Research Vita:
David Neumeyer
The University of Texas at Austin (retired)

updated 1 July 2022

Publications (reverse chronological order)

63. “Music Analysis and the Film Sound Track: Problems and Prospects.” Proceedings of the Tenth Annual Meeting of the Korean Society for Music Theory, 96-118. Yonsei University Music Research Institute, 2015.
62. *Meaning and Interpretation in Music for Cinema.* Indiana University Press, 2015.
61. Editor. *The Oxford Handbook of Film Music Studies*. New York: Oxford University Press, 2013.
60. “Studying Music and Screen Media.” Chapter in *Music and Visual Culture*, ed. Anne Leonard and Tim Shephard, 67-74. New York/London: Routledge, 2013.
59. “Film Music II.” Chapter in *Music and Visual Culture*, ed. Anne Leonard and Tim Shephard, 360-66. New York/London: Routledge. 2013.
58. with Nathan Platte, *Franz Waxman’s* Rebecca*: A Film Score Guide*. Lanham, MD: Scarecrow Press, 2012.
57. "Themes and Lines: On the Question of Hierarchy in the Practice of Linear Analysis," *Res musica* (Estonia) 3 (2011): 9-29.
56. "Music and Cinema, Classical Hollywood." *Oxford Bibliographies Online (OBO)*. New York: Oxford University Press, article launched 28 October 2011.
55. "The Resonances of Wagnerian Opera and Nineteenth-Century Melodrama in the Film Scores of Max Steiner." In Jeongwon Joe and Sander Gilman, eds., *Wagner and Cinema* (Bloomington, IN: Indiana University Press: 2009), 152-74.
54. "Thematic Reading, Proto-backgrounds, and Registral Transformations," *Music Theory Spectrum* 31/2 (2009): 284-324.
53. "The String Quartet in the Chamber Music of Paul Hindemith." In Evan Jones, ed., *Intimate Voices: Aspects of Construction and Character in the Twentieth-Century String Quartet* (Rochester: University of Rochester Press, 2009), vol. 1, 114-312.
52. with James Buhler, "Music in the Evolving Soundtrack." In Graeme Harper, Ruth Doughty, and Jochen Eisentraut, eds., *Sound and Music in Film and Visual Media: An Overview* (London/New York: Continuum, 2009), 42-57.
51. "Diegetic/Nondiegetic: A Theoretical Model," *Music and the Moving Image* 2/1 (spring 2009).
50. with James Buhler, "Composing for the Films, Modern Soundtrack Theory, and the Difficult Case of *A Scandal in Paris.*" In Peter Schweinhardt, ed., *Eisler-Studien,* volume 3 (Wiesbaden: Breitkopf and Haertel: 2008), 123-141.
49. "Waxman and the Two Decades of the Los Angeles Musical Festival 1947-1966." *The Cue Sheet* (Film Music Society) 22/1-2 (2007): 23-30.
48. "Description and Interpretation: Fred Lerdahl's *Tonal Pitch Space* and Linear Analysis." *Music Analysis* 25/1-2 (2006): 201-30. The issue appeared in September 2007.
47. with Laura Neumeyer."On Motion and Stasis: Photography, 'Moving Pictures,' Music." In

Music, Meaning and Media, ed. by Richard Littlefield, Erkki Pekkilä and David Neumeyer. Imatra/Helsinki: International Semiotics Institute, 2007, pp. 11-33.

