

# Joseph N. Straus

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## EDUCATION

- 1977-81 Ph.D. in Music Theory, Yale University  
1976-77 Private instruction from Nadia Boulanger  
1972-76 B.A. in English Literature and Music, Harvard College

## TEACHING

### Full-time Positions

- 2008- Distinguished Professor, Graduate Center, CUNY. Recipient of the Graduate Center Award for Excellence in Mentoring (2018).  
2003-08 Presidential Professor, Graduate Center, CUNY  
1991-03 Professor, Queens College and Graduate Center, CUNY  
1985-91 Associate Professor, Queens College and Graduate Center, CUNY  
1981-85 Assistant Professor, University of Wisconsin-Madison

### Visiting or Guest Positions

- 2009 Visiting Professor, Princeton University  
2003 Guest Professor, Orpheus Institute (Ghent, Belgium)  
2003, 11 Seminar Leader, Mannes Institute for Advanced Studies in Music Theory  
2000 Visiting Professor, New York University  
1997 Visiting Professor, Harvard University  
1990-91 Visiting Associate Professor, Yale University  
1983-84 Visiting Assistant Professor, University of Chicago

## BOOKS

### Monographs (6)

***Broken Beauty: Musical Modernism and the Representation of Disability*** (Oxford University Press, 2018). An interpretation of musical modernism as a cultural representation of nonnormative bodies and minds.

***Extraordinary Measures: Music and Disability*** (Oxford University Press, 2011). Within a social model of disability, a study of how music (its composers, performers, listeners, critical traditions, and exemplary works) both embodies and constructs disability.

***Twelve-tone Music in America*** (Cambridge University Press, 2009). An analytical survey of twelve-tone styles, and a polemic against anti-serial and anti-modernist myths.

***Stravinsky's Late Music*** (Cambridge University Press, 2001). The first full-length study of

Stravinsky's serial and twelve-tone music

***The Music of Ruth Crawford Seeger*** (Cambridge University Press, 1995). The first analytical study of music by this important twentieth-century composer.

***Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition*** (Harvard University Press, 1990). A study of twentieth-century musical strategies for reinterpreting traditional materials.

**\*\*Received the Outstanding Publication Award of the Society for Music Theory in 1991\*\***

### **Textbooks (4)**

***A Concise Introduction to Tonal Harmony***, co-written with Poundie Burstein (Norton, 2016). A streamlined, pedagogically rich account of the standard topics.

***Elements of Music*** (Prentice-Hall, 2002; revised 2<sup>nd</sup> ed., 2007; revised 3<sup>rd</sup> ed., 2011). A textbook of music fundamentals.

***Introduction to Post-Tonal Theory*** (Prentice-Hall, 1990; revised 2<sup>nd</sup> ed., 2000; revised 3<sup>rd</sup> ed., 2005; revised 4<sup>th</sup> ed., Norton, 2016). A textbook presenting the basic topics in atonal theory.

***Anthology of Music by Women for Study and Analysis*** (Prentice-Hall, 1993). Excerpts from common-practice compositions by women organized to illustrate the standard topics in tonal harmony.

### **Editorial (6)**

***The Art of Tonal Analysis***, by Carl Schachter (Oxford University Press, 2016). Edited transcripts of a series of lectures presented at the CUNY Graduate Center.

**\*\*Received a Citation of Special Merit from the Society for Music Theory in 2017\*\***

***The Oxford Handbook of Music and Disability Studies***, co-edited with Blake Howe, Stephanie Jensen-Moulton, and Neil Lerner (Oxford University Press, 2016). A collection of essays by more than forty authors.

***Sounding Off: Theorizing Disability in Music***, co-edited with Neil Lerner (Routledge, 2006). The first book-length publication in this emerging field.

***Collected Writings of Milton Babbitt***, co-edited with Stephen Dembski, Andrew Mead, and Stephen Peles (Princeton University Press, 2003). Babbitt's complete articles, essays and reviews, with explanatory editorial headnotes and footnotes.

**\*\*Received a Citation of Special Merit from the Society for Music Theory in 2006\*\***

***Unfoldings: Essays in Schenkerian Theory and Analysis***, by Carl Schachter (New York: Oxford University Press, 1998). An edited anthology of major articles by the distinguished music theorist, with a dialogue between editor and author as preface.

