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Editorial Review Board

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The Gail Boyd de Stwolinski Center
For Music Theory Pedagogy
Steven G. Laitz, Director
Jennifer Sterling Snodgrass, Assistant Director

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Volume 35

From the Co-editors

We are delighted to present Volume 35 (2021) of *Journal of Music Theory Pedagogy*, our first as co-editors. We would like to first thank the erstwhile editors, William Marvin and Jennifer Snodgrass, for their strong support and assistance in helping us make a smooth transition, and we are confident this volume continues their efforts to publish the most innovative, thoughtful, and current scholarship in music theory pedagogy.

Volume 35 features three articles, all of which focus on the undergraduate core theory curriculum. One article is a colloquy among six different authors who tackle the value and place of the four-part chorale in the core curriculum. Another article identifies numerous ways to include community-engaged learning and public music theory projects in this curriculum. Yet another article posits that one way to restructure the undergraduate curriculum is by re-examining the meaning and structure of musical literacy.

The four reviews in Volume 35 address a variety of topics: a collaboration of three authors reviews four theory texts based on repertoire and techniques from musical theatre; two authors review the 4th edition of *The Musician's Guide to Theory and Analysis* and the 2nd edition of *Concise Introduction to Tonal Harmony*; one author investigates *Teaching Music Theory: New Voices and Approaches* by Assistant Director of the Gail Boyd de Stwolinski Center for Music Theory Pedagogy, Jennifer Snodgrass; and six authors examine *The Routledge Companion to Music Theory Pedagogy*. The four resources published in 2021 present new teaching tools for *ars nova* motets and common-practice harmonic function.

Our sincere thanks also go to Reviews Editor Melissa Hoag and Resources Editor Daniel B. Stevens for their fine work on this volume. Production Manager Christopher Winders continues to do a fantastic job with design and layout expertise, David Marvel ably manages the *JMTP* website, and we are grateful to Steve Laitz and Jennifer Snodgrass for their work on behalf of the de Stwolinski Center.

The editorial team is currently accepting material for Volume 36 (2022); instructions for contributors can be found at our website, http://jmtp.appstate.edu. We also draw your attention to the upcoming Pedagogy into Practice Conference, which will take place 2–4 June 2022 at Michigan State University; see the JMTP website for more information about the program and registration.

We hope you enjoy Volume 35!

David Thurmaier, co-editor (University of Missouri, Kansas City)
Rebecca Jemian, co-editor (University of Louisville)

Coralling the Chorale[1]

CHELSEA BURNS, WILLIAM O'HARA, MARCELLE PIERSON,
KATHERINE PUKINSKIS, PETER SMUCKER, AND
WILLIAM VAN GEEST

Introduction

We begin with an anecdote from one of our contributors:

> Shortly after receiving my PhD, I was hired into a one-year position. In this position, I was tasked with teaching within a pre-existing music theory curriculum at a state school with a large performance program. As is customary and encouraged by all of the most popular textbooks on the market (including the one we used), this "Theory I" course focused on harmony and voice leading through the framework of four-part chorale-style SATB writing. Partway through the semester, one of my students, a vocalist, came to office hours for help with a musical she was writing. She said she couldn't quite get it to sound right. When she showed me her work, I saw why: she had painstakingly harmonized every single note of the vocal line with a different chord, in four voices in SATB range, and attempted to avoid parallels and adhere to all of the other good practices of voice leading we had learned in class. When I explained to her that musicals involved a different set of textural, harmonic, and voice leading considerations, she looked disappointed, even a bit betrayed. I showed her some examples and sent her on her way, and she was ultimately able to make something much more stylistically appropriate. But I can't help but think that this moment of disillusionment could have been avoided.

Clearly, the instructor failed to make some important caveats about the limitations of the theory discussed in class. But should this mistake have been so easy to make? The situation described in this anecdote came about partially because of the teacher's relative newness in leading a core curriculum, but it is not exclusively a reflection of their experience level. After all, the course was not entitled "The Theory of Common Practice Classical Music, Abstracted through the Practice of Four-Part Writing." Nor were there alternative courses offered covering different kinds of theories about different kinds of music. Is it any wonder that a student might have walked away assuming that what was on offer was a compositional and analytical guide to music, writ large? SATB chorales require significant teaching *around* to clarify the difference

1 The authors would like to give special thanks to Jennifer Snodgrass, who has given her time generously and supported this project from its early stages.

from other contexts. For example, when four-part paradigms are used for learning harmony and voice leading (e.g., the question "which voice should one double in first inversion?" assumes a four-part texture), and when Bach chorales form a large part of the instruction, it is easy for students to get the sense that this kind of structure is not merely one possibility among many, but rather a universal model for how composition might work. And while this anecdote is striking, it is not unique. When teaching with textbooks that highlight SATB paradigms, it is not uncommon for students to get confused about harmonic pacing or idiomatic textures in their own compositions. Moreover, students coming from AP music theory courses have been primed to focus on SATB voice-leading guidelines.[2] This is something that the authors have heard from many colleagues as well.

Four-part chorale-style writing and analysis are so central to music theory pedagogy that it is difficult to imagine a curriculum without them. Yet, as much as music theory instructors rely on chorales to teach general principles of music, chorales are specific in structure, and their origins lie in a specifically German religious tradition. This raises some important questions: are chorales effective for the purposes to which we put them? What pedagogical possibilities do they obscure? What can our reliance on this genre tell us about North American music theory and its commitments or anxieties? In sum: are we right to depend on SATB writing as we do? In this colloquy, we seek to engage with these questions by examining the role of the chorale in the undergraduate theory curriculum and proposing pedagogical approaches that delay, reconceptualize, or replace it.

