

Curriculum Vitae

Dr. Ciro G. Scotto, Associate Professor of Music Theory

Ohio University, School of Music
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I. EDUCATION

- 2021 Society of Music Theory Peer Learning Workshop-Aine Heneghan, Form and Forming, Schoenbergian Analysis
- 2014 Society of Music Theory Peer Learning Workshop-Andrew Mead, Pitch-Class Set Theory
- 2007 Fellow of The Mannes Institute for Advanced Studies in Music Theory: Schoenberg and His Legacy
- 2003 Fellow of The Institute for Advanced Studies in Music Theory: Transformation Institute, Mannes School of Music
- 1995 D.M.A. Composition, University of Washington.
- 1991 The Schweitzer Training Institute (The Festival at Sandpoint).
Composition: Milton Babbitt, Conducting: Gunther Schuller.
- 1986 M. A. (Music) University of California, Davis.
- 1983 B. A. (with honors) University of California, Davis.

II. EMPLOYMENT

- 2015- Associate Professor (Music Theory) Ohio University
- 2009-15 Assistant Professor (Music Theory) University of South Florida
- 2004-09 Associate Professor (Music Theory) Eastman School of Music.
- 2003 Composer in Residence at Allegheny College (Three Day Residency).
- 1997-04 Assistant Professor (Music Theory) Eastman School of Music.
- 1995-97 Lecturer (Composition and Music Theory) University of Texas, Austin.
- 1992-95 Instructor (Music Theory) University of Washington.
- 1991-92 Lecturer (Composition and Music Theory) University of Santa Barbara.
- 1990-91 Instructor (Music Theory and Conducting) Cornish College of the Arts.

III. FELLOWSHIPS AND AWARDS

- 2023 COFA Professional Development Award
- 2023 COFA Professional Activity Award-Travel Grant
- 2023 CoFA Travel Grant
- 2022 COFA Professional Development Award
- 2019 Finalist for the Outstanding Publication Award presented by the Society for Music Theory for the article “The Structural Role of Distortion in Hard Rock and Heavy Metal” published in *Music Theory Spectrum*.

- 2019 Professional Activity Award for CD with Ravello Records of original music.
- 2017 CoFA Travel Grant
- 2016 CoFA Travel Grant
- 2015 CoFA Travel Grant
- 2014 CoTA Research Grant
- 2013 CoTA Research Grant
- 2012 CoTA Research Grant
- 2010 Cohort VIII of the C21TE Institute-Increments and Transformations: Using Technology to Enhance Teaching and Learning.
- 2009 Cohort VII of the C21TE Institute-Increments and Transformations: Using Technology to Enhance Teaching and Learning.
- 2007 Faculty Development Grant funding for presentation at the International Conference for the Society for Mathematics and Computation in Music, Berlin Germany.
- 2005 Faculty Development Grant.
- 2002 Faculty Development Grant.
- 2001 Bridging Fellowship, Mathematics and Electrical Engineering.
- 2000 UR Mellon Research Leave.
- 1996 Meet the Composer Grant.
- 1996 Dean's Research Grant, University of Texas, Austin.
- 1991 Scholarship to attend The Schweitzer Institute (The Festival at Sandpoint).
- 1990 The Warren Babb Music by People Award, composition.
- 1983 Olga Brose Valente Memorial Prize for excellence in music composition.

IV. SCHOLARSHIP

PUBLICATIONS

BOOKS

- 2023 *The Routledge Companion to Metal Composition: Structures, Expressions and Productions*. Edited by Ciro Scotto and Lori Burns. (Forthcoming, 2023-24).
- 2019 *The Routledge Companion to Popular Music Analysis: Expanding Approaches*, eds. Ciro Scotto, Kenneth Smith, and John Brackett (New York and Oxon: Routledge Publishing)
 "System 7," Ciro Scotto, *The Routledge Companion to Popular Music Analysis: Expanding Approaches*:

BOOK CHAPTERS

- 2023 "Dream Theater's The Astonishing: The Unification of the Literary and Musical." *The Routledge Handbook of Progressive Rock, Metal, and the Literary Imagination* (forthcoming, 2023).

