



A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 23.4 Examples: Duinker and Gauvin, Changing Content in Flagship Music Theory Journals, 1979–2014

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

<http://www.mtosmt.org/issues/mto.17.23.4/mto.17.23.4.duinker.php>

Example 1. Topic classification schemes

The left column itemizes the topic scheme used in Goldenberg, 2006. The center column details the topic scheme used in this paper in its adapted form from Goldenberg's scheme. As can be seen, we occasionally amalgamated several of Goldenberg's topics into new, larger topics. In addition, we added two topics not found in Goldenberg's scheme: mathematics and corpus study. (These appear at the bottom of Examples 1 and 2.) The right column indicates topic abbreviations used in this paper. Where there are blank entries in this column, the topic was not abbreviated and reads as shown in the middle column.

Topic (Goldenberg, 2006)	Topic (Duinker & Lévillé Gauvin, 2017)	Abbreviation
History of Theory	History of Theory	
Metatheory	Metatheory / Philosophy / Hermeneutics	Philosophy
Philosophy as Object		
Hermeneutics		
Psychology / Cognition	Psychology / Perception / Cognition	Cognition
Acoustics	Acoustics / Tuning / Temperament	Tuning
Tuning		
Pedagogy	Pedagogy	
Schenker	Schenker / Hierarchy	Schenker
Hierarchy		
Harmony	Harmony	
Tonality	Tonality	
Modality	Modality	
Scales	Scales	
Melody	Melody / Contour / Motive / Theme	Melody
Contour		
Counterpoint	Counterpoint / Fugue / Voice Leading	Counterpoint
Fugue		
Forms	Form	
Neo-Riemann	Neo-Riemann, Riemann, Transformation	Transformation
Riemann		
Set Theory	Set Theory	
Dodecaphony / Serialism	Dodecaphony / Serialism	Dodecaphony
Symmetry	Symmetry	
Rhythm	Rhythm / Meter / Temporality	Rhythm
Texture	Texture / Register	Texture
Organology	Organology	
Timbre	Timbre	
Technical / Electronic	Technical / Electronic / Software / Notation / Computer	Technical
Software		
Notation		
Prosody	Prosody	
Motives		
Sketches	Sketches / Composers / Style / Composition	Sketches
Performance	Performance / Improvisation	Performance
Information	Information	
Linguistics	Semiotics / Linguistics / Rhetoric / Narrativity / Movement	Semiotics
Rhetoric		
Narrativity		
Movement		
General: Bibliography	General: Bibliography	Bibliography
General: Eclectic	General: Eclectic / Other	Other
Other		
	Mathematics	
	Corpus Study	

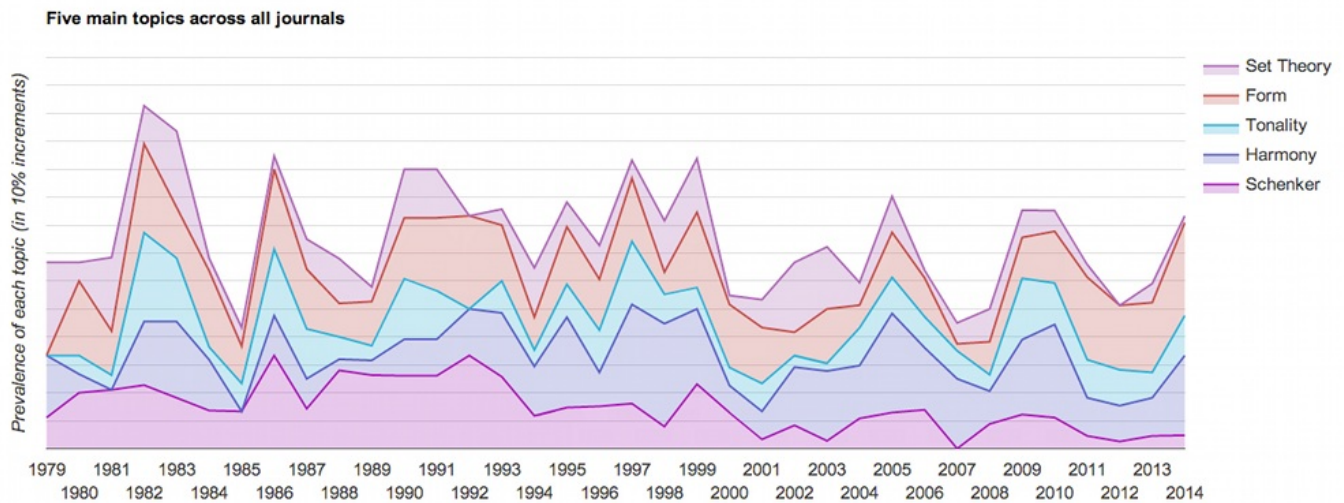
Example 2. Topic representation across each journal, using the abbreviated topic names from Example 1

Numerical values for each topic represent the percentage of total articles per journal that cover that topic. For instance, we found that 17% of all articles in JMT engaged with History of Theory, while only 8% of articles in MTO did so. Percentages were rounded to the nearest whole number. Because of this rounding it is possible that percentages listed as 0 actually represent a value up to 0.4%. (This is especially important for topics such as Information, which appears to have no articles engage with it.)

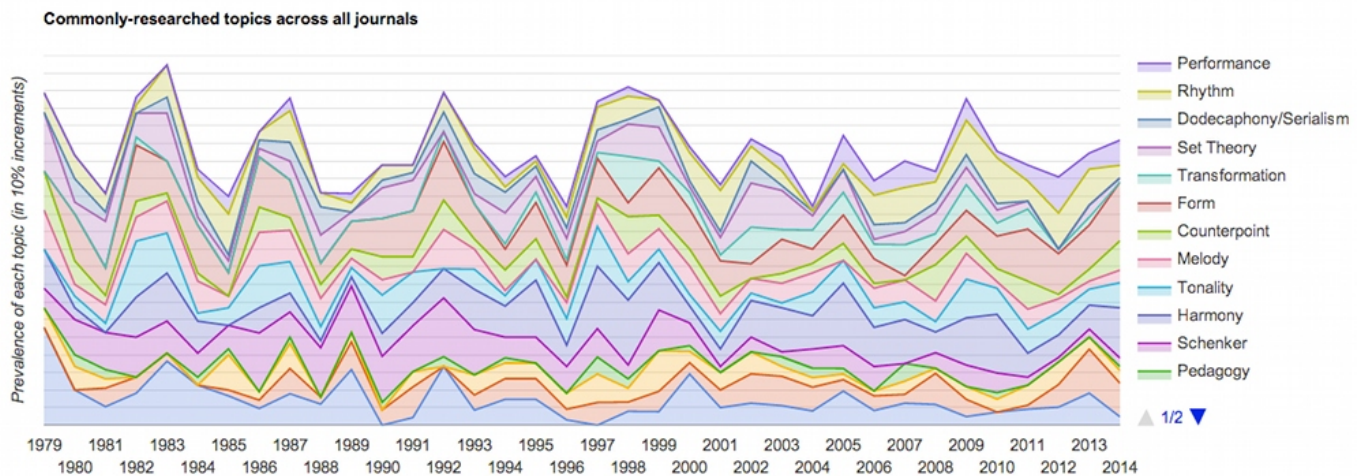
Topics	<i>Journal of Music Theory</i>	<i>Music Analysis</i>	<i>Music Theory Online</i>	<i>Music Theory Spectrum</i>
History of Theory	17	8	8	17
Philosophy	4	14	6	4
Cognition	11	5	9	7
Tuning	5	0	4	1
Pedagogy	3	0	5	2
Schenker	15	18	4	15
Harmony	21	17	14	24
Tonality	11	14	7	16
Modality	3	2	3	4
Scales	6	2	5	4
Melody	11	14	7	9
Counterpoint	10	8	9	8
Form	17	23	11	23
Transformation	9	3	8	5
Set Theory	18	7	9	8
Dodecaphony	5	7	3	6
Symmetry	3	1	0	2
Rhythm	9	9	16	14
Texture	1	3	1	1
Organology	1	0	2	0
Timbre	1	2	2	2
Technical	0	5	2	1
Prosody	1	6	10	2
Sketches	7	11	6	7
Performance	6	3	15	3
Information	0	0	0	0
Semiotics	3	13	15	9
Bibliography	0	1	0	0
Other	5	20	20	10
Mathematics	19	3	8	9
Corpus Study	2	1	2	1