The essays that follow critically examine the role of four-part writing in North American music theory pedagogy and provide perspectives on "corralling the chorale." This project emerges from a study group that meets monthly to discuss current issues in music theory pedagogy. The group convened a panel during the 2019 Annual Meeting of the Society for Music Theory and discussed the topic with a number of other pedagogues thereafter.[3] Theorists also responded to the panel on the SMT-

2 The 2020 AP Music Theory sample questions prioritize four-part voice-leading exercises for analysis and writing: https://apcentral.collegeboard.org/pdf/ap-music-theory-exam-2020-sample-questions.pdf. Accessed August 5, 2021. This creates a chicken-and-egg situation where the materials on the AP test and undergrad theory mutually reinforce one another, and it is difficult to change one without destabilizing the other. For more on the tribulations of curricular change around SATB writing, see the essays in this colloquy by Chelsea Burns and Peter Smucker.

3 The panel was recorded and may be viewed online. See Chelsea Burns, William O'Hara, Marcelle Pierson, Katherine Pukinskis, Peter Smucker, and William van Geest—Jennifer Snodgrass, Respondent, "Corralling the Chorale: Moving Away from SATB Writing in the Undergraduate Music Theory Curriculum," November 2019. SMT Conference Panel, 1:36:35. https://www.youtube.com/watch?v=-TGc7SO4jMI.

discuss listserv.[4] As we received informal and formal feedback on these submissions, our discussions shifted. It is our hope that the field of music theory will continue to grapple with the implications of its reliance on four-part writing, and that this colloquy will be a useful entry point into the discussion around this practice.

We are hardly the first to question the chorale's privileged position in music-theory pedagogy.[5] Controversy surrounding the chorale has proliferated recently, with some authors calling for its rejection,[6] some defending its prominent role,[7] and some calling for modifications of its use.[8] These discussions come within a broader reconsideration of music theory curricula, exemplified perhaps most visibly by a 2014 report commissioned by the College Music Society,[9] but visible also in recent curricular overhauls such as those of Harvard University (2017) and University of Southern California (2018).

The anecdote above describes a student who left her theory classroom lacking critical perspective: she understood the stylistic practices of chorale-writing to be those of musical composition in general. We take this student's experience as illustrative of common issues in the Anglo-American music theory classroom, and our essays address her situation in different ways. In the first essay, William van Geest demonstrates that this student is likely a common one. Through a corpus study of undergraduate music-theory textbooks, he shows that the chorale occupies a privileged position in American music theory, both in the frequency with which chorales—and particularly those of J. S. Bach—arise and in the idiosyncratic ways in which authors handle them compared with non-chorale repertoire. Geest also shows how this handling, according to which the chorale is presented as a distinctive music-theoretical object, renders it conspicuously similar to a conception of musical structure widely held in the field. Marcelle Pierson establishes the high stakes of the common tendency to conflate "good" voice leading with voice leading in the style of Bach. She concludes by offering a number of ideas for repositioning and reframing voice leading within the undergraduate curriculum.

The third and fourth essays focus on the promise and challenge of curricular change, at both the classroom and institutional levels. Our student's theory curriculum

4 See "Corralling the Chorale: Moving Away from SATB," SMT-Discuss, https://discuss.societymusictheory.org/discussion/507/corralling-the-chorale-moving-away-from-satb.

5 See Piston (1941, 56).

6 See Kulma and Naxer (2014), and Richards (2015).

7 See Follet (2013), Burstein (2020), and Remeš (2017).

8 Chenette (2018).

9 Sarath, et al. (2014).

is heavily determined by forces of labor that are more than likely invisible to her; Chelsea Burns examines the barriers to changing an SATB-heavy curriculum, including labor inequity, retraining, and instructor anxieties. Because existing instructional materials overwhelmingly rely on SATB examples, an instructor interested in novel approaches will find herself without readymade tools. Burns argues that while curricular change is a worthwhile undertaking, acknowledging and addressing its significant costs must be part of the process. Next, Peter Smucker examines how curriculum change may affect three constituencies: students, faculty, and administrators. The negative experience of our student should be concerning to all constituencies. Smucker compiles hypothetical scenarios and practical advice relevant to curriculum change in order to draw attention to both positive and negative impacts upon these three constituencies.

The fifth and sixth essays describe alternative curricular paths, imagining ways that our student could have developed a sense of context around and through her study of music theory. Katherine Pukinskis proposes decentering the chorale in music theory courses. She offers repertoire examples that can stretch conversations of harmony and voice leading to include student interpretation and performance as well as considerations of rhythm, motivic material, phrasing, and repetition. William O'Hara picks up the thread of voice leading, suggesting one way in which it may be studied outside of the context of four-part chorale-style writing: a sample curriculum on Neo-Riemannian theory that introduces undergraduates to current questions regarding the subdiscipline's renewed focus on voice leading. This alternative approach to voice leading instruction opens opportunities for students to apply what they know about voice leading outside of the four-part setting, to study non-canonical repertoires from new perspectives, and to engage with current debates and new directions in the field.

One thread that runs throughout these essays is the reconsideration of what voice leading means and what its role should be in the undergraduate theory curriculum. Pierson's essay addresses this directly, questioning assumptions about what constitutes "good" voice leading—assumptions that pervade and structure the traditional music theory curriculum. Pukinskis's and O'Hara's essays demonstrate, respectively, how curricula could focus on holistic concepts aside from voice leading and how curricula could conceive of voice leading differently.

It is not our aim to suggest a new one-size-fits-all curriculum to replace the existing one; we believe there may be many effective responses to the deficits of the status quo. We also affirm the importance of broader conversations about curricular revision, taking on issues beyond the scope of these essays. As we reevaluate the role of chorales in our classrooms, though, we do hope to contribute to the larger project of

critically assessing the assumptions and values embedded in North American theory curricula as a whole.

