

Term Information

Effective Term Autumn 2026

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 6648
Course Title Readings in Music Theory
Transcript Abbreviation Rdngs Mus Theory
Course Description This course facilitates student engagement with current and foundational literature in music theory and supports students' professional development.
Semester Credit Hours/Units Fixed: 1

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Satisfactory/Unsatisfactory
Repeatable Yes
Allow Multiple Enrollments in Term Yes
Max Credit Hours/Units Allowed 8
Max Completions Allowed 8
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Graduate Standing
Exclusions none
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

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

- Read a cross section of current and foundational literature in music theory, drawn from such publications as Music Theory Spectrum, Journal of Music Theory, Journal of Music Theory Pedagogy, Music Theory Online, Music Analysis, Theory and Practice

Content Topic List

- Assess the methodologies, assumptions, and arguments presented in scholarly writings, articulating their implications for the study and practice of music theory.
- Develop skills to effectively lead discussions by preparing thoughtful questions, encouraging diverse perspectives, and fostering a collaborative environment that promotes critical thinking and active participation among faculty and peers.
- Understand where to find announcements of professional development opportunities related to their research interests and career goals.
- Workshop professional materials including conference proposals, conference presentations, draft publications, graduate school application materials, and job application materials.
- Give and receive constructive feedback on professional materials.

Sought Concurrence

No

Attachments

- MUSIC 6648-Readings in Music Theory.docx: proposed syllabus

(Syllabus. Owner: Banks,Eva-Marie)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks,Eva-Marie	10/28/2025 10:04 AM	Submitted for Approval
Approved	COSTA-GIOMI,Eugenia	10/28/2025 12:55 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	10/29/2025 04:32 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	10/29/2025 04:32 PM	ASCCAO Approval

MUSIC 6648-Readings in Music Theory
Autumn 2026

Credit hour: 1 credit; enrollment may be repeated up to eight credits.

Meeting Time: one contact hour per week

Format: Lecture

Grading basis: S/U

Instructors:

Anna Gawboy Gawboy.2@osu.edu,
Sasha Drozzina drozzina.1@osu.edu
Jeremy Smith smith.15851@osu.edu

Office hour: Friday, 12:30-1:30 or by appointment, Timashev N450

Course Description: This course facilitates student engagement with current and foundational literature in music theory and supports students' professional development. Enrollment may be repeated up to eight credits.

Learning Objectives: Students will:

1. Read a cross section of current and foundational literature in music theory, drawn from such publications as *Music Theory Spectrum*, *Journal of Music Theory*, *Journal of Music Theory Pedagogy*, *Music Theory Online*, *Music Analysis*, *Theory and Practice*, as well as selections from monographs and edited collections.
2. Assess the methodologies, assumptions, and arguments presented in scholarly writings, articulating their implications for the study and practice of music theory.
3. Develop skills to effectively lead discussions by preparing thoughtful questions, encouraging diverse perspectives, and fostering a collaborative environment that promotes critical thinking and active participation among faculty and peers.
4. Understand where to find announcements of professional development opportunities related to their research interests and career goals.
5. Workshop professional materials including conference proposals, conference presentations, draft publications, graduate school application materials, and job application materials.
6. Give and receive constructive feedback on professional materials.

University Policies and Resources: <https://ugeducation.osu.edu/academics/syllabus-policies-statements/standard-syllabus-statements>

Grading: Graded S/U, where "satisfactory" is awarded upon receiving grades averaging 80% or better in the following weighted categories:

Attendance, Preparation, Participation: 60%

Article selection and discussion leadership: 20%

Professional development plan and reflection: 20%

Readings and materials: Materials, instructions, assignments, and rubrics will be posted to the Carmen classes server. We will also have a shared folder in OneDrive where students may upload their article selections or post links to articles online or library resources.

Attendance, Preparation, Participation: At each class meeting, a grade will be recorded out of 3 points:

0: Absent

1: Present, Unprepared: little participation in class discussion and little evidence of preparation

2: Present, Prepared: adequate participation in class and some evidence of preparation

3: Present, Engaged: evidence of thorough preparation, depth of understanding and critical engagement shown through discussion responses

Article selection and discussion leadership: Once per term, each student enrolled in the class will select one article in music theory, read it thoroughly, prepare a short (1 minute) overview, and prepare questions for the class. Article selections are due the third week of class. Resources on reading strategies and asking good discussion questions will be available on Carmen. Grading will be based on students' preparation and understanding of the article, the quality of their discussion questions, and their ability to generate discussion among the group. A rubric will be posted on Carmen.

Professional Development plan: Early in the semester, each student will design their own professional development plan for the semester and submit it at the end of week 2. The plan should be appropriate to each student's current development and degree stage, research interests, and career goals. The expectation is that a student early in their graduate career would design a less strenuous professional development plan for themselves than a student who is in their final year of graduate study and preparing to enter the professorate. Potential professional development activities that could be part of a students' research plan include but are not limited to the following.