Example 3. Prevalence of the five main topics across all journals over time

Representation of Pop, World, Jazz, Film, or Stage composers/artists across all journals
All Pop, World, Jazz, Film, or Stage



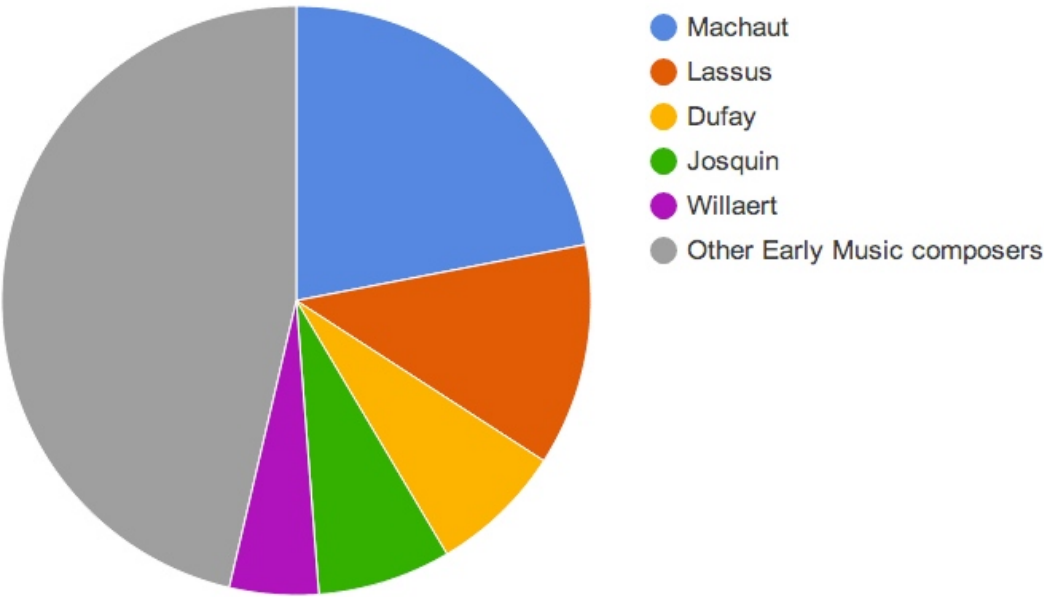
Example 4. Prevalence of commonly researched topics across all journals over time



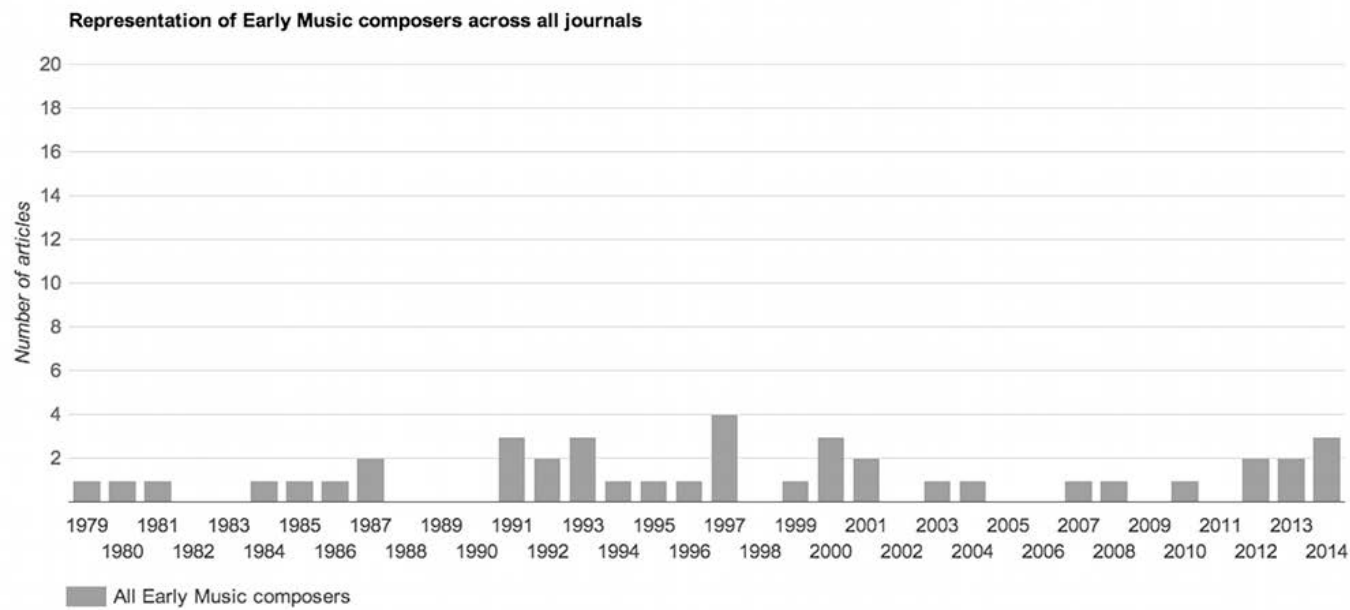
Example 5a. Prevalence of Early Music composers in corpus

Percent values measure each composer’s prevalence among all articles engaging with Early Music composers

