MTO 18.4 Examples: Kochavi, Review of Oxford Handbook of Neo-Riemannian Theories

(Note: audio, video, and other interactive examples are only available online)


Example 1. Chapter titles and authors.

Chapter 1, The Reception of Hugo Riemann’s Music Theory, Ludwig Holmeyer
Chapter 2, ‘The Nature of Harmony’: A Translation and Commentary, Benjamin Stenge
Chapter 3, What Is a Function?, Brian Hyer
Chapter 4, Riemann and Melodic Analysis: Studies in Folk-Musical Tonality, Matthew Gelbart and Alexander Rehding
Chapter 5, The Problem of Harmonic Dualism: A Translation and Commentary, Ian Bostr
Chapter 6, Harmonic Dualism as Historical and Structural Imperative, Henry Kranzberg
Chapter 7, Duodecim Forma, Alexander Rehding
Chapter 8, Duodecim and the Seeboldt’s Eye: Inversional Symmetry in Chromatic Tonal Music, Daniel Tymoczko
Chapter 9, From Metric to Mapp: Transforming the Theory, and Riemann’s Combinatorial Conception of Interval, Edward Gilm
Chapter 10, On the Imagination of Tons in Schubert’s Lastness D475, The D529, and Genetis Bem (D554), Susan North Clark
Chapter 11, Tonal Pitch Space and the Neo-Riemannian Times, Richard Cohn
Chapter 12, Neo-Riemannian Perspectives on the Hesmaksbif, with a Translation of Riemann’s Gammadon or Hesmaksbif, Nori Engebreten
Chapter 13, On a Transformational Cuthology in Riemann’s Harmonische de
Chapter 14, Riemannic and the Question of Tonality, David Knapp
Chapter 15, Criteria for Analytic Perspectives on Riemann’s Musically Theory of Music, William Caplin
Chapter 16, Reading between the Lines: Hugo Riemann and Beethoven’s Op. 31 Piano Sonata, Scott Burnham
Chapter 17, Metre Freedoms in Brahms’s Songs: A Translation and Commentary, Paul Berry
Chapter 18, Riemannian Analytical Values, Paleo- and Neo-, Susan Rynard
Chapter 19, Riemannian Interpretation, Transformation Models, and the Chromatic Cycle to Riemann in Francis’ Le Chant du Morte, Robert Cook
Chapter 20, Three Short Essays on Neo-Riemannian Theory, Daniel Harrison

Example 2. Chapter content by category. Also includes indicators for direct translations of Riemann and the presence of extended musical analyses.

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