46. "The Contredanse, Classical Finales, and Caplin's Formal Functions." *Music Theory Online* 12/4 (December 2006).
45. with James Buhler. "Music-Sound-Narrative: Analyzing *Casablanca*." In *Interdisciplinary Studies in Musicology 5* , edited by Maciej Jablonski and Michael Klein. Poznan, Poland: Rhytmos, 2005, pp. 277-91.
44. "Merging Genres in the 1940s: The Musical and the Dramatic Feature Film." *American Music* 22/1 (2004).
43. "Film Theory and Music Theory: On the Intersection of Two Traditions." In Thomas Mathiesen and Andreas Giger, eds., *Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century.* Lincoln: University of Nebraska Press, 2002, pp. 275-294
42. "Alex North." Edited article for the 2001-2002 edition of *The New Grove Dictionary of Music and Musicians*.
41. with James Buhler. "Analytical and Interpretive Approaches to Film Music (I): Analyzing the Music." In Kevin Donnelly, ed., *Film Music: Critical Approaches* (Edinburgh University Press: 2001), pp. 16-38.
40. *Music and Cinema.* Edited by James Buhler, Caryl Flinn, and David Neumeyer (Middletown: Wesleyan University Press, 2000).
39. "Introduction" in *Music and Cinema*.
38. "Tonal Design and Narrative in Film Music: Bernard Herrmann's *A Portrait of Hitch* and *The Trouble With Harry.*" *Indiana Theory Review* 19 (1998): 87-123.
37. with Helen Cox. "The Musical Function of Sound in Three Films by Alfred Hitchcock." *Indiana Theory Review* 19 (1998): 13-33.
36. "Performances in Early Hollywood Sound Films: Source Music, Background Music, and the Integrated Sound Track." Invited article for a special issue of *Contemporary Music Review*: 19, Part I (2000): 37-62.
35. "Hindemith and His American Critics: A Postmodern View." *Hindemith Jahrbuch* 27 (1998): 218-234.
34. "Source Music, Background Music, Fantasy and Reality in Early Sound Film." *College Music Symposium* 37 (1997): 13-20.
33. "Synthesis and Association, Structure and Design, in Multi-Movement Compositions." In *Music Theory in Concept and Practice*. Edited by David Beach, James Baker, and Jonathan Bernard. Rochester, NY: University of Rochester Press: 1997, pp. 197-216.
32. "Hayasaka's Music for *Rashomon*." In *The Force of Vision 6: Inter-Asian Comparative Literature*, edited by Kawamoto Koji, Heh-Hsiang Yuan, and Ohsawa Yoshihiro. Proceedings of the XIIIth Congress of the International Comparative Literature Association (Tokyo: n.p., 1996), 477-486.
31. "Melodrama as a Compositional Resource in Early Hollywood Sound Cinema." *Current Musicology* 57 (1995): 61-94.
30. Program notes for a performance of Hindemith's Symphony "Die Harmonie der Welt." For the program magazine of the San Francisco Symphony Orchestra, November 1995.
29. Lead essay and program notes for a three-concert series by The Juilliard String Quartet, January, March, May 1995.