Prevalence of Early Music composers in corpus

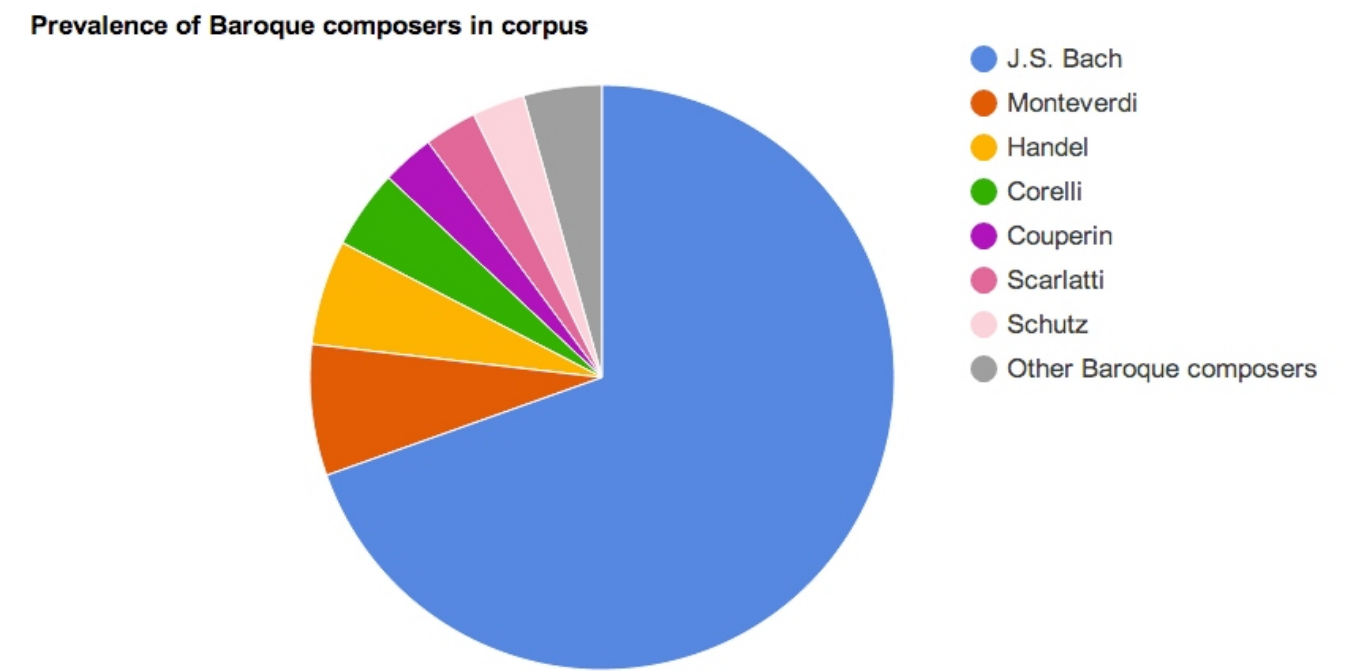


Example 5b. Representation of Early Music composers across all journals over time

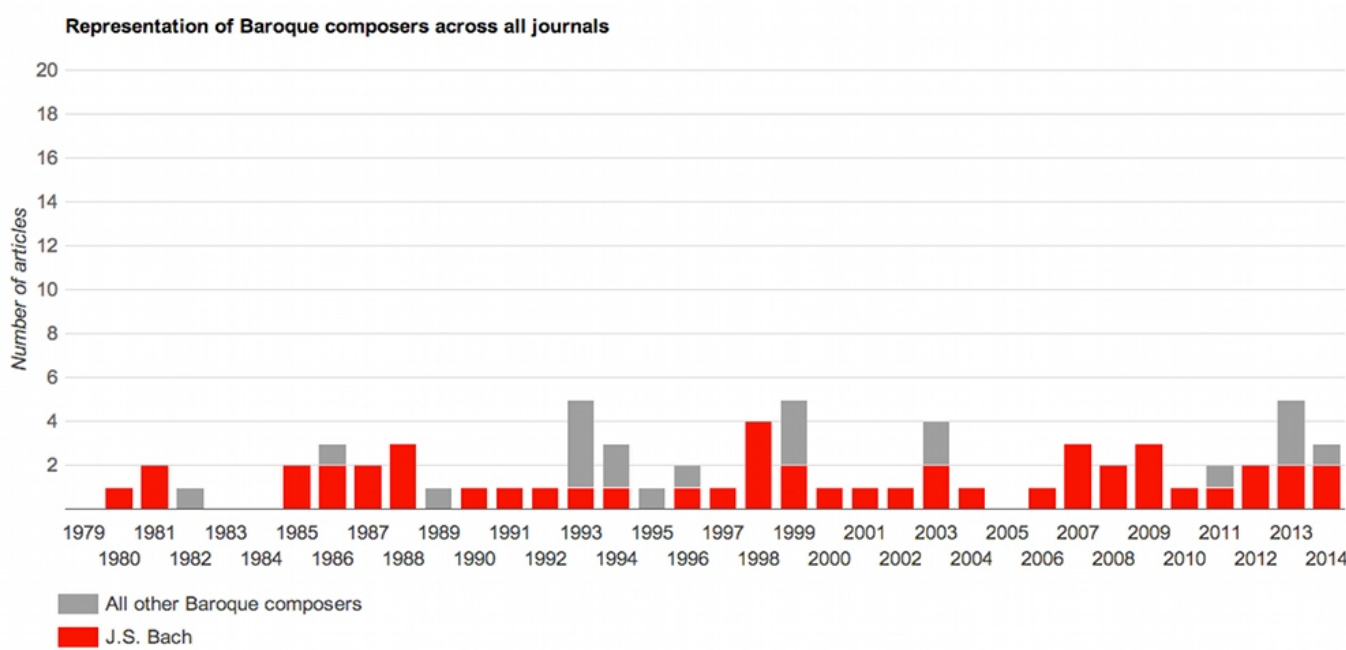


Example 6a. Prevalence of Baroque composers in corpus

Percent values measure each composer’s prevalence among all articles engaging with Baroque composers

