

- 1) Information, Distribution, and Symmetry in twentieth-century (art and) music and their relationship to musical-theoretical analysis: atonal pitch-class set theory, serial analysis, hybrid systems (tonal / atonal coordination / subordination)
- 2) Analysis and Description: a crucial distinction
- 3) Thesis-Driven Argument: the first person singular pronoun + musical-theoretical evidence (David Lewin's Methodological Rule-of-Thumb (Morgengruß): "I hear (x) about (y) piece, and I think (z) can too.") hearing / not hearing as false binary
- 4) The language of musical-theoretical analysis: musical examples (annotation and representation) and prose
- 5) Documentation: a crucial distinction between objectivity and subjectivity