- 2023 “The Studio’s Function in Creating Distortion Related Compositional Structures in Hard Rock and Heavy Metal,” in *Distortion in Music Production*, eds. Austin Moore and Gary Bromhan (New York and Oxon: Routledge Publishing)
- 2009 “Normal Form, Successive Interval Arrays, Transformations and Set Classes: a Re-evaluation and Reintegration,” in *Proceedings of the 2007 Mathematics and Computing in Music Conference*, eds. Timour Klouche and Thomas Noll (Heidelberg, Berlin, New York, Tokyo: Springer Publishing, 2009): 26-51.

ARTICLES

- 2018 “Scherzo by Charles Wuorinen: a Reconciliation of the Twelve-Tone Way with the Tonal Past” *Perspectives of New Music* vol. 56 no. 2 (Summer 2018).
- 2016 “The Structural Role of Distortion in Hard Rock and Heavy Metal,” *Music Theory Spectrum* vol. 38 no.1 (Spring 2016): 1-60.
- 2014 The Interpretation of a Musical Language from the Perspective of a Compositional Unit.” *Perspectives of New Music*, vol. 52/2 (Summer 2014): 325-344.
- 2014 Reexamining Pset Multiplication, Complex Multiplication, and Transpositional Combination to Determine Their Formal and Functional Equivalence” *Perspectives of New Music* vol. 52 no. 1 (Winter 2014): 134-216.
- 2012 “50 Years of Innovation,” *Perspectives of New Music* Vol. 50, Nos. 1 & 2: 1-11.
- 2011 “What Do I Hear Now, *Groupwise*,” *Music Theory Online* (<http://www.mtosmt.org/issues/mto.11.17.2/mto.11.17.2.scotto.html>) Vol. 17, No. 2.
- 2009 “The Symbiosis of Disability,” *Music Theory Online* (<http://mto.societymusictheory.org/issues/mto.09.15.3/mto.09.15.3.scotto.html>) Vol. 15, Nos. 3 & 4.
- 2004-5 “Music Theory at the Turn of the Millennium and *The Open Space Magazine*,” *Intégral* Vol. 18/19 (2004-5): 223-273.
- 2002 “Transformational Networks, Transpositional Combination, and Aggregate Partitions in *Processional* by George Crumb,” *Music Theory Online* (<http://mto.societymusictheory.org/issues/mto.02.8.3/toc.8.3.html>) Vol. 8 No. 3.
- 2002 "The Conflict Between Particularism and Generalism in Andrew Mead's *Introduction to the Music of Milton Babbitt*,” *Journal of Music Theory* Vol. 46: 285-345.
- 2001 “The String Music of Roger Reynolds,” in *Roger Reynolds/the Arditti String Quartet* [CD linear notes], (France: Naïve).
- 2000 “A Hybrid Compositional System: Pitch-Class Composition with Tonal Syntax,” *Perspectives of New Music* Vol. 38 no.1: 69-222.
- 1992 Essays on the music of Richard Swift, Gunther Schuller, Lou Harrison, Alan Hovhaness, and Roger Reynolds, *Contemporary Composers*,

edited by Brian Morton and Pamela Collins (London & Chicago: St. James Press): 370-73, 416-417, 771-73, 825-30, and 840-43.

- 1988 "Preparing a Performance of Babbitt's *Arie Da Capo*," *Perspectives of New Music* Vol. 26 No. 2: 6-30.