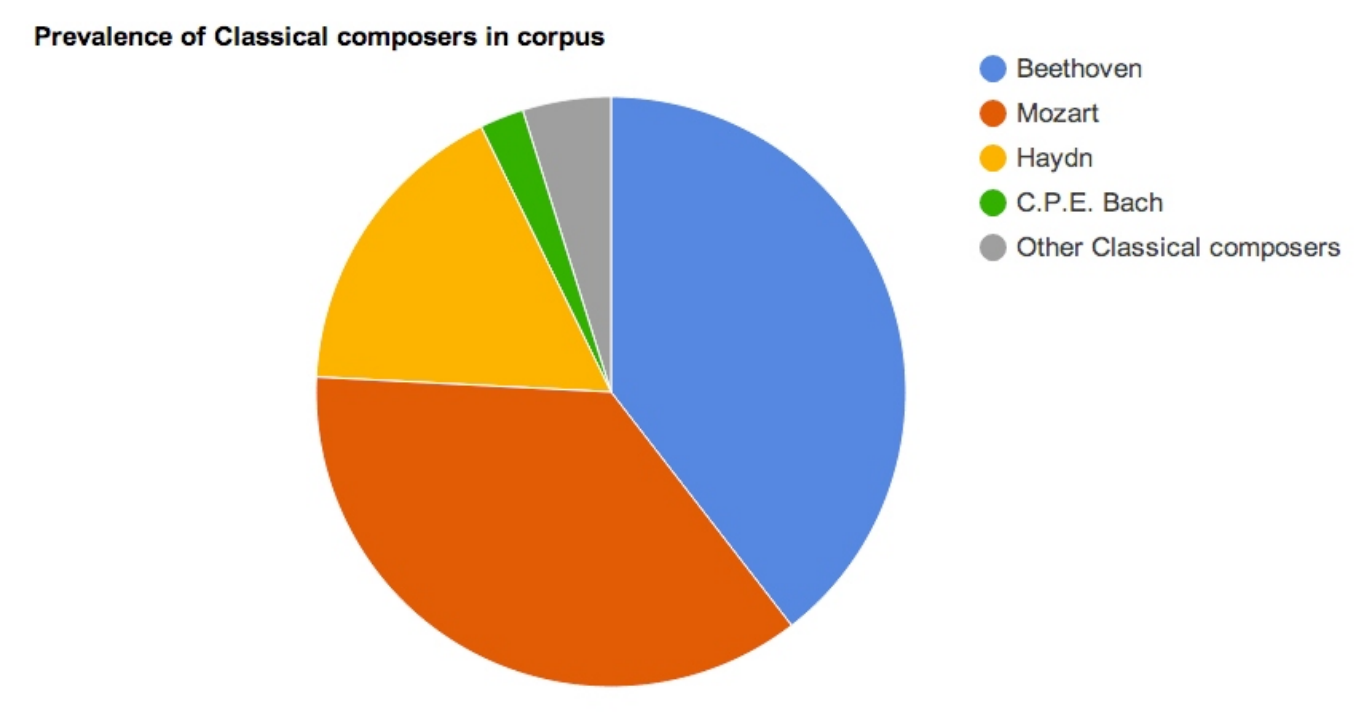


Example 6b. Representation of Baroque composers across all journals over time

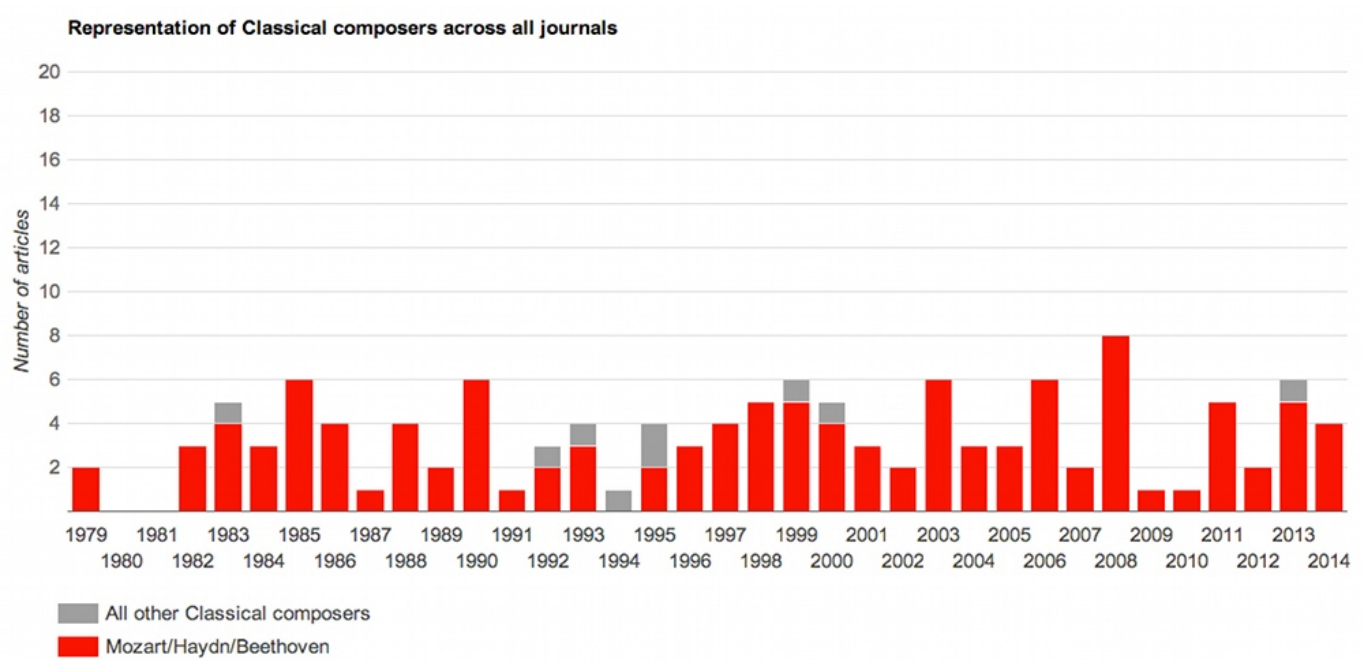


Example 7a. Prevalence of Classical composers in corpus

Percent values measure each composer’s prevalence among all articles engaging with Classical composers

