problems
- Sources and methods
- Arguments and Claims
- Acknowledgements, Warrants, Responses
- Proposal peer review
- Outreach: presenting at conferences; publishing your research
- Outreach: public music theory
- Wrap up

Sought Concurrence

No

Attachments

- Research Methods in Music Theory syllabus 5 12 23.docx: proposed syllabus
(Syllabus. Owner: Banks, Eva-Marie)

Comments

COURSE REQUEST
6840 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
08/17/2023

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	05/12/2023 11:41 AM	Submitted for Approval
Approved	Leasure, Timothy Lee	05/15/2023 01:19 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	08/17/2023 05:56 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	08/17/2023 05:56 PM	ASCCAO Approval

MUSIC 6840: Research Methods in Music Theory

Autumn 2024

3 credits—in person, lecture

Tu-Th 2:20-3:40

Timashev Family Music Building N210

Instructor:

Dr. Anna Gawboy

Office: Timashev N480

Email: gawboy.2@osu.edu

Office hour: Monday 3:00-4:00 or by appointment

Course description: This course introduces students to current trends, epistemologies, and research methods in music theory. Students will learn recent disciplinary history, engage with a broad cross section of current research, position their own research interests in a rapidly expanding field, and create a proposal for original research.

Course objectives:

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- Students will survey a wide variety of current literature in the field to identify topical trends, theoretical frameworks, and research methods.
- Students will critically evaluate the relationship between argument and evidence in selected works of music theory scholarship.
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- Students will write an original research proposal that includes a topic, a bibliography of relevant work, well-defined research question, thesis statement, and identify methodologies for collecting evidence.
- Students will understand how to meet generic expectations for common research documents such as an abstract, conference proposal, or grant proposal.
- Students will identify venues to disseminate their research through conferences, publications, and avenues of public music theory.

Prerequisites: A passing score on the graduate theory examination, completion of MUSIC 4500.01, or permission of instructor.

Required Materials:

Booth, Wayne C., Gregory G. Colomb, Joseph M. Williams, Joseph Bizup, and William T. FitzGerald. *The Craft of Research, Fourth Edition*. Chicago, IL: University of Chicago Press, 2016.

<https://press.uchicago.edu/ucp/books/book/chicago/C/bo23521678.html>.

All other articles will be posted on the Carmen server.

Grading percentages and scale:

Preparation and participation: 20%

Article summaries and presentations: 30%

Research proposal: 50%

A (93-100%)	B+(87-89%)	C+ (77-79%)	D+(67-69%)	E (0-62%)
A- (90-92%)	B (83-86%)	C (73-76%)	D (63-66%)	
	B- (80-82%)	C- (70-72%)		

Attendance policy: Your attendance in class meetings is expected. If you must be absent, please communicate with me in advance to coordinate the make-up of missed work. Under ordinary circumstances, students should miss no more than two class periods (160 minutes of instruction) over the course of the semester. If you have a serious issue that is impacting your learning and will need additional absences excused, please let me know as soon as possible so that we can make arrangements that are appropriate to the circumstances. Additional absences will be excused for religious observation, participation in professional development activities, serious illness, or family emergency. Additional documentation may be requested. If I don't hear from you, I will consider the absence unexcused and your participation grade will be lowered by 5% per absence.

Late Work Policy: I expect you to complete work on time in order to keep the course plan on track. If you are struggling to meet a course deadline, please reach out and let me know. In most cases an extension of one class period may be granted, and there will be no penalty to your grade. You are allowed two extensions over the course of the semester. Under normal circumstances, I will not accept any late work after you have used your two extensions, and will record your grade as a 0. If you are experiencing unusual circumstances that are significantly impacting your ability to make progress in the class (hospitalizations, prolonged illness, bereavement, etc.), please reach out to me so we can make a plan to best accommodate your needs.

Preparation and participation: You are expected to read the posted material ahead of time and prepare responses to any posted questions in advance. Most of the time, the questions will concern the author's research question, argument, adduced evidence, and methods. In class, you will be expected to share your analysis of the article with others, listen and respond to your peer's conclusions, expand upon your own or other's ideas, make connections between sources, and refer back to the article as needed. Your participation grade will be comprised of three self-assessments and three instructor assessments submitted at the beginning, middle, and end of the semester.

Article reports and presentations: Students will select three articles from recent issues of journals in music theory and analyze their thesis arguments, disciplinary assumptions, theoretical frameworks, methodologies, and conclusions. Students will present their article summaries in class, lead discussions, and answer questions about the article from peers. Article selection is due two weeks prior to the week in which the article will be discussed. A summary handout is due on the day of presentation and should be distributed to the class. Additional guidelines and a grading rubric will be available on Carmen.

Research proposal: Students will craft a 12-15 page research proposal in three stages. Additional guidelines, resources, and a grading rubric will be available on Carmen.

Stage 1: Due October 21

1. Short description of the topic
2. Bibliography
3. Statement describing how the topic relates to music theory, its subdisciplines, its adjacent disciplines within music, and/or disciplines outside of music.