28. Liner notes for a recording of Hindemith's *Kammermusiken*. BMG Classics (New York), 1995.
27. with James Buhler. A review-article on two books (Caryl Flinn, *Strains of Utopia*, and Kathryn Kalinak, *Settling the Score*). *Journal of the American Musicological Society* 47/2 (1994): 364-385.
26. with Richard Littlefield. "Rewriting Schenker--History, Ideology, Narrative." *Music Theory Spectrum* 14/1 (1992): 38-65. Also co-authored response to letters to the editor: *Music Theory Spectrum* 14/2. "Rewriting Schenker" has been reprinted in Adam Krims, ed., *Music/Ideology: Resisting the Aesthetic* (Amsterdam: G + B Arts International, 1998).
25. "Hindemith's *hommages à Bach* in Two Early Viola Sonatas." *Hindemith Jahrbuch* XVI (1987): 153-174.
24. "Film Music Analysis and Pedagogy." *Indiana Theory Review* 11/1-2 (1990): 1-27.
23. With Giselher Schubert. "Arnold Schoenberg and Paul Hindemith." *Journal of the Arnold Schoenberg Institute*: 13/1 (1990): 3-46.
22. "A Response to David Beach." *In Theory Only* 11/5 (1990): 19-22. "A Rejoinder to John Rothgeb." The same: 23-25.
21. "Fragile Octaves, Broken Lines: On Some Limitations in Schenkerian Theory and Practice." *In Theory Only* (Michigan Music Theory Society) 11/3 (1989): 13-30.
20. "`Ubi eras bone Jesu?': On the Orchestral Recitative in Hindemith's Mathis der Maler." *South African Journal of Musicology* 8/9 (1988/89): 1-8.
19. *The Book of the Musical Artwork* by Felix-Eberhard von Cube. Translated and edited by David Neumeyer, George R. Boyd, and Scott Harris. Edwin Mellen Press, Lewiston, NY, 1988.
18. "Paul Hindemith: Musician's Musician." Lead essay for the program magazine of the San Francisco Symphony Orchestra, November 1987.
17. "The Ascending Urlinie." *Journal of Music Theory* 31/2 (1987): 275-303.
16. "Hindemiths Auseinandersetzung mit der Zwölftontechnik." *Musiktheorie* 2/1 (1987): 55-72.
15. "Tonal, Formal, and Proportional Design in Hindemith's Music." *Music Theory Spectrum* 9 (1987): 93-116.
14. "The Three-Voice Ursatz." *In Theory Only* (Michigan Music Theory Society) 10/1-2 (August 1987): 3-29. --also, a reply to a critical response by Steve Larson, in the same journal 10/4 (December 1987): 33-37.
13. *The Music of Paul Hindemith*. New Haven: Yale University Press, 1986. Vol. 3 in the series, Composers of the Twentieth Century, Allen Forte, general editor. Note: This book received the Publication Award for a Younger Scholar, Society for Music Theory, 1987.
12. "The Urlinie from ^8 as a Middleground Phenomenon." *In Theory Only* 9/5-6 (January 1987): 3-25.
11. With Günther Metz. "Hindemith-Bibliographie, 1979-1981." *Hindemith Jahrbuch* XV (1986): 159-183.
10. "Hindemith: A New Assessment." *Keynote* (WNCN [New York] program guide) 7/10 (December 1985): 8-13.
9. Lead essay ("Nonadecennial?") and program notes for three concerts in a series by Samuel Rhodes and colleagues, Paul Hindemith: The Viola Legacy. New York, Carnegie Recital Hall, January 12, March 23, and April 27, 1985.

8. Ed., Paul Hindemith: *Sämtliche Werke*, Serie III, Band 7 (*Bläserkonzerte I*). Series editors Ludwig Finscher and Kurt von Fischer. Mainz: Schott, 1983.
7. With Rudy T. Marcozzi, "An Index to Schenkerian Analyses of Beethoven Piano Sonatas and Symphonies." *Indiana Theory Review* VI/1-2 (1982-83): 101-117.
6. "Organic Structure and the Song Cycle: Another Look at Schumann's *Dichterliebe*." *Music Theory Spectrum* 4 (1982): 92-105.
5. "Liszt's Sonetto 104 del Petrarca: The Romantic Spirit and Voiceleading." *Indiana Theory Review* 2/2 (1979): 2-22.
4. "The Genesis and Structure of Hindemith's Ludus Tonalis." *Hindemith Jahrbuch* VII (1978): 72-103.
3. "Letter-Name Mottoes in Hindemith's `Gute Nacht'." *Hindemith Jahrbuch* VI (1977): 29-46. Also appeared in altered form in *In Theory Only* (Michigan Theory Society) 2/8 (1976): 5-19.
2. "Hindemith's Recorder Trio: Sketches and Autograph." The American Recorder 17/2 (1976): 61-68. Translated as "Hindemiths Blockfloetentrio: Skizzen und Autograph" *Tibia* 6/1 (1981): 262-267.
1. (dissertation) "Counterpoint and Pitch Structure in the Early Music of Paul Hindemith." Yale University, 1976.