This project is urgent, given the increasingly diverse goals of our students and the increasingly varied musical worlds they enter after graduation. Just as music theory itself is a living discipline, evolving with new creative horizons, so too must music theory pedagogy shift in response to students' needs and ambitions. Today there may be students who still benefit from traditional voice leading instruction on the basis of the chorale. But there are also many who look more like the student in our opening anecdote, whose musical aims were not served but instead were thwarted precisely by the chorale-driven method. As music theorists and pedagogues, our task is to enable and inspire students, leading them toward competency relevant to the professional lives ahead of them. If our practices are not enabling and inspiring, but instead are provoking confusion and frustration, then it is time to reevaluate those practices and see how we can do better.

The Chorale in American Music Theory: A Corpus Study of Leading Textbooks

WILLIAM VAN GEEST

Music theorists widely acknowledge the chorale's privileged position, and specifically the chorale harmonizations of Johann Sebastian Bach, in American music-theory pedagogy.[1] William Caplin, for example, writes of "the powerful immersion of most theorists in the Bach chorales."[2] Alexander Rehding calls Bach's chorale harmonizations "the quintessential music-theory teaching material."[3] Certain theorists have noted this position by way of challenging it. Sam L. Richards, for example, questions the wisdom of insisting that students "master the voice-leading conventions of an imagined rule-mongering Platonic Bach" before engaging with more current repertoires.[4] Alexander Sanchez-Behar, who observes that Bach's chorale harmonizations have long been "the gold standard in the study of four-part writing and harmony," shows that these pieces in many cases depart from the principles that theorists invoke them to illustrate.[5] While many agree on the prominent position these works enjoy, there exists to date no thorough, critical investigation of the chorale in American music theory. Just how pervasive is the chorale? And why does it occupy the privileged position that it does?

In this essay, I approach these questions through a corpus study of leading undergraduate music-theory textbooks. The corpus of textbooks in this study was established from responses to a questionnaire that I issued in spring 2018 to practitioners of music theory. In the questionnaire, I asked respondents what textbook(s) they used to teach required undergraduate music-theory courses. This question returned ten textbooks (Example 1).[6]

1 While "American" may just as well refer to North and South America, I use it in this essay in the sense referring to the United States of America for reasons of brevity.

2 Caplin (2004, 73).

3 Rehding (2016, 252).

4 Richards (2015).

5 Sanchez-Behar (2018).

6 Respondents were asked not only what textbook they use for music theory instruction required of all undergraduate music majors, but also the percentage (in ten-percent increments) of the time with which they use that textbook, so that they could select multiple textbooks and weight their use of each textbook. Percentages in Example 1 refer to each textbook's share of the sum of total percentages (n=126). I have omitted here responses that do not provide a percentage, responses for textbooks only named once, and responses of "no textbook" or "in-house materials." For a similar

Textbook	%
Clendinning and Marvin, *The Musician's Guide to Theory and Analysis*, 3rd Ed. (2016)	30.0%
Burstein and Straus, *Concise Introduction to Tonal Harmony*, 1st Ed. (2016)	20.6%
Kostka, Payne, and Almén, *Tonal Harmony, with an Introduction to Twentieth-Century Music*, 7th Ed. (2013)	18.7%
Laitz, *The Complete Musician: An Integrated Approach to Theory, Analysis, and Listening*, 4th Ed. (2016)	13.2%
Aldwell, Schachter, and Cadwallader, *Harmony & Voice Leading*, 4th Ed. (2011)	12.2%
Roig-Francolí, *Harmony in Context*, 2nd Ed. (2011)	1.6%
Benjamin, Horvit, Koozin, and Nelson, *Techniques and Materials of Music: From the Common Practice Period Through the Twentieth Century*, 7th Ed. (2015)	1.4%
Snodgrass, *Contemporary Musicianship: Analysis and the Artist*, 1st Ed. (2015)	1.2%
Turek and McCarthy, *Theory for Today's Musician*, 2nd Ed. (2014)	0.8%
Shaffer, Hughes, and Moseley, *Open Music Theory* (2014)	0.3%
Total	100.0%

Example 1.
Textbooks in the corpus.

Through this corpus study, I provide evidence for the chorale's privileged status in American music theory, both in the frequency of its appearance and the varieties of ways in which authors use it. I also discuss music theorists' unusual handling of the chorale. I note theorists' overwhelming preference for the four-part chorale harmonizations of Johann Sebastian Bach, but I also show how their presentation of these pieces, which is idiosyncratic relative to other repertoire, casts these pieces as musical abstractions. The effect of these practices, I argue, is the constitution of a distinct music-theoretical object. I conclude by exploring authors' reasons for employing chorales, also proposing a reason they do not state explicitly: the visual and conceptual resemblance between this music-theoretical object and a widely held conception of musical structure.

survey with some different results, see Murphy and McConville (2017, 201–3).

Many of my observations will be familiar to American music theorists, possibly to the point of banality. On one hand, this is partly the point: the familiarity of these practices and doctrines hinders our appreciation of just how unusual they actually are, not to mention their consequences. On the other hand, the cumulative effect of these observations is significant, touching as it does some of the field's common practices and fundamental beliefs. I should clarify that my aim here is not to criticize theorists' use of the chorale. While I believe there to be good grounds for such criticism in certain contexts, my aim is instead to bring to light the chorale's privileged status and idiosyncratic handling in American music theory. I hope that the present study serves as a point of departure for further consideration—of our goals and our assumptions, and of how our practices relate to these.

Frequency of Chorales and Special Features

To assess the prevalence of chorales in this corpus, we might begin by examining how frequently they appear as musical examples.[7] Over the entire corpus, 9.1% of musical examples are chorales—that is, approximately one example in every eleven (Example 2).[8] The four textbooks with the highest proportions of chorales, as it happens, are also the four textbooks explicitly devoted to harmony. In these textbooks, about one example in every eight is a chorale, or 12.9%.[9] Even if not staggering, these proportions are substantial. Among these chorales, however, some striking patterns emerge: first, a marked preference for one instantiation of the term "chorale" among multiple possible, and second, an overwhelming preference for chorales matching this description composed by J. S. Bach.