***Milton Babbitt: Words About Music***, co-edited with Stephen Dembski (University of Wisconsin Press, 1987). Edited transcripts of lectures by the distinguished composer and theorist, with an editor's preface.

## ARTICLES and BOOK CHAPTERS (56)

**Octave Doubling in Babbitt's Swan Song No. 1.** *Music Theory Online* (forthcoming).

**Musical Modernism and its Disability Aesthetics.** In *Art/Sex/Identity: The Work of Tobin Siebers and Disability Studies*, ed. Crystal Lie, Jina Kim, and Joshua Kupetz. University of Michigan Press (forthcoming).

**Sum Class.** *Journal of Music Theory* 62/2 (2018): 279–338.

**Ten Tips for Teaching Tonal Theory.** In the *Norton Guide to Teaching Music Theory*, ed. Lumsden (Norton, 2018).

**Modernist Music and the Representation of Disability.** *Journal of the American Musicological Society* 69/2 (2016): 530–536.

**Autism and Postwar Serialism as Neurodiverse Forms of Cultural Modernism,** in *The Oxford Handbook of Music and Disability Studies* (Oxford UP 2016).

**Representing the Extraordinary Body: Musical Modernism's Aesthetics of Disability,** in the *Oxford Handbook of Music and Disability Studies* (Oxford UP 2016).

**Allen Forte's Contribution to Music Theory.** *Music Theory Spectrum* 37/1 (2015): 3–5.

**"Twelve-Tone in My Own Way": An Analytical Study of Ursula Mamlok's *Panta Rhei* (1981), Third Movement, with Some Reflections on Twelve-Tone Music in America.** *Essays on Music by Women*, ed. Laurel Parsons and Brenda Ravenscroft (Oxford University Press, 2015).

**\*\*Volume received award for Best Edited Collection from the Society for Music Theory in 2017\*\***

**Music Therapy and Autism: A Perspective from Disability Studies.** *Voices: A World Forum for Music Therapy* 14/3 (2014): Special Issue on Music Therapy and Disability Studies

**An Analytical Example for Bob** (contribution to a Robert Morris *Festschrift*). *Perspectives of New Music* 52/2 (2014): 162–68.

**Total Voice Leading.** *Music Theory Online* 20/2 (2014).

**Harmony and Voice Leading in the Music of Stravinsky.** *Music Theory Spectrum* 36/1 (2014): 1-33.

**\*\*Received the Outstanding Publication Award of the Society for Music Theory (2015)\*\***

**Idiots Savants, Retarded Savants, Talented Aments, Mono-savants, Autistic Savants, Just Plain Savants, People with Savant Syndrome, and Autistic People who are Good at Things: A View from Disability Studies.** *Disability Studies Quarterly* 34/3 (2014).

**Twelve-Tone Music.** Article in *The New Grove Dictionary of American Music* (2014).

**Music and Disability.** *The Health and Humanities Reader*, ed. Jones et al. (Rutgers University Press, 2014): 77-86.

**Three Stravinsky Analyses.** *Music Theory Online* 18/4 (2012).

**Babbitt the Analyst.** *Music Theory Spectrum* 34/1 (2012): 26-33.

**Contextual-Inversion Spaces.** *Journal of Music Theory* 55/1 (2011): 43-88.

**Autism as Culture.** In *The Disability Studies Reader*, 3<sup>rd</sup> ed. (Routledge, 2010): 535-62. Reprinted in the 4<sup>th</sup> edition (Routledge, 2015).

**The String Quartets of Bela Bartok.** In *Intimate Voices: Aspects of Construction and Character in the Twentieth-Century String Quartet*, ed. Evan Jones (University of Rochester Press, (2009).

**\*\*Volume received a Citation of Special Merit from the Society for Music Theory (2010)\*\***

**Music and Disability: Lives, Careers, Teaching, and Scholarship: Introduction.** *Music Theory Online* 15/3 (2009).

**A Revisionist History of Twelve-Tone Serialism in American Music.** *Journal of the Society for American Music* 2/3 (2008): 335-96.

**Disability and Late Style in Music.** *Journal of Musicology* 25/1 (2008): 3-45.

**Motivic Chains in Bartók's Third String Quartet.** *Twentieth-Century Music* 5/1 (2008): 1-20.

**Voice Leading in Set-Class Space.** *Journal of Music Theory* 49/1 (2005): 45-108.

**\*\*Received the Outstanding Publication Award of the Society for Music Theory (2011)\*\***

**Ruth Crawford's Precompositional Strategies.** In *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth Century American Music,* eds. Allen and Hisama (University of Rochester Press, 2007): 33-56.