Specifically pedagogical publications (selected)

4. With James Buhler. *Hearing the Movies: Music and Sound in Film History*. Oxford University Press, second edition published April 2015.
3. With James Buhler and Robert Deemer. *Hearing the Movies: Music and Sound in Film History*. Oxford University Press, first edition 2009 (© 2010). Replaced by 2d edition.

Blogs

Hearing the Movies (with James Buhler)
http://hearingthemovies.blogspot.com
Hearing Schubert D779n13
http://hearingschubert.blogspot.com
On the Dominant Ninth Chord
https://dominantninthchord.blogspot.com/2018/06/introduction.html
Dance and Dance Music, 1650-1850
http://danceanddancemusic.blogspot.com
Ascending Cadence Gestures in Tonal Music
http://ascendingcadencegestures.blogspot.com

Research documents (PDF files) published on the Texas ScholarWorks (The University of Texas Libraries) platform, as part of the Texas Digital Repository program

§ 1. Essays on ascending and upper-register cadence gestures
§ 1.1. The *New Historical Survey* series

2019 May. Ascending Cadence Gestures, New Historical Survey, Part 1: Introduction.
2019 May. Ascending Cadence Gestures, New Historical Survey, Part 2: European Modal Music (to 1650). (Parts 2a, 2b, and 2c; index in 2d)
2019 October. Ascending Cadence Gestures, A New Historical Survey, Part 2e: to 1650, addendum.
2020 June. Ascending Cadence Gestures, A New Historical Survey, Part 2f: to 1650, addendum 2. Includes Part 2f1, Part 2f2, and Part 2f3.
2020 June. Ascending Cadence Gestures, A New Historical Survey: Index to Composers and Compositions in Part 2.
2020 January. Ascending Cadence Gestures, A New Historical Survey, Part 4b: 1780-1860, Polkas.
2021 June. Ascending Cadence Gestures, A New Historical Survey, Part 4b2: 1780-1860, Polkas (2).
2020 July. Ascending Cadence Gestures, A New Historical Survey, Part 5b: Music from Hymnals, 1893-1909.
2020 August. Ascending Cadence Gestures, A New Historical Survey, Part 5d: After 1860.
2021 July. Ascending Cadence Gestures, A New Historical Survey, Part 5d2: 1860-1900, Polkas.

§ 1.2. Other essays on ascending and upper-register cadence gestures

2021 June. Register and Cadence Gesture (2): Gershwin's "Embraceable You."
2021 June. Register and Cadence Gesture (1): Jerome Kern's "All the Things You Are."
2020 March. Schubert, Deutsche Tänze, D. 128 (1812?): Scale Degree ^6, the Dominant Ninth, and Ascending Cadence Gestures
2020 March. Index to Ascending Cadence Gestures in Essays Published on the Texas ScholarWorks Platform: Update 2020.
2019 July. Offenbach, Rising Melodic Gestures in La belle Hélène (1864).
2019 June. Index to the Blog Ascending Cadence Gestures and to Related Publications on the Texas ScholarWorks Platform
2019 March. Offenbach, Rising Melodic Gestures in Orphée aux Enfers (1858; rev. 1874)
2018 February. Offenbach, two one-act operettas: Les deux aveugles (1855) and Pomme d'Api (1873)
2018 December. *Rounds, Catches, and Canons: Interval Frames and Ascending Figures*.
2018 May. Johann Strauss, jr., Die Fledermaus: Ascending Cadence Gestures on Stage.
2017 October. The Ascending Urlinie (Journal of Music Theory, 1987): Studies of Music from the Endnotes.
2017 September. *English, Scotch, and Irish Dance and Song: Supplement 2*
2017 July. *Seventeenth-Century Germany and Austria: Ascending Cadence Gestures*
2017 June. *English, Scotch, and Irish Dance and Song: Supplement*
2017 May. *English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures*
2017 June. A Gallery of Simple Examples of Extended Rising Melodic Shapes, Volume 2.
2017 March. A Gallery of Simple Examples of Extended Rising Melodic Shapes.
2017 March. Addendum to the Historical Survey, with an Index
2017 January. Ascending Cadence Gestures in Waltzes by Joseph Lanner.