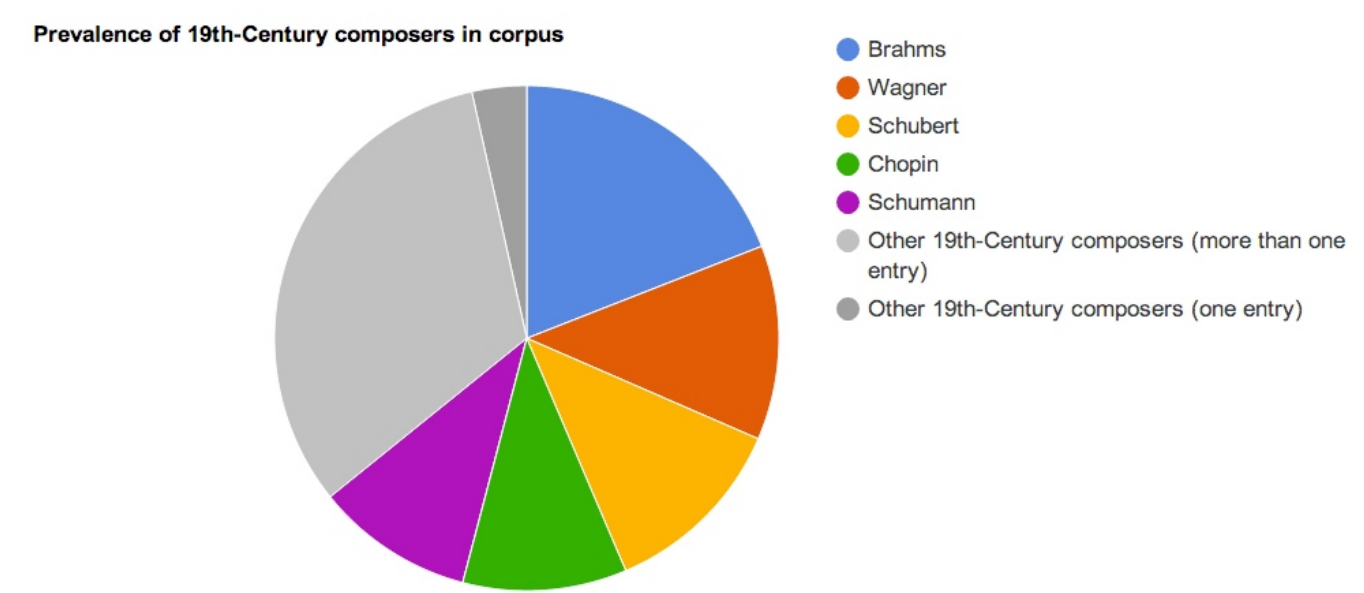


Example 7b. Representation of Classical composers across all journals over time

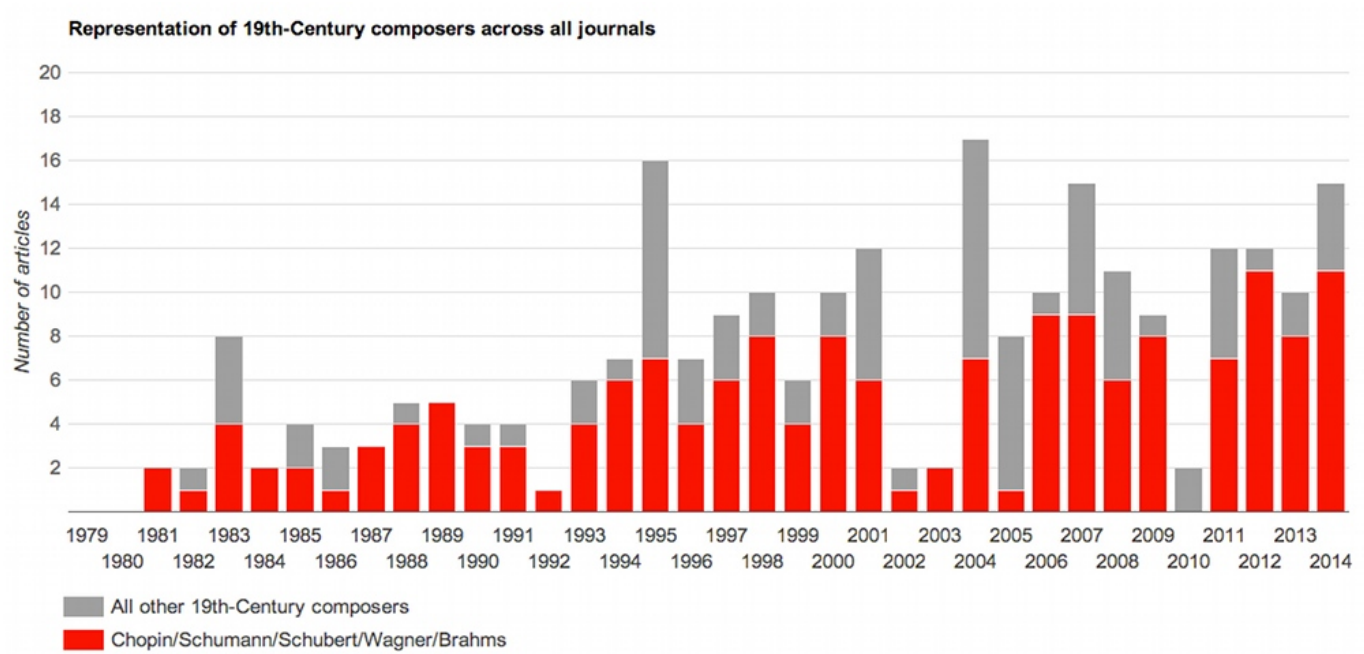


Example 8a. Prevalence of 19th-Century composers in corpus

Percent values measure each composer’s prevalence among all articles engaging with 19th-Century composers

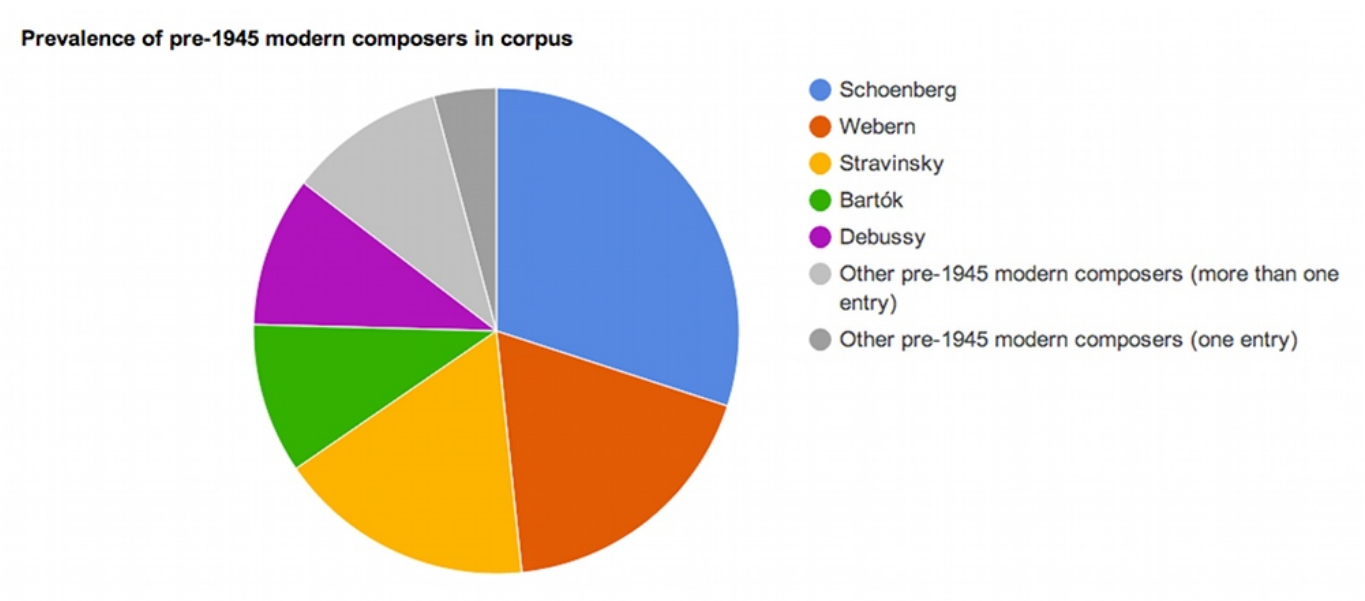


Example 8b. Representation of 19th-Century composers across all journals over time