Before examining these chorales in greater detail, the term "chorale" calls for some consideration. To this point, I have applied the term wherever authors apply it;[10] but this usage differs in important respects from the term's usage beyond American music theory. These differences may be observed in comparison with the entry for the term "chorale" in *Grove Music Online*, the foremost English-language music dictionary. According to the authors of this this entry, Robert L. Marshall and Robin A. Leaver, the

7 By "musical examples," I mean musical repertoire that an author presents in score notation and has not been altered, apart from "reducing" it (e.g., to a small number of staves).

8 I admit here under "chorale" any work that the author explicitly calls by this term, whether in the caption of the example in question or in the text in which authors discuss it. These identifications are basically uncontroversial; for example, they fall cleanly within the definition provided in *Grove Music Online*, which I discuss later.

9 Weighting according to the popularity of each textbook changes these results only slightly: 12.3% of examples are chorales.

10 See fn. 8 above.

Textbook	No. exx.	No. of chorales	% chorales
Clendinning and Marvin	401*	30	7.5%
Burstein and Straus	323	46	14.2%
Kostka, Payne, and Almén	222*	19	8.6%
Laitz	341*	7	2.1%
Aldwell, Schachter, and Cadwallader	478	71	14.9%
Roig-Francolí	297	34	11.4%
Benjamin, Horvit, Koozin, and Nelson	35*	3	8.6%
Snodgrass	72	0	0.0%
Turek and McCarthy	296*	24	8.1%
Shaffer, Hughes, and Moseley	95	0	0.0%
Totals	**2,560**	**234**	**9.1%**
Totals in harmony textbooks	1,320	170	12.9%

* = examples from chapters on atonal music omitted

Example 2.
Chorales as a proportion of total musical examples.

chorale is "[t]he congregational hymn of the German Protestant church service." The authors continue:

> In modern English usage, "chorale" can apply either to the hymn in its entirety (text and melody) or to the hymn tune alone. Moreover, following a German practice common in the 17th and 18th centuries, the term is often used to refer to simple harmonizations of the German hymn tune, as in "Bach chorales" or "four-part chorales."[11]

For present purposes, I will highlight several aspects of this definition. To begin with, a chorale is, according to Marshall and Leaver, a religious work of German provenance. A chorale is also a sung work, and it constitutes either a tune or a tune plus text; according to the authors' main definition, then, a chorale is not a harmonization. But they also add—almost as a concession—a sense whereby the term is not restricted to a tune alone, but also applies to a fuller setting of a tune.[12]

11 *Grove Music Online*, s.v., "Chorale," by Robert L. Marshall and Robin A. Leaver, accessed 30 May 2018, http://www.oxfordmusiconline.com.proxy.lib.umich.edu/grovemusic/view/10.1093.

12 In light of these definitions, I will use chorale-related terms in the remainder of this article as follows: I only use "chorale" when seeking to collect all possible instantiations of the term, or by way of preserving the ambiguity in a given author's use of the term; wherever possible, I use either "chorale tune" or "chorale harmonization/setting." Moreover, I limit my use of these terms to where the object in question has Lutheran origins; consequently—and departing from the other authors in this colloquy—I do not use the term in reference to any homophonic, vocal (notionally or actually), four-part texture.

How does the *Grove* definition compare with what are identified as chorales in these textbooks? Example 3 provides data for three categories, the first two pertaining to musical texture. As it happens, in the entire corpus only three examples identified as "chorales" constitute a tune alone; the remaining present a more complex texture. Among these more complex textures, only four are so-called "figured-bass" chorales—that is, presenting only the chorale tune, a bass line, and thoroughbass figures. All remaining chorales—97.0%—are of the four-part, largely homophonic variety familiar to music theorists. Thus, at least with respect to texture, the chorales in this corpus bypass Marshall and Leaver's main definition, instead corresponding to the definition offered almost as an addendum: that is, the great majority are harmonizations, not tunes alone. Patterns also arise in this corpus with respect to which composers are represented. As the final column in Example 3 shows, the overwhelming majority (96.1%) of the chorales in question are settings by J. S. Bach. Thus, the chorales in these textbooks skew heavily both toward a sense of the term less prominent outside of music theory and toward the settings of a single composer.

Textbook	No. of chorales	Tune only	FB chorales	Non-JSB
Clendinning and Marvin	30	-	-	-
Burstein and Straus	46	1	1	3
Kostka, Payne, and Almén	19	2	-	2
Laitz	7	-	-	1
Aldwell, Schachter, and Cadwallader	71	-	3	2
Roig-Francolí	34	-	-	1
Benjamin, Horvit, Koozin, and Nelson	3	-	-	-
Snodgrass	0	-	-	-
Turek and McCarthy	24	-	-	-
Shaffer, Hughes, and Moseley	0	-	-	-
Totals	**234**	**3**	**4**	**9**

Example 3.
Musical features of chorales in corpus.

With a clearer sense of which chorales are represented here, their proportion among all musical examples stands in sharper relief: in four textbooks—three of which are harmony books—chorales arise at a frequency comparable to that of piano sonatas, the most frequently occurring genre (Example 4). But this comparison does not tell the whole story: the category of piano sonata includes a far greater textural

variety than do chorale harmonizations. It is remarkable that a category with so homogeneous a texture should arise with such frequency. Moreover, recalling that almost all of these chorale harmonizations are by J. S. Bach, this composer–genre combination should be compared against other composer–genre combinations. As Example 5 shows, Bach chorale harmonizations are the most frequently occurring combination in five textbooks and second most frequent in two others—and thus, perhaps the most frequently occurring composer–genre combination in American music-theory textbooks.