2017 January. Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.
2016 November. Ascending Lines in the Minor Key.
2016 September. Rising Gestures, Text Expression, and the Background as Theme.
2016 July. Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century.
2016 June. On Ascending Cadence Gestures in Adolphe Adam's Le Châlet (1834).
2016 April. Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert
2012 August/2015 March. Proto-backgrounds in Traditional Tonal Music.
2015 December. Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay.
2015 April/2018 October. Kingsbury Hymns of Praise: Rising Lines.
2014 March/2015 March. Rising Lines in the Tonal Frameworks of Traditional Tonal Music
2012 August/2015 March. Carl Schachter's Critique of the Rising Urlinie
2012 August/2015 March. Analyses of Schubert, Waltz, D.779no. 13
2014 March. Complex upper-voice cadential figures in traditional tonal music
2012 August. Tonal Frames in 18th and 19th Century Music
2010/2016 November. John Playford Dancing Master: Rising Lines. A revised version of this was published in 2016: link.
2004/2014 April. Table of Compositions with Rising Lines.

§ 2. Essays on other topics
§ 2.1. On the Dominant Ninth

2020 April. The Dominant Ninth and Tonic Seventh in the Upper Tetrachord of the Major Key.
2019 July. Dominant Ninth Harmonies in American Songs around 1900.
2020 June. The Dominant Ninth in Music from 1900 to 1924, Part 2.
2020 June. The Dominant Ninth in Music from 1900 to 1924, Part 1.
2018 November. Dominant Ninth Harmonies in the 19th Century: A Gallery of Simple Examples Drawn from the Dance and Theater Repertoires.
2016 April. Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert.

§2.2. Some theoretical and methodological issues

2012. *Tonal Frames in 18th and 19th Century Music*.
2014. *Complex upper-voice cadential figures in traditional tonal music*.
2015. *Proto-backgrounds in Traditional Tonal Music*.
2015. *Analyses of Schubert, Waltz, D.779n13*
2016. Rising Gestures, Text Expression, and the Background as Theme.

§ 2.3. Form functions in 18th and early 19th century menuets

2015. Dance Designs in 18th and Early 19th Century Music.
2016. Form Functions in Menuets by Beethoven and Others, 1770-1813.
2017. Formal Functions in Menuets by Johann Sebastian Bach.

Series: Formal Functions in Menuets by Mozart

2017. Part 1: Orchestral Works and Independent Sets.
2017. Part 2: Sonatas and Chamber Music.
2018. Part 3: A Comparison with Johann Christian Bach.
2018. Part 4: His Older Contemporaries, to 1770.
2018. Part 5: More to Theoretical Issues.
2018. Part 6: Contemporaries, 1771-1780.
2018. Part 7: Contemporaries and Successors, 1780-1828.