CONFERENCE PRESENTATIONS AND LECTURES

- 2023 "What is a riff? A Structural Definition and its Analytical Consequences for Process and Form in Heavy Metal (expanded)." Presented at the 34th Annual Conference of the Music Theory Midwest, University of Manitoba, Manitoba Canada, May 5-6, 2023.
- 2022 "Dream Theater's *The Astonishing*: The Unification of the Literary and Musical." Presented at Progressive Rock: Geography, Culture, Discourse, The 5th Biennial International Conference of the Project Network for the Study of Progressive Rock, St. Peter's College, University of Oxford, Oxford England.
- 2022 "Distortion and the Aesthetics of Drone." Presented at the Symposium in Honor of Jonathan Bernard at the University of Washington, Seattle (June 17-18).
- 2022 "What is a riff? A Structural Definition and its Analytical Consequences for Process and Form in Heavy Metal." Presented at the 30th Annual Meeting of the West Coast Conference of Music Theory and Analysis in Irvine California (May 27-28).
- 2021 "Teaching on Zoom." Roundtable on Virtual Teaching presented at the West Coast Conference of Music Theory and Analysis.
- 2018 "Distortion and Texas Blues." Presented at The Electric Guitar in American Culture, Texas Tech University (October 12-14).
- 2017 "TC-Generated Pcset Chains and their Transformational Network in *sur incisives* by Pierre Boulez." Presented at the 40th Annual Society of Music Theory National Meeting in Arlington Virginia (November, 2-5).
- 2016 "Pcset Chains, transformational Networks, and TC-Generated Hexachordal Complexes in Some Recent Music by Pierre Boulez. Presented at the 45th Annual Meeting of the Music Theory society of New York State (April 2-3).
- 2016 Preconcert lecture on *Le marteau sans maître* at the University of Kentucky, Lexington. Invited by Dieter Henning (March 24).
- 2015 "The Hybrid Compositional System." Presentation at the West Fork New Music Festival.
- 2015 "Harmonic Process and Formal Structure in Some Recent Music by Boulez." The Grawemeyer Award for Music Composition 30th Anniversary Conference.
- 2014 "Harmonic Process and Formal Structure in Some Recent Music by Boulez." European Music Analysis Conference, Leuven Belgium.
- 2013 "Transpositional Combination and Its Relationship to the Serial Structure of "avant "L'Artisanat furieux"" from *Le marteau sans maître* by Pierre Boulez." SMT Charlotte, NC.

- 2013 “The Structural Role of Distortion in Hard Rock and Heavy Metal.”
The International Conference on the Analysis of Popular Music,
Society for Music Analysis, Liverpool England.
- 2008 “The Symbiosis of Disability” American Musicological Society,
Nashville.
- 2008 “Reevaluating Complex Pitch-Class Set Multiplication and its
Relationship to Transpositional Combination in Boulez’s *Le marteau
sans maître*,” University of Illinois.
- 2007 “Normal Form, Successive Interval Arrays, Transformations and Set
Classes: a Re-evaluation and Reintegration,” International Conference
of the Society for Mathematics and Computing in Music, Berlin.
- 2007 “Normal Form, Successive Interval Arrays, Transformations and Set
Classes: a Re-evaluation and Reintegration,” Eastman School of Music.
- 2005 “Reevaluating Complex Pitch-Class Set Multiplication and its
Relationship to Transpositional Combination in Boulez’s *Le marteau
sans maître*,” Society for Music Analysis, London.
- 2003 “Aspects of Saturation and Ordering in Twelve-Tone Music,” co-
authored with Robert Morris, American Mathematical Society, Baton
Rouge, (March).
- 2001 “Transformational Networks, Transpositional Combination, and
Aggregate Partitions in *Processional* by George Crumb,” George
Crumb Festival, Eastman School of Music.
- 2001 “Transformational Networks, Transpositional Combination, and
Aggregate Partitions in *Processional* by George Crumb,” SMT
Philadelphia.
- 1999 “Conflict Between Pitch Class and Timbre Functions in Metallica’s
‘Devil Dance’ and ‘Enter Sandman,’” SMT Atlanta.
- 1996 “The Hybrid System,” SMT Baton Rouge.
- 1990 “Elliott Carter’s *Night Fantasies*: The All-Interval Series as Registeral
Phenomenon,” SMT Oakland.
- 1989 “What Do You Hear, *Groupwise*,” SMT Austin.
- 1988 “The Reinterpretation of Charts in the Recent Music of Milton
Babbitt,” SMT Baltimore.
- 1988 “Aggregate Rhythms,” Melbourne Australia.