Textbook	No. of Chorales	No. of Pno. Son.
Clendinning and Marvin	30	67
Burstein and Straus	46	51
Kostka, Payne, and Almén	19	35
Laitz	7	56
Aldwell, Schachter, and Cadwallader	**71**	65
Roig-Francolí	34	35
Benjamin, Horvit, Koozin, and Nelson	3	7
Snodgrass	0	1
Turek and McCarthy	24	29
Shaffer, Hughes, and Moseley	0	21
Total	**234**	**367**

Example 4.
Comparison of incidence of chorales to that of piano sonatas.

To be sure, musical examples reflect only one facet of music-theoretical activity represented in these textbooks. I dwelled upon this type of activity because among the various materials found in these textbooks, they are handled the most consistently and therefore most readily afford meaningful comparison. Two other types of material are exercises and supplemental anthologies. While the considerable variation across these textbooks as regards these materials—including the fact that not every textbook offers them—precludes examining them as systematically as musical examples, some insights regarding the presence of chorales in exercises in this corpus may be gleaned here. As Example 6 shows, all textbooks but one employ chorales for analytical exercises (e.g., harmonic analysis), and all but three use them for compositional practice (e.g., harmonizing chorale tunes). Moreover, for those textbooks wherein chorales are not employed for analytical exercises or compositional practice, all but

one nevertheless use four-part, homophonic, notionally vocal configurations for them—that is, configurations corresponding closely in texture to the chorales that appear so frequently in musical examples. In short, the substantial representation of chorales in the domain of musical examples also finds echoes among the exercises in these textbooks. Even where textbooks do not use chorales for these exercises, they use musical configurations that correspond closely to the chorales that figure so prominently among musical examples.

	Highest Incidence		Second-highest Incidence	
Textbook	**Composer/Genre**	**No.**	**Composer/Genre**	**No.**
Clend./Marv.	Mozart, pno. son.	40	**J.S.B., chorale harms**	**30**
Burst./Straus	**J.S.B., chorale harms**	**43**	Mozart, pno. son.	20
Kostka et al.	**J.S.B., chorale harms**	**17**	Mozart, pno. son.	16
Laitz	Beethoven, pno. son.	23	Mozart, pno. son.	21
Aldwell et al.	**J.S.B., chorale harms**	**64**	Mozart, pno. son.	25
Roig-Franc.	**J.S.B., chorale harms**	**33**	Mozart, pno. son.	20
Benj. et al.	Beethoven, pno. son.	5	[see note * below]	3
Snodgrass†	Mercury, pop songs	10	[see note ** below]	3
Turek/McCar.	**J.S.B., chorale harms**	**24**	Beethoven, pno. son.	22
Shaffer et al.	Mozart, pno. son.	11	Beethoven, pno. son.	6

* The second-place position in Benjamin et al. is a four-way tie between chorale harmonizations by J. S. Bach, keyboard pieces by J. S. Bach, orchestral pieces by Mozart, and vocal pieces by Mozart, all of which had three representatives.
† Determining composer–genre combinations in Snodgrass, *Contemporary Musicianship* is difficult, given the challenges in popular music of both assigning authorship (Snodgrass credits performing artists principally and composers secondarily—including with classical music—and moreover many performances involve modifications to the original composition) and of determining genre. Here, I count pieces where either the performing artist or the composer is the same person. Moreover, I attempt agnosticism on questions of genre in popular music by—admittedly problematically—simply applying the label "pop song."
** The second-place position in Snodgrass, *Contemporary Musicianship* is a four-way tie between pop songs by Jackson and Ritchie, pop songs by Adele, anonymous folk songs, pop songs by Porter and Fitzgerald, and pop songs by Joel, all of which had three representatives.

Example 5.
Highest and second-highest incidence of composer–genre combinations.

	Exercises	
Textbook	Analysis	Composition
Clendinning and Marvin	Y	Y
Burstein and Straus	Y	N, but SATB
Kostka, Payne, and Almén	Y	Y
Laitz	Y	N
Aldwell, Schachter, and Cadwallader	Y	Y
Roig-Francolí	Y	Y
Turek and McCarthy	Y	Y
Benjamin et al.	N, but SATB	N, but SATB
Snodgrass	Y	Y

Example 6.
The incorporation of chorales in exercises.

Visual and Aural Representation of Chorales

I will now examine how chorales are cited and presented, both visually and aurally. These techniques, I argue, suggest a conception of these works as primarily abstract music-theoretical objects. In brief, the practices of identifying chorales in these textbooks, whether by means of a text or a number, isolate them from their original context: these chorales not only are distanced from the larger liturgical works from which they were drawn, but are in fact autonomous, independent from both these larger works and a liturgical context. These practices instead assume the existence of an intermediary between chorale harmonizations and the larger musical works within which they first emerged. The typical practices of visual presentation also cast chorales as abstractions; these practices intimate a vocal nature, but stop short of presenting chorales as truly vocal works. Thus, these chorales' vocality remains only notional. Finally, the aural presentation of chorales typical in these textbooks reinforces the impression not only that chorales are not vocal works, but that instrumental details of their sonic rendering are immaterial. As a result of these practices, chorales are presented as musical abstractions, fit above all for the contemplation of pitch configurations. Remarkably, however, chorales are handled in these regards differently from other repertoires; with non-chorale works, indications of the larger contexts within which these works originated and their instrumentation are present, and, when these are vocal works, not only their texts but also translations of these texts are provided.