Papers, lecture series

54. "Music Analysis and the Film Sound Track: Problems and Prospects." Keynote address for the annual meeting of the Korean Society for Music Theory. October 24, 2015.
53. Lecture series in the School of Music, Yonsei University, Seoul, South Korea. October 21-26, 2015. (1) "Linear Analysis of Music"; (2) "Music and Cinema 1"; (3) "Music and Cinema 2"; (4) "The Music of Paul Hindemith."
52. "Music Analysis and the Audiovisual: Problems and Prospects." Keynote address for KeeleMAC 2015 (Society for Music Analysis, University of Keele), 10 July 2015.
51. "Seeing, Hearing, Teaching: The Audiovisual and Music Theory." Keynote address for meeting of Texas Society for Music Theory, University of Texas at El Paso, 27 February 2015.
50. "Bach Preludes as Topic and Trope: On the Dialectic of Sound and Image in Film." Keynote address for 31st Music Theory Forum, Florida State University College of Music, 18 January 2014.
49. "Music Production and Compositional Aesthetics in the Classic Hollywood Sound Film." Invited lecture for the series *Thinking about Music,* University of Cincinnati College Conservatory of Music, 8 March 2013.
48. "Music and the Work of Fantasy in *Life is Beautiful*." AATI (American Association of Teachers of Italian) meeting (part of the ACTFL conference), Philadelphia, 16 November 2012.
47. "Themes, Hierarchies, and Lines: Schenkerian Analysis as a Subspecies of Linear Analysis." Keynote address, Sixth International Conference on Music Theory, Estonian Academy of Music and Theatre, Talinn, 14 October 2010.
46. Schubert's "Riemannian Hand": An Archaelogy of Improvisation for Social Dancing," National meeting of the Society for Music Theory, Indianapolis, 5 November 2010.
45. "Compositional Development in the Studio Environment: Franz Waxman at MGM, 1936-42." Music and the Moving Image, New York University, 23 May 2010.
44. "Film Score and Compositional Development, with Franz Waxman as Case Study." Music/Film/Sound Symposium, Syracuse University, 17 October 2009.
43. "The Development of Dialogue Underscoring in Sound Films in the Early 1930s." The Sounds of Early Cinema in Britain, University of London, 9 June 2009.

42. "Diegetic/Nondiegetic: A Theoretical Model." Music and the Moving Image, New York University, 31 May 2008.
41. "The Unattainable Text?–On a Contemporary Film Music Studies." Annual meeting of the American Musicological Society, Quebec, 3 November 2007.
40. "Raymond Bellour and Film (Music) Studies: Music as the Unattainable Text." Sound, Music and the Moving Image, University of London, 10 September 2007.
39. "Musicology, Film Studies, Sound Studies." Congress of the International Musicological Society, Zurich, 11 July 2007.
38. "Music and Mediation with Images in Motion: Priorities and Method in the Study of Film Music." International Summer School for Semiotic and Structural Studies, Imatra, Finland, 12 June 2006.
37. "American Music: Sound and Film." The 14th Windham Lecture, Middle Tennessee State University, 7 April 2005.
36. "The Institutionalization of American Music Studies." Annual meeting of NASM (National Association of Schools of Music), San Diego, November 21, 2004, 9:00 a.m. - 10:30 a.m.
35. "Film Music, Music Studies, Film Studies." University of Buffalo (SUNY), 20 October 2004.
34. "Music Studies, Film Studies, Film Music Studies." Invited lecture given at the West Coast Conference of Music Theory and Analysis, University of California-Santa Barbara, 24 April 2004.
33. "Background as Theme." The 5th European Music Analysis Conference, Bristol, England, 5 April 2002.
32. Keynote speaker, College Band Directors National Association (CBNDA) national conference, University of North Texas, Feb.24-28, 2001. Subject was Hindemith's Symphony in Bb for Band.
31. "Music Theory and Media." Invited speaker for conference "Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century," Center for the History of Music Theory and Literature, Indiana University, Bloomington, 11-14 May 2000.
30. "Background as 'Theme' in Schenkerian Analysis." Invited public lecture, music theory department, School of Music, University of Texas-Austin, 28 February 2000.
29. "Music Analysis in Context: Audiovisual Literacy." Keynote address, annual meeting of the Texas Society for Music Theory, Baylor University, Waco, TX, 26 February 2000.
28. "Hearing the Movies: On Music in Film Sound." Invited lecture for the School of Music, Baylor University, Waco, TX, 25 February 2000.
27. Remarks on film-music history and aesthetics for the panel session "Computerized Film Scoring," in the session "Issues of the Creative Process," Heartland Film Festival and the IUPUI School of New Media, Indianapolis, November 7, 1997.
26. "Hearing Movies, Reading Their Music: An Analytical Heuristic for Early Hollywood Sound Film." Society for Cinema Studies, Ottawa, Ontario, May 1997.
25. "Korngold and 'Modern Music'." Society for the Preservation of Film Music, Los Angeles, October 1996.
24. "Source Music, Background Music, Fantasy and Reality in Early Sound Film: Franz Waxman's *Liliom*," paper read as part of the panel "Music, the Electronic Media, and the Cultivation of Reality." Music Theory Midwest, Kalamazoo, May 18, 1996. This same

paper was also read for a symposium sponsored by the Graduate Theory Association, Indiana University School of Music, September 1996.

