

STEPHEN SLOTTOW

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EDUCATION

Graduate School and University Center of the City University of New York

Ph.D. in Music Theory, June 6, 2001

Dissertation: "A Vast Simplicity: Pitch Organization in the Music of Carl Ruggles"

Advisor: Joseph Straus

Second reader: Philip Lambert

Other major professors: Carl Schachter, Charles Burkhart

Queens College, City University of New York

M.A. in Music Theory, February, 1998

Cleveland State University

B. Music History, 1989

Senior project: "Cape Breton Fiddling and its Scottish Antecedents"

EMPLOYMENT

9/2020-present	Professor	University of North Texas	Denton, TX
9/2008-8/2020	Associate professor	University of North Texas	Denton, TX
9/2002-8/2008	Assistant professor	University of North Texas	Denton, TX
9/2001-5/2002	Lecturer	University of North Texas	Denton, TX
9/1998-6/2001	Adjunct professor	Hofstra University	Hempstead, NY
9/1997-5/1998	Adjunct professor	Temple University	Philadelphia, PA
9/1993-5/1997	Adjunct professor	Queens College, CUNY	Flushing, NY
1993-2000	Editor	RILM Abstracts of Music Literature	New York, NY
9/1992-5/1993	Adjunct professor	City College, CUNY	New York, NY
1980-90	Fiddler	Hotfoot Quintet	Cleveland, OH
1975-1980	Fiddler, banjo player	Falls City Ramblers	Louisville, KY
1970-74	Fiddler, banjo player	Swamp Root String Band	Rochester, NY

TEACHING EXPERIENCE

Graduate Courses

University of North Texas (2001-present)

MUTH 5382 Graduate Aural Skills

MUTH 5470 Advanced Schenkerian Analysis

MUTH 5400 Invertible Counterpoint and Fugue

MUTH 5370 Analytical Techniques III (20th-c.)

MUTH 5500 Professional Writing in Music Theory

MUGC 5950 Thesis

<https://www.patheos.com/blogs/monkeymind/2019/06/the-americanization-of-zen-chanting-a-review.html>

-cited in Zenju Earthlyn Manuel, *The Shamanic Bones of Zen* (Boulder, CO: Shambhala Publications), 2022.

A Vast Simplicity: The Music of Carl Ruggles. Pendragon Press. July, 2009.

-Review, Beth Christensen, *American Music* 28/3 (Fall 2010), 383-84

Articles

Book review: Richard McDaniel, *Zen Conversations*, (Manotick, Ontario, Sumeru Press, 2021).

Canadian Journal of Buddhist Studies, No. 17 (2022), 1-10. A review-essay in the contexts of McDaniel's previous six books and of the genre of books on the history and state of Zen Buddhism in North America.

-reprinted in James Ford, *Monkey Mind* (blog), "Histories of the Zen Mission to the Americas and the West," November 10, 2022

(<https://www.patheos.com/blogs/monkeymind/2022/11/histories-of-the-zen-mission-to-the-americas-and-the-west.html>)

"François Couperin's La Flore (Fifth Ordre): Structure, Motivic Replication, and Analytic Methodology." *Res Musica* 13, 2021, 9-19.

"An Initial Response to Philip Ewell." *Journal of Schenkerian Studies*, 12 (2019), 189-93.

"To Be or Not to Be: Schenker's versus Schenkerian Attitudes Towards Sequences." *Gamut* Vol. 8, Issue 1, 2018: 72-96 (online journal of the Music Theory Society of the Mid-Atlantic).

"An Interview with Edward Laufer," in *Explorations in Schenkerian Analysis: Essays in Honor of Edward Laufer*, ed. David Beach and Suyin Mak. Rochester: University of Rochester Press, 2016: 328-48.

"The Sequences in Mozart's Piano Sonata, K. 280/I: Types, Functions, and Dispositions." *Res Musica* 7 (2015), 128-42.

"Von einem Künstler: Shapes in the Clouds." *Res Musica* 3 (2011): 123-33.

Book review: Michiel Schuijjer, *Analyzing Atonal Music: Pitch-Class Set Theory and Its Contexts* (Rochester, University of Rochester Press, 2008). *Theoria*, Vol. 17 (2010): 143-52.

"Schenkerian Pedagogy in the Oster and Salzer Teaching Lines: An Oral History Approach." *Essays from the Fourth International Schenker Symposium*, ed. Allan Cadwallader. Hildesheim/Zürich/New York: Georg Olms, 2008: 259-78.

"Carl Ruggles and Charles Seeger: Strict vs. Free Imitation in Ruggles's Canons." *Music Theory Spectrum*. VI. 30/2 (Fall, 2008): 283-303.

"Musical Tension and Polyphonic Melody in Ernst Kurth: A View through Schenkerian-Colored Lenses." *A Composition as a Problem V. Proceedings of the 5th International Conference on Music Theory, Tallinn*, 2008: 187-202.