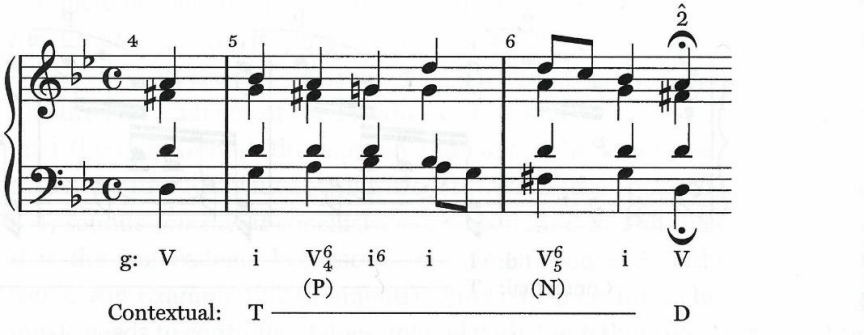
The practices of citing chorales in these textbooks effectively separates them from their original context. Example 7 reproduces a chorale in a format typical for these textbooks. As this example shows, chorale harmonizations are typically identified by means of the composer's name, a line of text and/or a number, and a reference to the measures from which an excerpt is taken. Yet what precisely the text here refers to is unclear: is it an inspiration for the piece—as, for example, with a tone poem—a title, an incipit, or something else? The initiated, of course, will know that the text is an incipit—that is, the opening text of a hymn's first verse—if not that identifying chorales by their incipit is a custom hundreds of years old. But employing this custom in the present case introduces confusion and distances the setting from the larger work within which it originated. For one thing, this practice centers attention on the tune, whereas textbooks are rarely interested in a chorale harmonization's tune, per se; instead, their interest typically lies with the tune's setting, as the attribution to J. S. Bach—at least, in Example 7—makes clear. For another thing, the incipit does not correspond with the text that Bach set.[13] Bach composed this setting as the final movement of his cantata *Ach Gott vom Himmel sieh' darein* ("Ah God, Look Down From Heaven"; BWV 2).[14] For this movement, Bach sets the sixth verse of the chorale, which begins "Das wollst du, Gott, bewahren rein" ("May you, God, keep it pure"). The text provided here, then, is a *faux ami*; rather than information about the setting, it provides information about the tune set.[15]

13 The texts that authors who employ this practice typically use derive from the first two editions of Bach's chorale harmonizations, which several members of J. S. Bach's circle compiled in the two decades following his death. The first volume (comprising 100 settings) of the first edition was published by Friedrich Wilhelm Birnstiel in 1765, with a second volume (comprising another 100 settings) following it in 1769. The second edition was published by Johann Gottlob Immanuel Breitkopf in four volumes from 1784 to 1787, and it comprised the 371 settings—including most of those in the first edition—that most today consider canonical. For a summary of the various early editions of this collection, see Wachowski (1983). An English-language discussion may be found in Dirst (2012).

14 The fact that the text used to identify the musical example is the same one used to name the cantata owes only to the fact that the work happens to be a chorale cantata, and thus begins with the first verse of the chorale in question—the same text by which chorales are by convention named. If the text by which a textbook author identifies a chorale harmonization matches that which Bach sets in a cantata, the match is incidental: the compilers of Bach's chorale harmonizations made no effort to make the incipits they assigned them—which are still in use today—correspond to the texts that Bach originally set (see Wachowski 1983, 55).

15 That authors do not translate these texts furnishes further evidence of their essential irrelevance to the examples that they introduce: as Example 8 (discussed below) shows, most authors translate texts that appear in their musical examples of non-chorale repertoire, whether as a caption or as an in-score text.

EXAMPLE 12.5: Bach, "Ach Gott, vom Himmel sieh' darein," mm. 5-6



Example 7.
Typical visual representation of a chorale (from Clendinning and Marvin, *The Musician's Guide to Theory and Analysis*, 232).

Another practice for identifying chorale harmonizations common in these textbooks is by means of a number.[16] While presumably more helpful for tracing a harmonization back to the context for which it was written than a misleading incipit, this practice interposes another work between the harmonization and its original context—namely, a collection within which this harmonization would be a member, with the number in question indicating the setting's cardinal position in the collection.[17] Yet this practice hides information that the other practice provides: any connection to a text, no matter how confusing. The only explicit indication of the piece's original liturgical and vocal nature is the term "chorale" typically used in conjunction with the number.

Identifying chorale harmonization by means of a text in the way typically practiced, then, presents confusion. Identifying them by means of a number, moreover, nearly suggests that the harmonization is a musical abstraction. Neither practice, however, offers information about the piece's having originated in the context of a larger work—in the case of Example 7, a cantata; instead, the harmonization is presented as an autonomous work, complete unto itself.

16 Example 12 shows a chorale harmonization identified according to this practice.

17 The numbering most common in present-day editions was established in the so-called *dritte Auflage* of the collection, which was published in 1832 by Breitkopf and Härtel. That this information would be helpful to trace a given harmonization back to its original context presumes that the collection consulted contained this information, which many existing editions indeed do not (which, to be sure, is in about half the cases unknown).

	Chorales			Non-chorale Rep.	
Textbook	Staves	Text	Transl	Text	Transl
Clendinning and Marvin	2	N	N	Y	Y
Burstein and Straus	2	N	N	Y	Y
Kostka, Payne, and Almén	2	N	N	Y	N
Laitz	var.	var.	var.	Y	N(e)
Aldwell, Schachter, and Cadwallader	2	N	N	Y	Y
Roig-Francolí	2	N	N	Y	N
Benjamin et al.	2	N	N	Y	Y
Snodgrass*	2	var.	N	Y	Y
Turek and McCarthy	2	N	N	Y	N

* The entries for Snodgrass in this table reflect the chorales that she provides as exercises, since she offers no chorales as musical examples.

Example 8.
Aspects of chorales' visual presentation.

The visual presentation of chorales typical in these textbooks is similarly vague with respect to these pieces' purpose and intended instrumentation. As Example 7 illustrates, chorale harmonizations are typically presented on two staves, with two musical lines per staff and without in-score text. (Aspects of chorales' visual presentation across this corpus may be seen in Example 8.) This format omits several types of information. For example, while typically a musical text contains clear clues as to how a piece is to be performed, these textbooks are ambiguous with chorales. On one hand, textbooks preserve certain aspects of these pieces' vocal origin: they often describe the pieces as SATB (Soprano, Alto, Tenor, and Bass, a standard four-part vocal configuration), call their constituent lines "voices," and impose constraints on their harmonization according to the limits of the human voice. On the other hand, other aspects of their presentation countervail a vocal conception—most obviously, the absence of in-score text, but also the setting on two staves.[18] Moreover, no other obvious instrumental realization suggests itself based on this notation, nor is there any other indication of the realization intended. The closest match is a vocal conception, but only a vague, notional one. The result is again a sort of musical abstraction, indeterminate with respect to its intended sonic rendering.