23. "Insight Session [Festival's Closing Remarks]." Invited lecture given for the International Hindemith Viola Festival, Columbia University, New York, March 10, 1996.
22. "From Wachsmann to Waxman: The Early Career." Invited paper read at the fall meeting of the Society for the Preservation of Film Music, Los Angeles, September 1995.
21. "Hindemith and His American Critics." Invited paper read at the conference "Paul Hindemith in America," Yale University, New Haven, October 1995.
20. "Confusion in the Sound Track: Song Performances in Early Hollywood Sound Film." Guest lecture, School of Music and School of Communication Studies, University of Iowa, Iowa City, January 16, 1995.
19. "Thirty-Two Ways to Filter Schubert Through Your Ears: The Confrontation of Ideology and Analytic Practice." Invited paper for the conference "Critical Perspectives on Schenker," Notre Dame University, March 1994.
18. "Paul Hindemith's Place in Twentieth-Century Musical Culture." American Musicological Society national meeting, Montreal, November 1993.
17. "Wagner at the Movies: On Problems in the Analysis of Film Music." Invited lecture, University of Wisconsin, Madison, October 1991.
16. "Hayasaka's Music: *Rashomon*, *Drunken Angel*, and *Ikiru*." Paper read in the session "Kurosawa's Vision," ICLA (International Comparative Literature Association) conference, Tokyo, August 1991.
15. "Old Sounds in New Places: Music in Early Sound Film." Lecture, University of Chicago, January 7, 1991.
14. Organizer and chair of AMS session "Perspectives on Music for Film," Oakland, November 11, 1990.
13. "Cross-Cultural References in Fumio Hayasaka's Music for Rashomon: Their Contribution to a Unique Filmic System." Paper read in the session named above.
12. "Vienna Meets the Maddies: Problems in Twentieth-Century Music Analysis." Lecture, McGill University, Montreal, January 1990.
11. Organizer and moderator, joint AMS/SMT study session "The Scholarly Study of Music for Film," Austin, TX, October 27, 1989.
10. Lecture series on Schenker analysis and analysis of twentieth-century music, Universities of South Africa, Witwatersrand, Orange Free State, Capetown, and Stellenbosch, South Africa, August 1-19, 1988.
9. Lecture series on Schenker analysis and analysis of twentieth-century music, Universities of Helsinki and Turku, Finland, April 2-14, 1988.
8. "Defining the Indefinite: On Some Problems of Harmony and Tonality." Invited paper read at the University of Wisconsin, Madison, March 3, 1988.
7. "Hindemiths *hommages à* Bach in der frü hen Kammermusik." Invited paper read at symposium, "Der frühe Hindemith," sponsored by the Paul-Hindemith-Institut and the Berlin Radio Symphony, Berlin, March 20-22, 1987.
6. "`Proportional Intrigue': On Tonal-Formal Schemes in Hindemith's Music." Society for Music Theory national meeting, Bloomington, IN, November 6, 1986.
5. "Hindemith's *hommages à* Bach: The Passacaglias in the Viola Sonatas, Op. 11, no. 5, and Op. 31, no. 4 (unpublished)." Read at the triennial meeting of the American chapter of the neue Bach Gesellschaft, University of Michigan, July 12, 1985.