Stage 2: Due in Nov. 11 for peer review

4. a well-defined research question
5. thesis statement
6. description of methodologies to collect evidence
7. Outline of research

Stage 3: Due December 10

8. Revised sections 1-7
9. Expected conclusions
10. Abstract and keywords

Week	Topic	Tuesday	Thursday	Due
Aug. 20	What is music theory? What is research?	SMT.org; interest groups; regional societies; publications	Craft of research, Chapters 1-2	Self-assessment 1
Aug 26	Critical concepts	<i>OHCCMT</i> part I	<i>OHCCMT</i> part II	
Sept 2	Critical concepts	<i>OHCCMT</i> part III	<i>OHCCMT</i> part IV	
Sept 9	Recent history of music theory	Duinker and Levielle-Gauvin	Browne; Lett colloquy	
Sept 16	Current Research	Geary, Duguay, Philibotte	Article presentations 1	Article summary 1
Sept 23	Current Research	DeSouza, Schmalfeldt	Article presentations 2	Article summary 2
Sept 30	Current Research	Boss, Malinak	Article presentations 2	Article summary 3
Oct 7	Current Research	Rehding, Martin	Fall break	Self-assessment 2
Oct 14	Topics, questions, problems	Craft of Research, chapters 3-4	Guest speaker: Lookenbill	
Oct 21	Sources and Methods	Craft of Research, chapters 5-6	Guest speaker: Lopez	Research proposal, parts 1-3
Oct 28	Arguments and Claims	Craft of Research, chapters 7-9	Guest speaker: Sallade	
Nov 4	Acknowledgements, Warrants, Responses	Craft of Research, 10-11	Guest speaker: Velez-Justo	

Nov 11	Proposal peer review	Peer review		Research proposal, parts 4-6
Nov 18	Inreach: presenting at conferences; publishing your research	Selected conference CFPs and proposal guidelines	Selected journal article guidelines; peer review	
Nov 25	Outreach: public music theory	<i>OHPMT</i>		
December 2	Wrap up	Proposal check-in		Self-assessment 3
Finals week				Full research proposal due

Sample “Core” Bibliography (other readings chosen by students)

- Boss, Jack. “George Walker’s Piano Music: Traditional Forms in Tonal, Serial and Atonal Styles.” *Music Theory Online* 28, no. 3 (September 1, 2022). <https://mtosmt.org/issues/mto.22.28.3/mto.22.28.3.boss.html>.
- Browne, Richmond. “The Inception of the Society for Music Theory.” *Music Theory Spectrum* 1 (1979): 2–5. <https://doi.org/10.2307/745773>.
- De Souza, Jonathan. “Melodic Transformation in George Garzone’s Triadic Chromatic Approach; or, Jazz, Math, and Basket Weaving.” *Music Theory Spectrum* 44, no. 2 (October 1, 2022): 213–30. <https://doi.org/10.1093/mts/mtac003>.
- Duguay, Michèle. “Analyzing Vocal Placement in Recorded Virtual Space.” *Music Theory Online* 28, no. 4 (December 1, 2022). <https://mtosmt.org/issues/mto.22.28.4/mto.22.28.4.duguay.html>.
- Duinker, Ben, and Hubert Léveillé Gauvin. “Changing Content in Flagship Music Theory Journals, 1979–2014.” *Music Theory Online* 23, no. 4 (December 1, 2017). <https://mtosmt.org/issues/mto.17.23.4/mto.17.23.4.duinker.html>.
- Geary, David. “Analyzing the Beat in Metrically Consonant Popular Songs: A Multifaceted Approach.” *Music Theory Online* 28, no. 4 (December 1, 2022). <https://mtosmt.org/issues/mto.22.28.4/mto.22.28.4.geary.html>.
- Jenkins, J. Daniel (ed.). *The Oxford Handbook of Public Music Theory* (2022; online edn, Oxford Academic, 13 Oct. 2021), <https://doi.org/10.1093/oxfordhb/9780197551554.001.0001>, accessed 4 Apr. 2023.
- Lett, Stephen. Making a Home of The Society for Music Theory, Inc., *Music Theory Spectrum*, 2022;, mtac021, <https://doi-org.proxy.lib.ohio-state.edu/10.1093/mts/mtac021>
- Leaman, Kara Yoo. “Musical Techniques in Balanchine’s Jazzy Bach Ballet.” *Journal of Music Theory* 65, no. 1 (April 1, 2021): 139–69. <https://doi.org/10.1215/00222909-9124762>.
- Maliniak, Omer, and Yoel Greenberg. “Follow the Solo: The Formal Evolution of the Concerto in the Eighteenth-Century.” *Music Theory Spectrum* 44, no. 2 (October 1, 2022): 231–59. <https://doi.org/10.1093/mts/mtac009>.
- Martin, Nathan John. “Toward a ‘Global’ History of Music Theory.” *Journal of Music Theory* 66, no. 2 (October 1, 2022): 147–87. <https://doi.org/10.1215/00222909-9930876>.
- Philibotte, Sara J., Stephen Spivack, Nathaniel H. Spilka, Ian Passman, and Pascal Wallisch. “The Whole Is Not Different From Its Parts: Music Excerpts Are Representative of Songs.” *Music Perception* 40, no. 3 (February 1, 2023): 220–36. <https://doi.org/10.1525/mp.2023.40.3.220>.

- Rehding, Alexander. "Fine-Tuning a Global History of Music Theory: Divergences, Zhu Zaiyu, and Music-Theoretical Instruments." *Music Theory Spectrum* 44, no. 2 (October 1, 2022): 260–75. <https://doi.org/10.1093/mts/mtac004>.
- Rehding, Alexander, and Steven Rings (eds), *The Oxford Handbook of Critical Concepts in Music Theory* (Oxford: Oxford University Press, 2020).
- Schmalfeldt, Janet. "'Nineteenth-Century' Subdominants." *Music Analysis* 41, no. 3 (2022): 349–93. <https://doi.org/10.1111/musa.12200>.

Academic Misconduct

You are expected to do original work for this course, unless a collaboration is specified. It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Accessibility

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or

someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Statement on Diversity

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.