RECENT COMPOSITIONS

- 2020-21 *Dark Star*, for Marimba and Electronics. Commissioned by Joseph Van
Hassel, University of North Carolina at Pembroke.
- 2016 “Persistence,” third movement of *Three Words for Three Guitars*.
- 2016 *Dark Paradise* for Piano and Percussion Ensemble. Commissioned by
the McCormick Percussion Group.
- 2014 *Cinnamon*, for flute and vibraphone.
- 2014 *Reframed*, for cello and piano.

2013 *Between Rock and a Hard Place-Unplugged*, for classical guitar and percussion ensemble.

2010-11 *Between Rock and a Hard Place*, for electric guitar and large percussion ensemble.

UPCOMING CDs

2024 I have a contract with Ravello Records for a CD of my music.

RECENT CDs

2017 *Dark Paradise* on the CD *Kid Stuff* by The McCormick Percussion Group. Ravello Records released January 2017-18.

2015 *Between Rock and a Hard Place-Plugged and Unplugged*. Ravello Records released January 13.

2014 *Reframed*, for cello and piano. *Perspectives of New Music*, (vol. 52/2, fall 2014).

RECENT PERFORMANCES

2019 *Between Rock and a Hard Place*. University of North Carolina at Pembroke, Dr. Joseph van Hassel, Director (April 12, 2019).

2016 *Three Words for Three Guitars* performed by The University of Kentucky Guitar Trio at the USF International New Music Festival (March 4-5, 2016).

2016 *Dark Paradise* premiered by The McCormick Percussion Group at the University of South Florida (October 28, 2016).

2016 *Three Words for Three Guitars* performed by The University of Kentucky Guitar Trio at the University of Kentucky.

2016 *Three Words for Three Guitars* performed by The University of Kentucky Guitar Trio at the The West Fork New Music Festival at Fairmont University, West Virginia (September 24, 2016)

2015 The Kentucky Guitar Ensemble performed *Three Words for Three Guitars* at the West Fork New Music Festival at Fairmont State University in West Virginia (September 25, 2015).

V. TEACHING EXPERIENCE

Ohio University

MUS 2010-Music Theory III

MUS 4070/5070-Counterpoint I (16th Century)

MUS 5030-Introduction to Post-Tonal Theory

MUS 4901-5901-Special Topics in Tonal Music

MUS 4902-5902-Special Topics in Post-Tonal Theory

University of South Florida

MUT1111-Music Theory 1

MUT1112-Music Theory 2

MUT6571-Graduate Analysis of 20th Century Music

MUT4421-18th Century Practice

MUT4571-20th Century Practice

Eastman School of Music

Graduate

Ph.D. Seminar—Voice Leading and neo-Riemannian Theory (Eastman)

Ph.D. Seminar—Theory Building (Eastman)

Ph.D. Seminar—Transformation Theory (Eastman)

Ph.D. Seminar—The Music of Milton Babbitt (Eastman)

TH513 Introduction to the Theory and Analysis of 20th century Music

TH402 Special Topics in 20th century Music—*Pierrot Lunaire* (Eastman)

TH400 Analytical Techniques (Eastman)

Seminar Analysis of Tonal and 20th century Music (UT Austin)

MUS 368L Review of Tonal Theory (UT Austin)

MUS 688A Analytical Techniques (UT Austin)

Composition Studio Lessons (UT Austin, UC Santa Barbara)

Seminar Schenkerian Analysis (UC Santa Barbara)

Seminar Orchestration(UC Santa Barbara)

Seminar Medieval and Renaissance Music (UW)

Undergraduate

TH205 Post-Tonal Analysis and Model Composition (Eastman)

TH201H Honors Theory, Advanced Chromatic Techniques (Eastman)

TH202H Honors Theory, Post-Tonal Analysis and Model Composition
(Eastman)

TH121 Junior Theory, 20th century Music

TH122 Junior Theory, 20th century Music

MUS 325M 18th century Counterpoint (UT Austin)

Ph.D., Doctoral Essay, and Master's Thesis Advises

Ohio University

Matthew Rahl, M.M., (2023-24)

Nathaniel Haines, M.M., (2023-24)

Quessa Brown, M.M., (2023-24)

Andrea Tinajero, M.M., (2022) “Motivic layering, organization, and development in several songs by HIM, and their effect on tonal organization.”

