

Daphne Leong: publications

Book

Leong, Daphne. *Performing Knowledge: Twentieth-Century Music in Analysis and Performance*, Oxford Studies in Music Theory (New York: Oxford University Press, 2019).

Edited journal issue

Leong, Daphne and Jimmie LeBlanc, editors. [*Rhythm and Meter since 1900: Views from Theory and Practice*](#). Issue in *Revue musicale OICRM* 12/2 (2025).

Articles and chapters

Leong, Daphne. "[Embodying Coltrane's Love Supreme](#)," in [*Music and Motion: Interweaving Artistic Practice and Theory in Dance and Beyond*](#), edited by Stephanie Schroedter (Vienna: mdwPress, 2026). 287–324, with multimedia.

Leong, Daphne. "A Metric Puzzle in Sibelius's Violin Concerto," in [*Encountering Music Analysis: Structure, Performance, Text and Beyond*](#), edited by Markus Mantere, Inkeri Jaakkola, and Cecilia Oinas (Helsinki: Sibelius Academy, 2025). 291–334.

Leong, Daphne. "Meter as a Prism: Interpreting a Theme in Sibelius's Violin Concerto," *Revue musicale OICRM* 12/2 (2025): 178–201. <https://revuemusicaeoicrm.org/vol12-n2/meter-as-a-prism-sibelius-violin-concerto/>

Theurer, Michiko and Daphne Leong. "Resonant Openings: Collaborating on Crumb's Nocturnes," in *Music Performance Encounters: Collaborations and Confrontations*, edited by John Koslovsky and Michiel Shuijter (London: Routledge, 2023). 106–26 and complete video performance of Crumb's Four Nocturnes for violin and piano.

Leong, Daphne. "[Shaping Babbitt's Semi-Simple Variations](#)," *Playing Babbitt in the 21st Century*, edited by Joshua Mailman and Andrew Mead, *Contemporary Music Review* 40/2–3 (2021): 309–18 and recorded performance.

Leong, Daphne. "[What makes it go: Motion in Wuorinen's Grand Union](#)," *Perspectives of New Music* 56/2 (2018) Charles Wuorinen: *A Celebration at 80*: 149–67.

Leong, Daphne. "[SMT's Interest Groups: A Synopsis](#)," *Music Theory Online* 24/3 (2018).

Leong, Daphne. "[Connecting Analysis and Performance through Music Theory Pedagogy](#)," in *The Norton Guide to Teaching Music Theory*, ed. Rachel Lumsden and Jeffrey Swinkin (NY: Norton, 2018). 198–218.

Leong, Daphne. "[Analysis and Performance, or, wissen, können, kennen](#)," *Music Theory Online* 22/2 (2016).

Leong, Daphne. (review) "[On Experience and Meaning in Music Performance](#), eds. Clayton, Dueck, and Leante," *Journal of Music Theory* 59/2 (2015): 321–332.

Leong, Daphne. "[Time's 'Suchness' in Robert Morris's Clear Sounds](#)," *Perspectives of New Music* 52/2 (2014): 195–225.

Leong, Daphne. "Between Sound and Structure: Folk Rhythm at the Center of Bartók's Fifth String Quartet," in *The String Quartets of Béla Bartók: Tradition and Legacy in Analytical Perspective*, ed. Dániel Biró and Harald Krebs (Oxford: Oxford University Press, 2014), 108–133.

Leong, Daphne. "[Generalizing Syncopation: Contour, Duration, and Weight](#)," *Theory and Practice* 36 (2011): 111–150.

Leong, Daphne. "[Webs and Snares: Multiple References in Babbitt's Homily and Beaten Paths](#)," (Essay in Honor of Milton Babbitt) *Music Theory Online* 17/2 (July 2011).

Leong, Daphne and David Korevaar. "[Repetition as Musical Motion in Ravel's Piano Writing](#)," in *Unmasking Ravel: New Perspectives on the Music*, ed. Peter Kaminsky (Rochester: University of Rochester Press, 2011). 111–142.

Leong, Daphne, with Daniel Silver and Jennifer John. "[Rhythm in the First Movement of Bartók's Contrasts: Performance and Analysis](#)," *Gamut* 1/1 (2008).

Leong, Daphne. "[Humperdinck and Wagner: Metric States, Symmetries, and Systems](#)," *Journal of Music Theory* 51/2 (2007): 211–243.

Leong, Daphne and David Korevaar. "[The Performer's Voice: Performance and Analysis in Ravel's Concerto pour la main gauche](#)," *Music Theory Online* 11/3 (September 2005).

Leong, Daphne and Elizabeth McNutt. "[Virtuosity in Babbitt's Lonely Flute](#)," *Music Theory Online* 11/1 (March 2005); also "Response to Janet Schmalfeldt's Response," *MTO* 11/1 (2005).

Leong, Daphne. "[Bartók's Studies of Folk Rhythm: A Window into His Own Practice](#)," *Acta Musicologica* 76 (2004): 253–277.

Leong, Daphne. "Fantasia's Rite of Spring as Multimedia: A Critique of Nicholas Cook's Analysis," *Intégral* 17 (2003): 237–250.

Leong, Daphne. "[Kaleidoscopic Symmetries: Time And Pitch Relations in Conlon Nancarrow's Tango?](#)," *Intégral* 16 (2002): 187–224.

Leong, Daphne. "[Metric Conflict in the First Movement of Bartók's Sonata for Two Pianos and Percussion](#)," *Theory and Practice* 24 (1999): 57–90. (Awarded New York State Music Theory Society Young Scholar Award, 1999.)