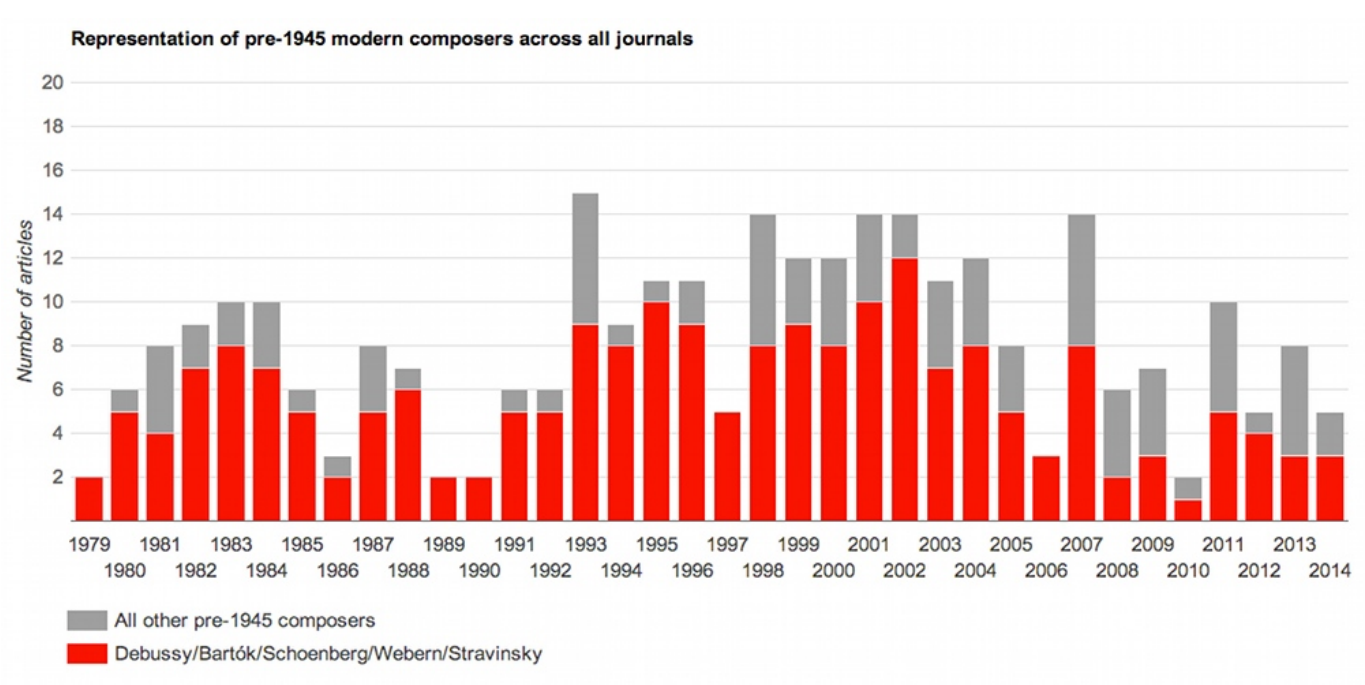


Example 9a. Prevalence of pre-1945 modern composers in corpus

Percent values measure each composer’s prevalence among all articles engaging with pre-1945 modern composers

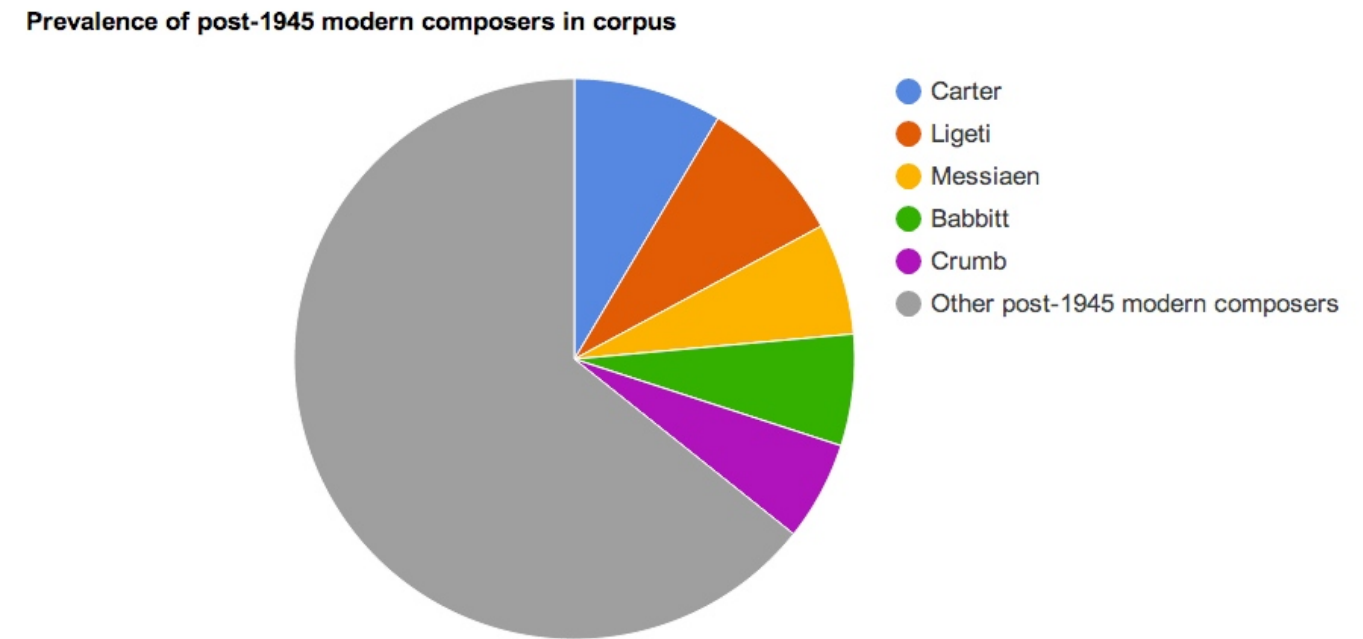


Example 9b. Representation of pre-1945 modern composers across all journals over time

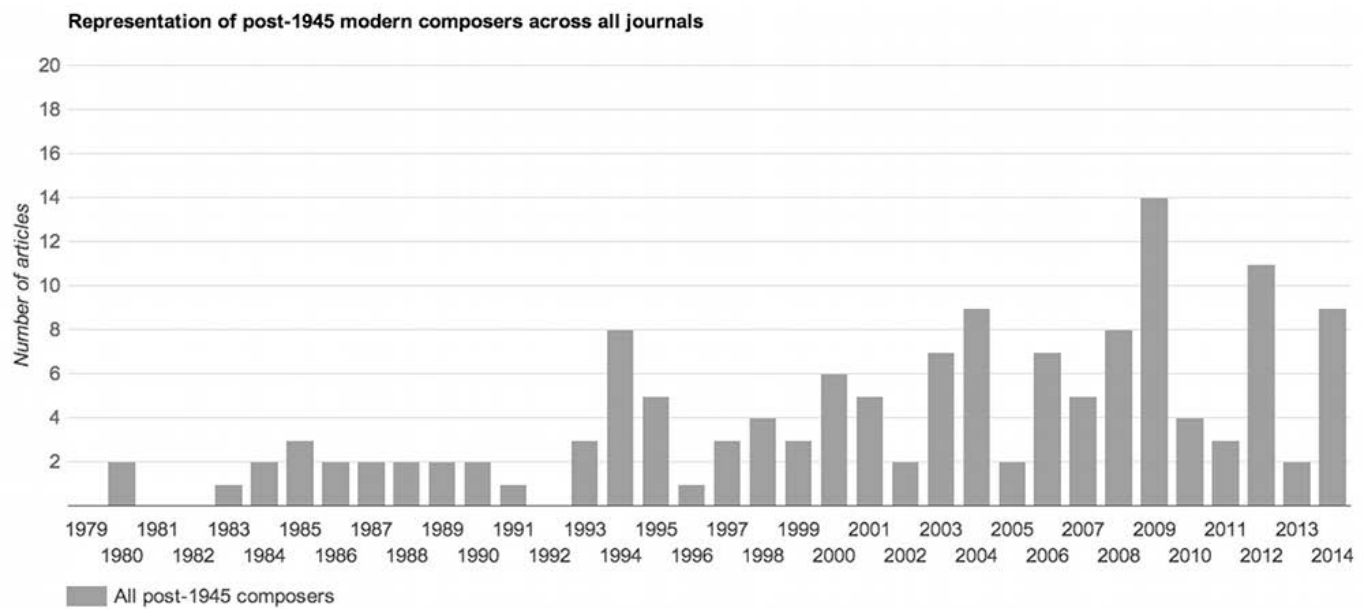


Example 10a. Prevalence of post-1945 modern composers in corpus

Percent values measure each composer’s prevalence among all articles engaging with post-1945 modern composers