A comparison with practices for notating non-chorale vocal works in these textbooks reinforces the chorale's special status for American music theory. With non-chorale vocal works, individual voices are typically provided their own staves, and these staves are labelled with the voice part(s) in question. Moreover, sung texts

18 The only other context in which multi-part vocal music is commonly set on just two staves is hymn books; but again, this is in conjunction with a text, whether in the score or below it.

and their translations are typically provided, where applicable (Example 8). Chorales, however, are afforded none of this apparatus.

Finally, the practices of aural presentation in these textbooks further reinforce the impression of chorales as musical abstractions. In the recordings accompanying textbooks, where applicable, most chorales are performed on non-voice instruments, and usually keyboard instruments (Example 9). In so doing, the vocal origins of this piece are obscured, since the piece's text is thereby omitted. In three cases in this corpus, moreover, chorales are performed on multiple different instruments in these recordings. This practice gives the impression that chorales' instrumentation is in fact incidental to them, that their value lies somewhere other than in their sonic rendering. In this regard, too, chorales are handled differently in these textbooks: usually, performances feature works' original instrumentation—including for vocal works, which are typically performed with their accompanying texts sung.

	Chorales		Non-chorale Rep.	
Textbook	Instrument -ation	Texts Sung	Instrument -ation	Texts Sung
Clendinning and Marvin	pno, org.	N	variable	var.
Burstein and Straus	pno.	N	variable	Y
Kostka, Payne, and Almén	org.	N	faithful	Y
Laitz	variable	var.	variable	Y
Aldwell, Schachter, and Cadwallader	-	-	-	-
Roig-Francolí	pno.	N	variable	var.
Benjamin et al.	var. (no voice)	N	faithful	Y
Snodgrass*	vocal quart.	Y	faithful	Y
Turek and McCarthy	pno.	N	faithful	Y

Example 9.
Aspects of chorales' aural presentation.

In summary, then, the practices of presentation in these textbooks reflect, first of all, chorale harmonizations' isolation from the rich context for which they were composed, and secondly their reconstitution as musical abstractions. The chorale is here no musical genre in itself, but instead a texture whose utility lies in the demonstration of theoretical principles pertaining to pitch and its organization.

Why Chorales?

Given the prominent role that chorales play in these textbooks and their unusual handling, it is worth exploring why they are used to this extent and in these ways. Authors offer a variety of reasons for this. While space constraints prevent a thorough

discussion of this topic, I present a variety of such reasons in Example 10. In these passages, authors appeal to biology, musical practice, and compositional procedure; the instantiation of chorales preferred in these textbooks—again, a four-part, notionally vocal, largely homophonic harmonization of a chorale tune—corresponds to what is "natural," "basic," "common," "the norm."

Biology:

- Four-voice homophony employs "the natural combination of high and low men's voices plus high and low women's or children's voices" (Aldwell, Schachter, and Cadwallader, 93)
- "[T]he SATB format conforms to the ranges of the basic male and female voice types" (Turek and McCarthy, 179)

Musical practice:

- Four-voice textures are "the most common vocal and instrumental textures encountered in tonal music" (Kostka, Payne, and Almén, vii)
- "[S]ince the sixteenth century the four-part texture has come to represent the norm, especially in vocal music" (Aldwell, Schachter, and Cadwallader, 93)

Compositional procedure:

- "Voice-leading rules reflect conventions that for centuries have been considered the foundation of compositional craft" (Roig-Francolí, 123)
- "[V]oice-leading principles endure for a simple reason: They produce 'musical' results" (Turek and McCarthy, 166)

Example 10.
Justifications for employing chorales and/or "chorale style."

There is, however, a reason for using chorales that authors may gesture toward here but do not state outright: an appeal to the resemblance between these chorales and a widely held conception of what I, following the field's parlance, will call "musical structure."[19] The details of this conception may be gleaned in part from authors' statements about musical structure. Miguel Roig-Francolí, for example, teaches that "[w]hen we listen to music, we hear two dimensions of sound. … Horizontally, music is made up of melodies or lines; vertically, of chords or harmonies."[20] According to Steven Laitz, "Tonal music of the common-practice era was generally conceived

19 I leave aside here the legion difficulties involved in positing the existence of musical structure in the first place, let alone the assumption that any such structure should be primarily pitch-based. If anything, these beliefs are more tenuous than any I discuss here, yet of course they underlie them. One of the few works, to my knowledge, that critically considers the music-theoretical strategy of positing a concept of structure in the sense I have in mind here is Benjamin (1982).

20 Roig-Francolí (2011, 55).

in four voices, although not every piece of tonal music literally uses four voices at every possible moment. Rather, a four-voice framework underlies compositions that may have many more than four voices."[21] Edward Aldwell, Carl Schachter, and Allan Cadwallader, in describing a similar conception, state that in such frameworks, "chords change on almost every beat." Finally, Laitz also adds that one may "reduc[e instrumental] music to its 'essence,' omitting pitch doubling and compacting the voices into a single register (approximately three octaves)."[22] From such statements, which are found to varying degrees across this corpus,[23] several distinct features of this conception may be distilled:[24]

1. (tonal) music has two dimensions, a "vertical" and a "horizontal"
2. music consists of discrete lines
    a. that are notionally vocal
    b. of which there are four, and
    c. whose number remains constant
3. music is homophonic
4. music's range corresponds to that of an SATB choir
5. music's harmonic rhythm is basically uniform, and
6. versions of works corresponding to these tenets may be uncovered through a process of "reduction"[25]

21 Laitz, (2016,174). See also Benjamin, Nelson, Horvit, and Koozin (2015, 280, 284); Clendinning and Marvin (2016, 166); and Roig-Francolí (2011, 55).