Zachary, Quillen, M.M., (2021) “The relationship between the melodic-harmonic divorce in blues-based Rock, the structure of blue tonality.”

Zachary Spivey, M.M., (2021) “The Scriabin Mystic Hexachord as a structural harmonic and motivic device in three parables for solo horn.”

Timothy Russell Beery, M.M., (2019) “Parameters of articulation: an introduction to analysis of form in electroacoustic music.”

Eastman School of Music

Paul Miller, Ph.D. Theory

Aaron Travers, Composition

Matthew Ward, Composition
Nancia D'Alimonte, Conducting

Dissertation Reader

Ed Jurkowski
Mark Sallaman
Guy Capuzzo
Daphne Leong
Noel Painter
Kristin Taavola
Danny Jenkins
David Sommerville

Undergraduate Senior Thesis Advisor

Joon Park, theory

Lecture Recital Advisor

Jeongsoo Kim, piano
Randall Hall, saxophone
Orlando Fraga, guitar
Steve Owen, organ
Todd Redwolt, saxophone
Bryan Boyce, piano

VII. COMPOSITION ACTIVITIES

COMMISSIONS

- 2013 *Dark Paradise* for Piano and Percussion Ensemble. Commissioned by the Robert McCormick Percussion Group.
- 2013 *Between Rock and a Hard Place-Unplugged*. Commissioned by the Robert McCormick Percussion Group.
- 2010 *Between Rock and a Hard Place*. Commissioned by The Robert McCormick Percussion Group.
- 1996 *Confessions*, for chamber ensemble. Commissioned by Fear No Music, a Seattle/Portland based new music ensemble.
- 1995 *Three More Words for Guitar*, for guitar trio. Commissioned by Steven Novacek, University of Washington, Seattle.
- 1994 *Episodes*, for guitar. Commissioned by Todd Seelye.
- 1992 *Tetralogy*, for mixed ensemble. Co-commissioned by the East Shore Chamber Players, conducted by William W. Wiedreich, University of North Carolina, Greenville, and the Rainier Winds, Seattle, conducted by Kathleen Macferron.
- 1989 *Litost*, for flute quartet. Commissioned by the Puget Sound Flute Quartet.
- 1989 *Three Words for Guitar*. Commissioned by David Gorgas.

COMPOSITIONS AND PERFORMANCES

- 2007 Eastman Faculty Artist Recital with Robert Morris, Eastman School of Music.