"To Be or Not to Be: Sequences in Schenkerian Analysis," Fifth International Schenker Symposium, Mannes College, The New School for Music, March 16, 2013

"American Transformations of Zen Buddhist Chanting," lecture, College of Music, University of North Texas, October 24, 2012.

"The American Migration and Transformation of Zen Buddhist Chanting," invited lecture, Butler School of Music, University of Texas (Austin), October 1, 2012.

"Theories and Fantasies: Shapes in the Clouds," Texas Society of Music Theory, 33rd Annual Conference, Texas Tech University, Lubbock, February 18, 2011.

"Von einem Künstler: Shapes in the Clouds," Sixth International Conference on Music Theory, Estonian Academy of Music and Theater, Tallinn, October 14-16, 2010.

"Charles Ruggles's Canons and their Relation to Charles Seeger's Dissonant Counterpoint," Society for Music Theory Annual Meeting, Baltimore, November 15-18, 2007; also at West Coast Conference of Music Theory and Analysis, Vancouver, April 23, 2006.

Atonal Voice Exchange in the works of Charles Ives, Ruth Crawford Seeger, and Carl Ruggles," Eighteenth International Congress of the International Musicological Society, Zurich, July, 2007. Based on my 2002 presentation "Voice Exchange in Ruggles."

"Fortspinnung and Polyphonic Melody in Ernst Kurth: A View through Schenkerian-Colored Lenses." Fifth International Conference on Music Theory, Estonian Academy of Music and Theatre, Tallinn, September 29-30, 2006. Participation by invitation only.

"Schenkerian Pedagogy in the Oster and Salzer Teaching Lines: An Oral History Approach." Fourth International Schenker Symposium, Mannes College of Music, New York, March 17, 2006

"Forks in the Road: Teaching Scarlatti's Sonata in C Major (K.159, Longo 104)." Society for Music Theory National Convention, Seattle, November 11, 2004; also at Texas Society for Music Theory annual conference, Fort Worth, February 21, 2003

"Sources of Coherence in Carl Ruggles's *Lilacs*." Fourth International Conference on Music Theory, Estonian Academy of Music, Tallinn, April 5, 2003

"'It's Against Nature': Cadential Straight Lines in the Music of Carl Ruggles." *Music Now* series, University of North Texas, Denton, March 10, 2002

"Thoughts on Schenkerian Analytic Process." THE Lecture Series, Division of Music History, Theory, and Ethnomusicology, University of North Texas, Denton, March 5, 2002

"Voice Exchange in Ruggles." South Central Society for Music Theory annual meeting, Baton Rouge, February 22-23, 2002

"Fifths and Semitones: A Ruggles Compositional Model and its Unfoldings." Music Theory Society of New York State annual meeting, New York University, April 9, 2000; also at the Georgia

- Gillespie, Zane, "An Analysis of Triadic Post-tonality in Sky Macklay's Many Many Cadences for String Quartet," *College Music Symposium* 58/1 (2018)
- Heetderks, David J., "A Tonal Revolution in Fifths and Semitones: Aaron Copland's *Quiet City*," *Music Theory Online* 17/2 (July, 2011)
- Massey, Drew, "Imaging the Infinite in Carl Ruggles's *Evocations*," *Music and Letters*, Volume 92, Number 4 (November 2011): 582-606.
- Rao, Nancy Yunhwa "Allegro scorrevole in Carter's First String Quartet: Crawford and the Ultramodern Inheritance," *Music Theory Spectrum* 36/2 (Fall, 2014), 181-202.
- "Schenkerian Pedagogy in the Oster and Salzer Teaching Lines: An Oral History Approach." *Essays from the Fourth International Schenker Symposium*, ed. Allan Cadwallader. Hildesheim/Zürich/New York: Georg Olms, 2008: 259-78.
- Bungert, James, "A Tale of Three Schenkers: Analysis, Piano Pedagogy, and Performance of the Chopin Berceuse op. 57," *Music Theory Online* 23/3 (September 2017)
- Kosseff-Jones, Ryan, "Mahlerian Tonality: Challenges to Classical Foreground Structures in the Music of Gustav Mahler," Ph.D. diss., Graduate Center, CUNY, 2017.
- "Carl Ruggles and Charles Seeger: Strict vs. Free Imitation in Ruggles's Canons." *Music Theory Spectrum*. VI. 30/2 (Fall, 2008): 283-303.
- Joseph N. Straus, *Twelve-Tone Music in America*. (Cambridge: Cambridge University Press), 2009
- "Ornamentation in the Fiddling of Eileen Ivers." *Journal of the Society for American Music*, VI. 1/ 4 (November 2007): 485-510.
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- Bushnell, Cameron F., *Postcolonial Readings of Music in World Literature* (New York: Routledge), 2012.
- Dorrity, Michaela, "Regional Styles of Irish Music, with particular emphasis on the Fiddle Music of Donegal." Ph.D. diss., Newcastle University, 2016.
- Höglund, Evelina, "Irländsk Folkmusikwannabe: En självstudie i att appropriera irländsk ornamentik på fiol," thesis, Ingesund Academy of Music, 2018
- "Wayward Compositional Procedure in the Music of Carl Ruggles." *Institute of Studies in American Music Newsletter* (ISAM), Fall, 2003: 6-7, 15.
- Murphy, Scott, "A Model of Melodic Expectation for Some Neo-Romantic Music of Penderecki," *Perspectives of New Music* 45/1 (Winter, 2007), 184-22.
- A Vast Simplicity: The Music of Carl Ruggles*. PhD diss., The Graduate Center, CUNY. 2001.
- Massey, Drew M., "An 'Unobtrusive Minister of Genius': John Kirkpatrick and the Editing of Contemporary American Music, Phd. diss., Harvard University, 2010.
- Spilker, John D., "Substituting a New Order": Dissonant Counterpoint, Henry Cowell, and the Network of Ultra-Modern Composers," PhD diss., Florida State U., 2010.
- Straus, Joseph N. "Uniformity, Balance, and Smoothness in Atonal Voice Leading," *Music Theory Spectrum* 25/2 (Fall 2003), 305-52; "Voice Leading in Set-Class Space," *Journal of Music Theory* 49/1 (Spring, 2005), 45-108.
- Wu, Yi-Chang D., "Reflection and representation: A Unitary Theory of Voice Leading and Musical Contour in 20th-Century Atonal and Serial Contrapuntal Music," State University of New York at Buffalo, 2012.
- "Fifths and Semitones: A Ruggles Compositional Model and its Unfoldings." *Theory and Practice*, Vol. 26 (2000): 87-103