4. "Hindemith's Twelve-Tone Experiments: A Documentation." Society for Music Theory national meeting, Philadelphia, October 28, 1984.
3. "Organic Structure and the Song Cycle: Another Look at Schumann's *Dichterliebe* ." Society for Music Theory national meeting, Los Angeles, November 1, 1981.
2. "Schenker and Hindemith's *Craft* : A Documentation." Central Midwest Theory Society, Des Moines, April 1, 1978.
1. "Paul Hindemith's *Das Marienleben* : A Study of the Sketches for the Two Versions." American Musicological Society national meeting, Minneapolis, October 19, 1978.

Research Interests

- Theoretical and historical studies in twentieth-century music, in particular music between the World Wars. Much of my earlier research was focused on Paul Hindemith. Beginning in 1987, I have worked primarily on the history and analysis of film music, especially music in early sound film in the United States.
- Technical and critical studies in musical analysis, focused on the history of linear analysis and Schenkerian theory, but also including style studies of design in small forms (mainly dance and song) from the seventeenth to the early nineteenth centuries.

Book reviews:

For *MLA Notes* (1983, 1990, 1991, 1994, 1997, 1998, 2006, 2011), *Journal of Music Theory* (1983, 1987, 2001), *Indiana Theory Review* (2009), *Journal of Film Music* (2002), *Music Theory Spectrum* (1983), *Intégral* (1999), *Journal of the American Musicological Society* (1994, 2008), and *Journal of Musicological Research* (1992).

Music publications, performances, and film appearances

5. Sound Structure for Tenor Saxophone and Piano (1971/1977/rev.2021), digital notation by Joel Love, performance by Joshua Bryant and Samuel Gaskin, NASA Region 4 Conference, UTSA (University of Texas at San Antonio), March 13, 2021.
4. Sonata for Contrabassoon and Piano, based on music by Paul Hindemith, recorded on "Music by Paul Hindemith" (2001, Centaur Records, CRC2566) performed by Arthur Grossman and Peter Mack. Note: The first, third, and fourth movements are transcriptions of compositions by Paul Hindemith; the second movement is an original fugue and waltz on a theme by Hindemith.
3. Consultant for "The Hollywood Sound," produced by Alternate Current, Inc., for PBS, 1994-95. Premiered November 8, 1995 in the series "Great Performances." Appeared in three segments of the film (two onscreen, one voiceover).
2. Faculty recitals, Kansas State University and University of Kansas, 1977 (Program: Paul Hindemith: Ludus Tonalis).
1. Original compositions performed in recital (Kansas), 1977 ("Sound Structure for Tenor Saxophone and Piano" and "Three Morgenstern Songs").

Professional Positions

2000-2015 The University of Texas at Austin
2000-12 Leslie Waggener Professor in the College of Fine Arts, Professor of Music Theory in the School of Music
2012-15 Marlene and Morton Meyerson Professor of Music, Professor of Music Theory
2016 Professor emeritus
Areas: Music theory; film music history and soundtrack analysis.

1978-2000 Indiana University, Bloomington
From 1978 to 1982, Assistant Professor; promoted to Associate Professor, June 1982; with tenure, June 1983; promoted to Professor, June 1988. Graduate school faculty.
- Director of Graduate Studies, June 1993-August 2000. Also, interim Director of Undergraduate Studies, March 1999-January 2000.
- Graduate coordinator for music theory, 1988-93.
- Acting chairman, Music Theory Department, fall semester 1987-88.
- Coordinator, School of Music undergraduate honors program, 1986-91.

Areas: Music theory; integrated theory/literature curriculum; film music literature.

1976-78 Kansas State University, Manhattan. Assistant Professor.
Areas: Piano, theory, comprehensive musicianship.

1974-76 Yale University. Assistant Instructor, part-time.

Education

1976 Ph. D. Yale University (Music Theory). Principal studies with Allen Forte, Claude V. Palisca, Robert Morris, Robert Bailey, Leon Plantinga

1975 M. Phil. Yale University (Music Theory)

1972 B. M. Michigan State University (Piano Performance; Honors College; full tuition scholarship student in composition). Piano study with Joseph Evans; music composition and theory with Paul Harder, Jere Hutcheson

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