- 2006 Eastman Faculty Artist Recital with Robert Morris, Eastman School of Music.
- 1994-95 *Three Words for Three Guitars*. Premier: The New Music Ensemble, University of Texas at Austin (March 1996). Subsequent performance: Eastman School of Music (April 2005).
Confessions. Premier: Fear No Music Portland Oregon February 1996. Subsequent performances: The Seattle Art Museum (February 1996), The University of Oregon (March 1996), Pacific Lutheran University March 1996), Eastman School of Music (April 2005, September 2007, composer conducting).
- 1992-93 *Tetralogy*. Premiere: Rainier Chamber Winds (November 1995).
- 1991-92 *Episodes*. Commissioned by Todd Seelye. Premiere: Jonathan Paget, Eastman School of Music (April 1998).
- 1990 *Introspection*, for solo violoncello. Premier: Evan Jones Eastman, School of Music (April 1999).
- 1989 *Three Words for Guitar*. Premier: David Gorgas, University Lutheran Church (November 1989). Subsequent performances: University of Washington (December 1989), Pro Musica Vancouver Canada (March 1990), Paul Rosandich, UC Santa Barbara New Music Festival (1992), Eastman School of Music (2007).
Litost, for flute quartet. Premier: The Puget Sound Flute Quartet, Second Annual Seattle Spring Festival of Contemporary Music (April 1989). Subsequent performances: University of Washington (1989), The Greater Portland Flute Society's Northwest Composers Concert (1994).
- 1988 *Passacaglia*, for solo viola. This composition is part of a larger work titled *Matrix*. Premier: Jonathan Graber, University of Washington (May 1990). Subsequent performance: Allegheny College (April 2003).
Exchanges, for solo violin. Premier: Sandpoint Music Festival (1991).
- 1987 *Six Piano Pieces*. Premier: Anne Marie Scotto, University of Washington (December 1988). Subsequent performance: Eastman School of Music (2007).
- 1986 *Centers*, for chamber orchestra. Reading: University of Washington Symphony Orchestra, composer conducting.
Trilogy, for solo piano. Premier: Anne Marie Scotto, UC Davis (June 1986).
- 1985 *A Book of Five Rings*, for guitar and flute. Premier: David Gorgas and Dayton Allemanne Third Annual Seattle Spring Festival of Contemporary Music (April 1990).
String Quartet. Premier: Robert Bloch String Quartet, UC Davis on (May 1985).
- 1984 *Piano Concerto*, for solo piano and small ensemble. Premier: Anne Marie Scotto, composer conducting, UC Davis (April 1984).
- 1983 *Songs of the Geisha*, for soprano and chamber ensemble. Premier: Christina Moore UC Davis (May 1983). Subsequent performance: Carole Platamura and the UCSD Contemporary Players (April 1985).

VIII. SERVICE

University of South Florida

Faculty Advisor to the Heavy Metal Enthusiasts Club, 2009-11
Faculty Advisor to the SherWholocs, 2012-
Dean's Retreat, summer 2010.
Member Ad Hoc committee, School of Music Vision Statement.
Member, Accreditation Committee, 2009-10.
Member, Student Learning Outcomes Committee. I wrote the student learning outcomes for the freshman and sophomores in the theory program, 2010-11.
Member, Curriculum Committee, 2010-11.
Member, Student Handbook Taskforce, 2011-12.
Coordinator for the theory program, 2010-
University Senate Committee-Clicker Task Force, 2012-14
Council for Technology and Research (Faculty Senate), 2013-16

University of Rochester

Faculty Senate, 1998-2001
Executive Committee of the Faculty Senate, 1999-2001 (helped design the website for the committee)

Eastman School of Music

D.M.A Exam Committee (designed exam and graded exams)
Undergraduate Curriculum Committee
Technology Across the Curriculum Committee (chair)
Theory Department Lecture Committee (chair)
Committee on Academic Policy
Internet and Computing
Undergraduate Theory Major Advisor
Editor and Producer of the Theory Department Newsletter
Associate Director of Theory Department Computer Lab
Admissions: Audition day exam, Graduate academic evaluation
Judge in the Concerto Competition

Professional Service

Professional Development Committee: I designed and maintained the web site.

Networking Committee: I was helped redesign the SMT web site.

Group for the Analysis of Popular Music: I designed the original Popular Music Analysis website.

Editorial Board Member for *Perspectives of New Music*.

I have been an outside reviewer for book manuscripts and professional journals. I have served as a coordinator for the undergraduate theory program at Eastman.

I am on the editorial board for *Perspectives of New Music*, the top ranked theory/composition journal in the world. (2009-)

I have also reviewed several editions of textbooks for Oxford University Press, specifically:

Steve Laitz *The Complete Musician* 3rd edition (2010).

Steve Laitz *The Complete Musician*, (2012)
Steve Laitz *The Complete Musician*, workbook (2012)
Allen Cadwallader and David Gagne, *Analysis of Tonal Music, A Schenkerian Approach* (2011)

IX. MEMBERSHIPS

Society of Music Theory
Perspectives of New Music, editorial board
College Music Society, editorial board
West Coast Conference of Music Theory and Analysis