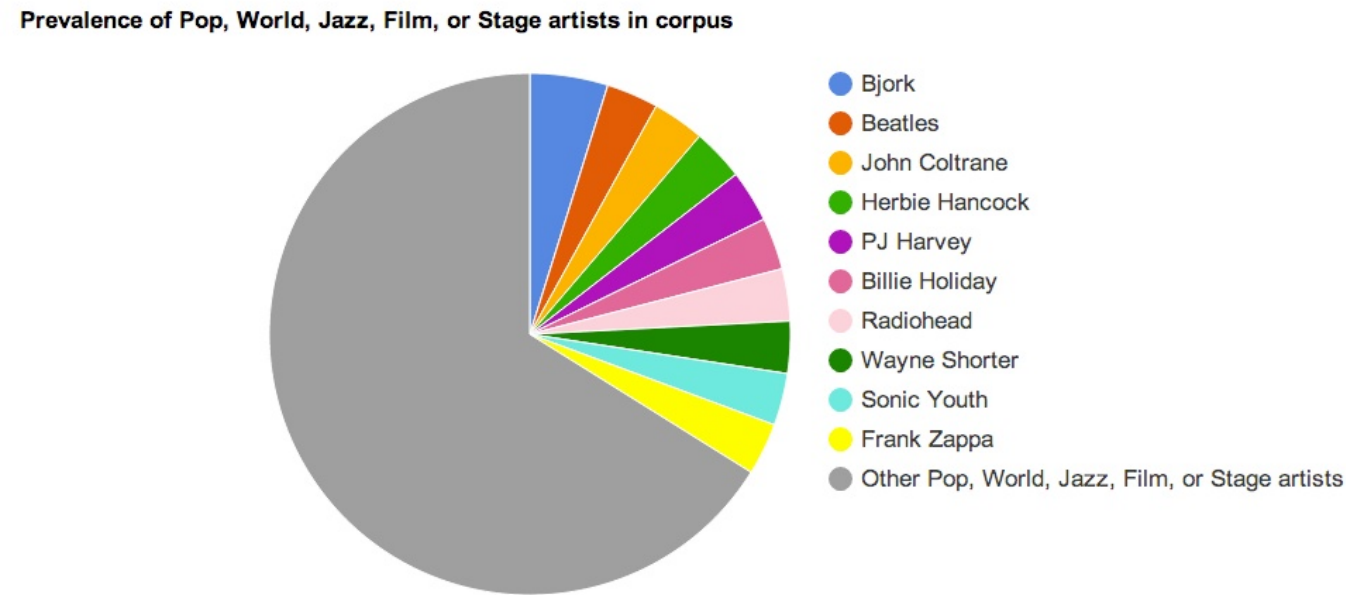


Example 10b. Representation of post-1945 modern composers across all journals over time

