History of Music Theory from Rameau to Riemann

Survey of European music-theoretical perspectives from roughly 1720 to 1920. This period witnessed the consolidation of the field of “modern” theory that continues to inform contemporary discourse. In addition to tracing the emergence of novel theoretical topics—from “form” to “function”—we will address the relation of music theory to the new or modernizing fields it productively interacted with: physics, aesthetics, historiography, hermeneutics, physiology, psychology, and so on. Texts will be read in connection with the analysis and interpretation of relevant musical repertories.

Readings are drawn from translation, but knowledge of French and/or German is very useful. Presentations and final paper.

Selected Reading List (Provisional):

Rameau
Jean-Philippe Rameau, *Traité de l’harmonie* (1722), Preface, Books I and II
Rameau, *Nouveau système de musique théorique* (1726), Preface, chs. 1–2 and 4–6
Rameau, *Génération harmonique* (1737), chs. 1–2, 4–6, 9 and 11

Christensen, *Rameau and Musical Thought in the Enlightenment*, chs. 1–7

Mattheson and Rousseau
Johann Mattheson, *Der vollkommene Capellmeister* (1739), chs. 5 and 14

German Theory after Rameau (to 1800)
Reicha and Weber
Jairo Moreno, Musical Representations, Subjects, and Objects, ch. 4

Marx
A. B. Marx, excerpts in Musical Form in the Age of Beethoven, trans. and ed. Scott Burnham, Introduction, chs. 2 and 4
G. W. F. Hegel, excerpts from Aesthetik, in Peter Le Huray and James Day, Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries, pp. 339–53
Scott Burnham, “The Role of Sonata Form in A. B. Marx’s Theory of Form,” Journal of Music Theory 33/2 (Fall 1989), pp. 247–71

Fétis and Hauptmann
François-Joseph Fétis, Complete Treatise on the Theory and Practice of Harmony (1844), Book 3
Rosalie Schellhous, “Fétis’s Tonality as a Metaphysical Principle: Hypothesis for a New Science,” Music Theory Spectrum 13/2 (Fall 1991), pp. 219–40
Thomas Christensen, “Fétis and emerging tonal consciousness,” in Music Theory in the Age of Romanticism, pp. 37–56
Maryam Moshaver, “Structure as Process: Rereading Hauptmann’s Use of Dialectical Form,” Music Theory Spectrum 31/2 (Fall 2009), pp. 262–83

Helmholtz and Oettingen
Helmholtz, On the Sensations of Tone as a Physiological Basis for the Theory of Music (1863), Introduction, chs. 13 and 19
Benjamin Steege, “Helmholtz, Music Theory, and Liberal-Progressive History,” Journal of Music Theory 54/2 (Fall 2010), pp. 283–310

Riemann
Hugo Riemann, “The Nature of Harmony” (1882) (incl. my introduction)
Riemann, Harmony Simplified (1893), excerpts
Rehding, Hugo Riemann and the Birth of Modern Musical Thought, chs. 1–2
Rehding, “Tonality Between Rule and Repertory; Or, Riemann’s Function—Beethoven’s Function,” Music Theory Spectrum 33/2 (Fall 2011)