Program Committee, Texas Society for Music Theory, 2007-08

Chair, Local Arrangements Committee, Texas Society for Music Theory, 2005-06,
with responsibility for organizing the 2006 Annual Meeting at UNT, with Charles Burkhart
(Queens College and the Graduate Center, CUNY) as keynote speaker, and Frank Samarotto
(Indiana University) and Gary Karpinski (University of Massachusetts, Amherst) as guest
speakers

Program Committee, Texas Society for Music Theory, 2003-04

Additional Responsibilities and Other Activities

Co-Director of the Center for Schenkerian Studies, Fall, 2002-December, 2020

Faculty Advisor for the *Journal of Schenkerian Studies*, 2003-2020

Organization and oversight of lectures and residencies as Chair of the MHTE Division Lecture
Committee (2008-21, selected list

Chista Bentley (Musicology, Oklahoma University), October 21, 2021

Richard Wolf (Ethnomusicology, Harvard University), March 20, 2020

Tomie Hahn (Ethnomusicology, Rensselaer Polytechnic Institute), January 21, 2020

Yossi Maurey (Musicology, Hebrew University of Jerusalem), November 13, 2019

Lynn Rogers (Music Theory, Mannes School of Music, The New School), October 18, 2019

Robert Hatten (Music Theory, UT Austin), September 25-26, 2019

Matthias Brzoska (Musicology, Folwang U. of the Arts in Essen), April 10, 2019

Thomas Christensen (Music Theory, University of Chicago), April 3, 2019

Jennifer Saltzstein (Music History, University of Oklahoma), February 27, 2019

Hettie Malcomson (Ethnomusicology, University of Southampton), November 7, 2018

Janet Schmalfeldt (Music Theory, Tufts University), September 28, 2018

David Locke (Ethnomusicology, Tufts University), April 12, 2018

Jann Pasler (Musicology, UC San Diego), February 8-9, 2018

Jack Boss (Music Theory, University of Oregon Eugene), January 22-24, 2018

Matthew Rahaim (Ethnomusicology, University of Minnesota), November 15, 2017

William Rothstein (Music Theory, Graduate Center, City University of New York),
September 19-20, 2017

Francesca Brittan (Musicology,), October 26, 2016

Deborah Kapchan (Ethnomusicology, New York University), September 14, 2016

Frank Samarotto (Music Theory, Indiana University), April 13, 2016

Álvaro Torrente (Musicology, Universidad Complutense de Madrid), November 11, 2015

Louise Meintjes (Ethnomusicology, Duke University), October 21, 2015

Donna Buchanan (Ethnomusicology, University of Illinois at Urbana-Champaign), November
19-20, 2014

Bruce Dickey, (Musicology and Performance [Cornetto], Schola Cantorum Basiliensis, Basel),
October 23, 2013

Joel Lester, (Music Theory and Dean Emeritus, Mannes College of Music), September 24-27,
2013

John Covach (Music Theory, Eastman School of Music), September 25-27, 2013

William Caplin (Music Theory, McGill University, Montreal), April 1-2, 2013

Giorgio Sanguinetti (Music Theory, University of Rome-Tor Vergata), February 27, 2013

Wendy Heller, (Musicology, Princeton University), November 5, 2012

John Chernoff (Ethnomusicology, University of Chicago), September 12, 2012