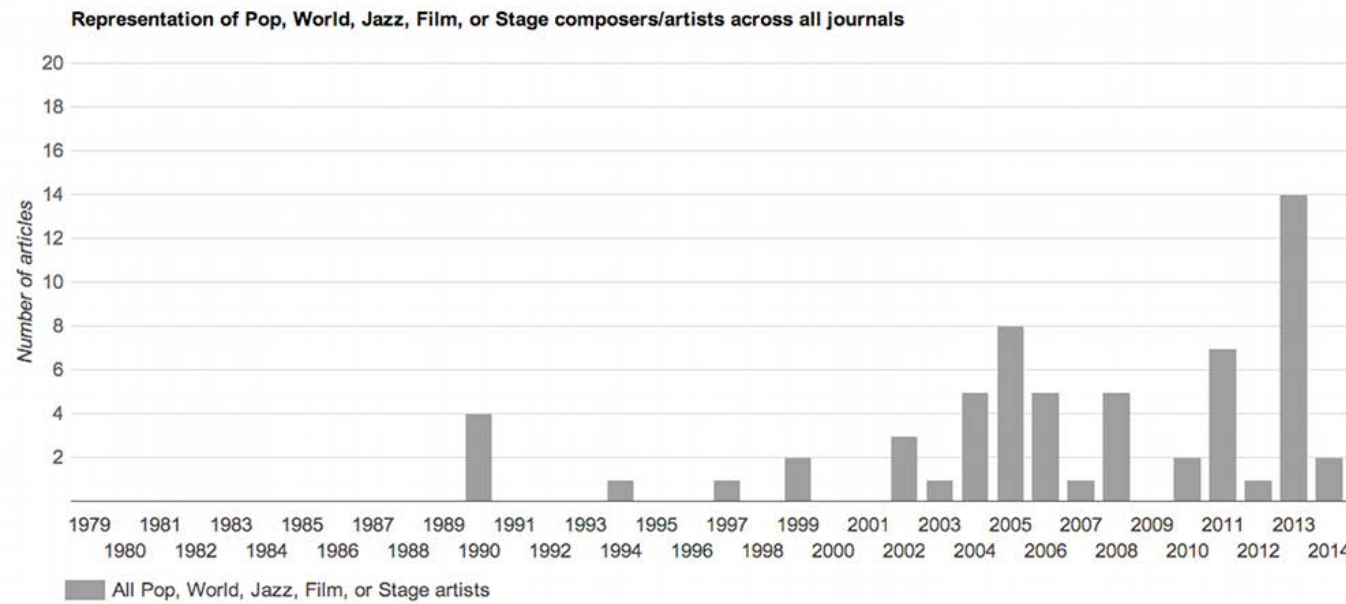


Example 11a. Prevalence of Pop, World, Jazz, Film, or Stage artists in corpus

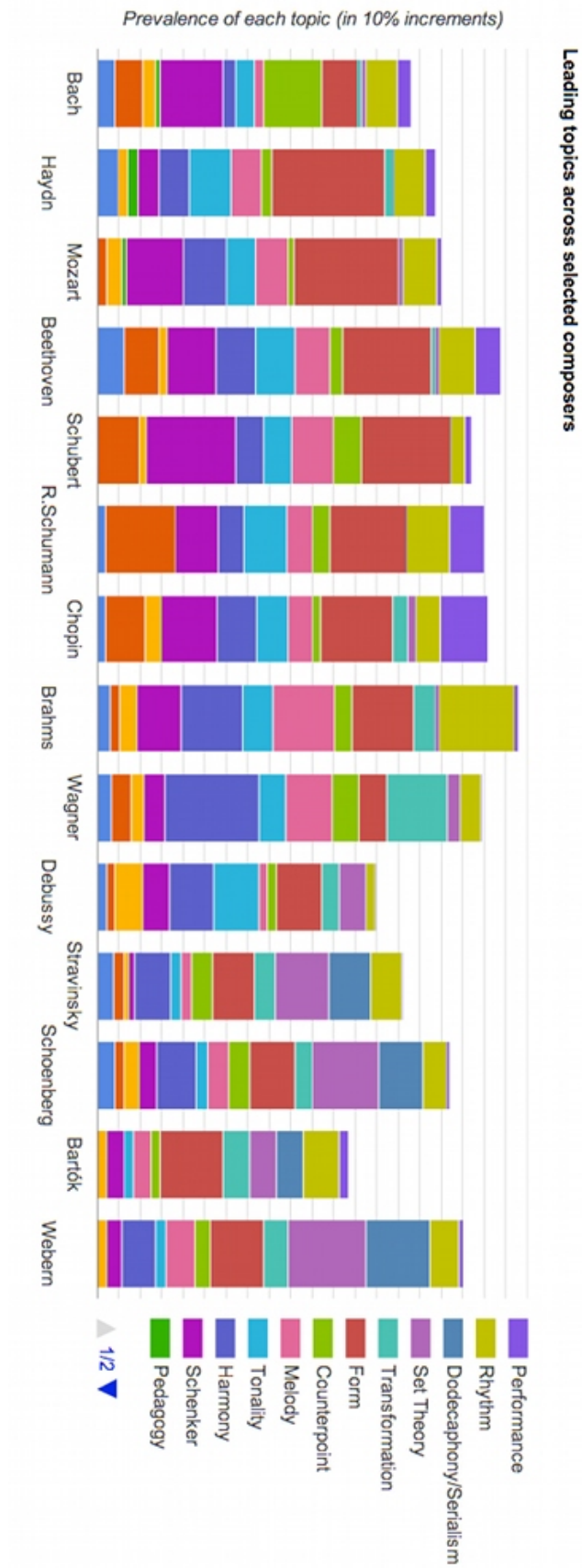
Percent values measure each composer’s prevalence among all articles engaging with Pop, World, Jazz, Film, or Stage artists



Example 11b. Representation of Pop, World, Jazz, Film, or Stage composers / artists across all journals over time



Example 12. Leading topics across selected composers



Example 13. Most-performed composers, by year, according to performance statistics retrieved from www.bachtrack.com

The overall rankings were determined by weighting the yearly ranking of each individual composer. The overall journal rankings were determined by totaling the number of articles discussing the music of each composer. Thus, for example, while Mozart is the second most-performed composer overall, his music is fifth-most frequently discussed in journal articles.

Rank	2010	2011	2012	2013	2014	2015	Overall Ranking	Journals
1	Beethoven	Beethoven	Beethoven	Mozart	Beethoven	Mozart	Beethoven	Schoenberg
2	Mozart	Mozart	Mozart	Beethoven	Mozart	Beethoven	Mozart	Beethoven
3	R. Schumann	J.S. Bach	J.S. Bach	J.S. Bach	J.S. Bach	J.S. Bach	J.S. Bach	Brahms
4	J.S. Bach	Brahms	Brahms	Britten	Brahms	Brahms	Brahms	Bach
5	Brahms	Schubert	Schubert	Schubert	Schubert	Tchaikovsky	Schubert	Mozart
6	Haydn	Liszt	Tchaikovsky	Brahms	Strauss	Schubert	Tchaikovsky	Webern
7	Schubert	Tchaikovsky	Handel	Handel	Tchaikovsky	Haydn	Haydn	Stravinsky
8	Tchaikovsky	Haydn	Haydn	Tchaikovsky	Handel	Ravel	R. Schumann	Wagner
9	Chopin	Mahler	Debussy	Haydn	Ravel	Sibelius	Handel	Schubert
10	Mahler	Handel	R. Schumann	Wagner	Dvořák	R. Schumann	Britten	Chopin

Example 14. Tonal and post-tonal composer representation in journals and selected textbooks

The two upper rows chart the rankings of composers who wrote what is typically considered tonal music, along with textbooks that cover topics particular to this repertoire. The two lower rows chart the same statistics for composers writing, and textbooks focusing on, post-tonal music. The values in parentheses represent the number of journal articles exemplifying each composer, and number of musical works per composer referenced in each textbook. The composers listed are the top ten most-represented composers in each textbook. (Several lists include more than ten names due to tied rankings.) For example: while Beethoven and Brahms are tied as the most-discussed tonal composers among articles in the corpus, four of the five textbooks we surveyed contained more examples of music by J.S. Bach than any other composer.

Tonal Composers: Journals	Aldwell, Schachter & Cadwallader (2011)	Kostka, Payne & Almén (2012)	Laitz (2012)	Roig-Francoli (2011)	Clendinning & West Marvin (2012)
Beethoven (49) Brahms (49) J.S. Bach (48) Mozart (45) Wagner (32) Schubert (31) Chopin (27) R. Schumann (26) Haydn (21) Liszt (12)	J.S. Bach (77) Mozart (69) Beethoven (45) Chopin (38) Schubert (38) R. Schumann (24) Handel (21) Haydn (19) Brahms (17) Mendelssohn (13)	J.S. Bach (52) Mozart (41) Beethoven (31) R. Schumann (29) Haydn (27) Schubert (25) Brahms (10) Chopin (8) C. Schumann (6) Tchaikovsky (4)	Mozart (73) Beethoven (73) Schubert (50) Haydn (46) J.S. Bach (38) Chopin (34) Brahms (30) R. Schumann (21) Handel (17) Corelli (11)	J.S. Bach (64) Mozart (28) Schubert (25) Beethoven (21) Haydn (18) Chopin (14) Brahms (12) R. Schumann (9) Verdi (7) Handel (6)	J.S. Bach (54) Mozart (23) Traditional (21) Schubert (16) Beethoven (12) Brahms (8) The Beatles (7) Hymn Tunes (6) Haydn (5) R. Schumann (5)
Post-Tonal Composers: Journals	Straus (2005)	Kostka (2006)	Roig-Francoli (2008)		
Schoenberg (72) Webern (44) Stravinsky (41) Debussy (24) Bartók (24) Berg (15) Scriabin (15) Ligeti (12) Carter (12) Babbitt (9) Messiaen (9)	Stravinsky (12) Bartók (10) Webern (10) Schoenberg (9) Boulez (4) Babbitt (4) Crumb (3) <i>eight composers tied with (2)</i>	Debussy (21) Bartók (19) Glass (13) Reich (11) Hindemith (10) Schoenberg (10) Stockhausen (10) Cage (8) Copeland (8) Rochberg (8)	Bartók (15) Schoenberg (7) Webern (7) Stravinsky (6) Debussy (6) Babbitt (4) Mahler (3) Berg (3) Messiaen (2) Carter (2) Dallapiccola (2)		