- Graduate student workshops on teaching offered by the Drake Institute for Teaching and Learning: <https://drakeinstitute.osu.edu/>
- Graduate student workshops on professional development and career exploration offered by the Graduate School: <https://gradsch.osu.edu/current-students/graduate-student-experience/graduate-school-workshops>
- Graduate student workshops on research sponsored by The Society for Music Theory or other professional society
- Proposing research to conferences and giving conference presentations
- Applying for grants and other research support

- Preparing articles for submission to journals; reading and responding to reviewer's reports
- Applying to internships, jobs, post-docs, and other opportunities
- Revising CV, cover letter, statement of teaching, statement of research, and other materials for grants, post-docs, degree applications, and job applications

Students will engage in their own professional development activities throughout the semester and seek feedback from the group when necessary. At the end of the semester, students will turn in a one-page update documenting their activity and writing a reflection of 300 words. Both the plan and reflection will be graded as "complete" or "incomplete." "Complete" indicates the plan is appropriate to the students' professional development, research interests, and career goals, "incomplete" documents are missing critical information or are inappropriate for the students' professional development, research interests, and career goals.

Sample course schedule: This course will be offered each semester, so the schedule of readings and events will change depending who is enrolled and leading the course, the professional needs of the students, and the schedule of professional development workshops offered externally.

Week 1 (8/28): Overview; Professional development plan workshop

Week 2 (9/4): Professional development plan due; Faculty-led article discussion #1

Week 3 (9/11): Student article selections due; Faculty-led article discussion #2

Week 4 (9/18): Conference proposal workshop

Week 5 (9/25): Student-led article discussion #1

Week 6 (10/2): Faculty-led article discussion #3

Week 7 (10/9): Student-led article discussion #2

Week 8 (10/16): No class, fall break

Week 9 (10/23): Student-article discussion #3

Week 10 (10/30): Conference presentation workshop

Week 11 (11/6): No class, Society for Music Theory annual meeting

Week 12 (11/13): Student-led article discussion #4

Week 13 (11/20): Student-led article discussion #5

Week 14 (11/27): no class, Thanksgiving break

Week 15 (12/4): CV review; Reflections on professional development plan due

Suggested reading list. Faculty and students will select different articles/book chapters to present each term. This list is for the purpose of showing the range of potential selections students and faculty could make from current scholarship.

Barna, Alyssa (2024) "'Duet Me': Music Theory Pedagogy in the Age of Social Media," *Journal of Music Theory Pedagogy*: Vol. 38, Article 3.
DOI: <https://doi.org/10.71156/2994-7073.1457>

Bourne, Janet. *Who Listens? Experience, Cognition, and Musical Meaning*. Oxford: Oxford University Press, 2025, Chapter 2.

Cobb, Nathan. "Switch Up the Groove: Idiosyncratic Approaches to Form and Texture in Recent Popular Music." *Music Theory Online* 31, no. 2 (2025).
<https://www.mtosmt.org/issues/mto.25.31.2/mto.25.31.2.cobb.html>

Hannaford, Marc E. "Eric Dolphy's and Yusef Lateef's Synthetic Formations." *Music Theory Online* 31, no. 2 (2025).
<https://www.mtosmt.org/issues/mto.25.31.2/mto.25.31.2.hannaford.html>

Hart, Iain. "Semiotics and the Negotiation of Musical Communication in Video Game Music: An Imprecise and Beautiful Art." In *The Oxford Handbook of Video Game Music and Sound*, 787-800. Oxford: Oxford University Press.

Frederick, Leah. "Diatonic Voice-Leading Transformations." *Music Theory Spectrum* 46, no. 1 (2024): 37–69. <https://doi.org/10.1093/mts/mtad017>.

Lee, Gui Hwan. "Imaginary Folk Music: Investigating Unsuk Chin's *Gougālōn* (2009/2012) through Cumulative Intercultural Analysis." *Music Theory Online* 31, no. 2 (2025).
https://www.mtosmt.org/issues/mto.25.31.2/mto.25.31.2.lee_gui_hwan.html

Long, Rebecca. "Mid-Exposition Modal Contrast and Francesco Galeazzi's 'Characteristic Passage.'" *Music Theory Online* 30, no. 3 (2024).
<https://mtosmt.org/issues/mto.24.30.3/mto.24.30.3.long.html>.

Ohriner, Mitchell. "Antifocal Anaphoras in Hip-Hop Vocals." *Music Theory Spectrum* 46, no. 1 (2024): 17–36. <https://academic.oup.com/mts/article-abstract/46/1/17/7304253>.

Orvek, David E. (2024) "Ungrading in the Music Theory Classroom: A One-Year Case Study," *Journal of Music Theory Pedagogy*: Vol. 38, Article 4.
DOI: <https://doi.org/10.71156/2994-7073.1462>

Poorhaydari, Kioumars. "Historical Examination and Theoretical Analysis of *Maqām Iṣfahān* in Persian Art Music." *Music Theory Online* 31, no. 2 (2025).
<https://www.mtosmt.org/issues/mto.25.31.2/mto.25.31.2.poorhaydari.html>.