**Inversional Balance and the 'Normal' Body in the Music of Arnold Schoenberg and Anton Webern.** In *Sounding Off: Theorizing Disability in Music,* co-edited with Neil Lerner (Routledge, 2006): 257-68.

**Normalizing the Abnormal: Disability in Music and Music Theory.** *Journal of the American Musicological Society* 59/1 (2006): 113-84.

**Two Post-Tonal Analyses.** In *Engaging Music: Essays in Music Analysis,* ed. Deborah Stein (Oxford University Press, 2005): 215-25.

**\*\*Volume received a Citation of Special Merit from the Society for Music Theory (2007)\*\***

**Atonal Composing-Out.** In *Order and Disorder: Music-Theoretical Strategies in 20<sup>th</sup>-Century Music (Proceedings of the International Orpheus Academy for Music Theory 2003)* (Leuven University Press, 2004): 31-52.

**Uniformity, Balance, and Smoothness in Atonal Voice Leading.** *Music Theory Spectrum* 25/2 (2003): 305-52.

**Stravinsky the Serialist.** In *The Cambridge Companion to Stravinsky,* ed. Jonathan Cross (Cambridge University Press, 2002): 145-70.

**Ruth Crawford Seeger's Contributions to Musical Modernism.** *ISAM Newsletter* 31/1 (2001): 9-12.

**Stravinsky's Serial 'Mistakes.'** *The Journal of Musicology* 17/2 (1999): 231-71.

**The Myth of Serial 'Tyranny' in the 1950's and 1960's.** *The Musical Quarterly* 83/3 (1999): 301-43.

**Babbitt and Stravinsky under the Serial 'Regime.'** *Perspectives of New Music* 35/2 (1999): 17-32.

**Stravinsky's 'Construction of Twelve Verticals': An Aspect of Harmony in the Late Music.** *Music Theory Spectrum* 21/1 (1999): 43-73.

**A Strategy of Large-Scale Organization in the Late Music of Stravinsky.** *Intégral* 11 (1997): 1-36.

**Plenary Session: Introductory Remarks.** *Music Theory Online* 4/2 (1998).

**A Response to Larson.** *Journal of Music Theory* 41/1 (1997): 137-40.

- Voice Leading in Atonal Music.** In *Music Theory in Concept and Practice*, ed. James Baker, David Beach, and Jonathan Bernard (University of Rochester Press, 1997): 237-74.
- Post-structuralism and Music Theory (A Response to Adam Krims).** *Music Theory Online* 1.1 (1995).
- A Teacher's Guide to Atonal Set Theory.** *College Music Symposium* 31 (1991): 1-26.
- The 'Anxiety of Influence' in Twentieth-Century Music.** *The Journal of Musicology* 9/4 (1991): 430-47.
- The Progress of a Motive in Stravinsky's *The Rake's Progress*.** *The Journal of Musicology* 9/2 (1991): 165-85.
- Two 'Mistakes' in Stravinsky's *Introitus*.** *Mitteilungen der Paul Sacher Stiftung* 4 (1991): 34-36.
- The Problem of Coherence in Stravinsky's *Serenade in A*.** *Theory and Practice* 12 (1987): 3-10.
- The Problem of Prolongation in Post-Tonal Music.** *Journal of Music Theory* 31/1 (1987): 1-22.
- Listening to Babbitt.** *Perspectives of New Music* 25 (1987): 3-24.
- Stravinsky's Use of Sonata Form.** In *Stravinsky Retrospectives*, ed. Paul Johnson and Ethan Haimo (University of Nebraska Press, 1987): 141-61.
- The Recompositions of Schoenberg, Webern, and Stravinsky.** *The Musical Quarterly* 72/3 (1986), 301-28.
- Tristan* and Berg's *Lytic Suite*.** In *Theory Only* 8/3 (1984): 33-41.
- The Motivic Structure of Palestrina's Music.** In *Theory Only* 7/4 (1983): 3-24.
- A Principle of Voice Leading in the Music of Stravinsky.** *Music Theory Spectrum* 4 (1982): 106-24.
- Stravinsky's Tonal Axis.** *Journal of Music Theory* 26 (1982): 261-90.