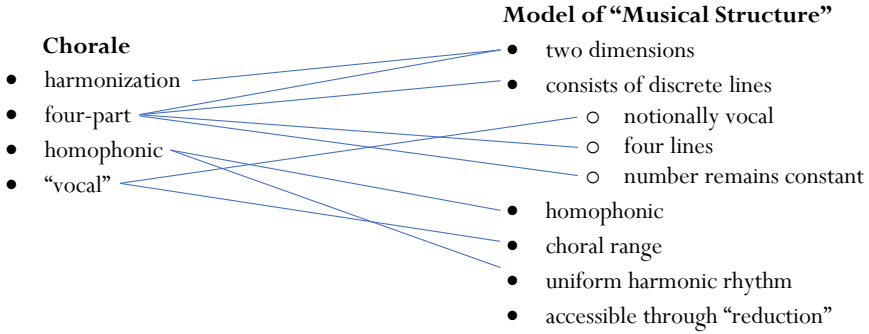
22 Laitz, (2016, 174). See also Kostka, Payne, and Almén, (2013, 70); Aldwell, Schachter, and Cadwallader (2010, 692–6).

23 To be sure, it is rare that explicit statements alone in a given textbook account for every one of these principles; authors usually only explicitly state a number of them. Yet that they hold to them can be gleaned from assumptions embedded in their language, on one hand, and on the other hand, from their reliance on a texture that corresponds to this conception to illustrate music-theoretical principles, as we will see momentarily. That authors rarely state all of these principles explicitly but nevertheless rely on this model in their illustrations indicates the extent to which they either are not aware that they hold these beliefs or that they believe them to be universal.

24 While I have phrased each of these statements in the form "(tonal) music is *x*," following the form that such statements often take, implied in this formulation, and others often cited in this connection, is the qualification "on some level deeper than 'the piece'" (on this, see the previous note). The necessity for this qualification is particularly pronounced with respect to the sixth statement.

25 This last tenet stands out from the others in describing not the features of this conception, but instead how it relates to musical works—specifically, how "structure" may be discovered in musical works, as it were. I investigate this notion in a forthcoming study.

While this conception likely is familiar to many music theorists, I isolate and enumerate its tenets so as to render explicit what are widely held but often unarticulated beliefs. I also wish to underscore both the significant ideological work that such claims perform, and the contingency, even tenuousness, of each individual claim; defending any of them—where this is indeed possible—would require considerable theoretical work and yet more tenuous claims. Despite the fragility of this conception of musical structure, authors often make remarkably strong claims with respect to it. Aldwell, Schachter, and Cadwallader, for example, frequently refer to the "essential"[26] notes of a given texture or refer to elements of a piece considered under this conception as "real."[27] Such language suggests that the "framework" this conception produces is in fact a truer version of the piece from which it is derived. Laitz, moreover, suggests that such frameworks have remarkable powers. At one point, he observes that the "deeper relationships" of such a framework "control[s] surface events," by which he refers to a piece.[28] Elsewhere, he calls this framework "generating" with regard to another piece.[29] Thus, the powers of this framework are considerable.



Example 11.
Correspondences between the preferred instantiation of chorale and "musical structure."

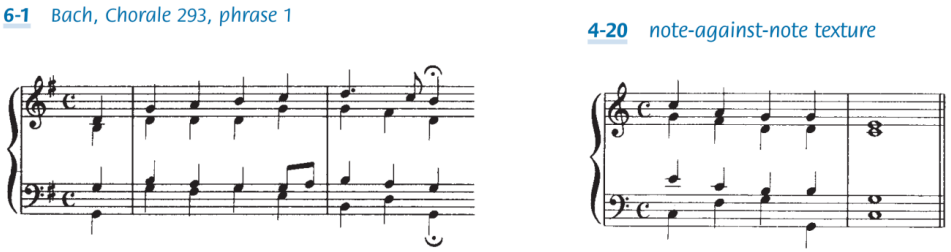
26 The authors refer "the most essential tones of the melody" of a Clementi piano sonatina, "the essential voice leading" of a piece by Brahms (386), and "*leav[ing] out filling voices that add nothing essential to the texture*": Aldwell, Schachter, and Cadwallader (2010, 46–7, 385–6, and 692; italics original), respectively.

27 In reference to a piano piece by Brahms, the authors observe, "[t]he reduction shows that the piece begins with three real parts"; and that "[t]he reduction in Example 19-3 shows that the Mendelssohn excerpt [a *Song without Words*], too, has only three real voices": Aldwell, Schachter, and Cadwallader (2010, 99–100, 333) respectively.

28 "Our analyses will always go deeper than simply labeling surface events, for it is these deeper relationships that actually control the surface events": Laitz (2016, 153).

29 "Mozart's surface embellishments have now been reduced to the generating four-voice struc-

But why bring up this conception of musical structure in a discussion of the chorale? To begin with, it exhibits distinct similarities to the instantiation of the chorale preferred in these textbooks: the features of this instantiation map neatly onto the elements of the conception just outlined (Example 11).[30] The similarities go deeper: the way in which this conception is typically presented visually—that is, in musical notation—is so similar to textbooks' presentation of chorales as to be almost identical (Example 12).



Example 12.
Similarity between the notation of both chorales and "musical structure" (from Aldwell, Schachter, and Cadwallader, 2010, 93 and 59). Cengage Learning Inc. Reproduced by permission. www.cengage.com/permissions

The resemblance—in both concept and visual presentation—between the instantiation of chorales preferred in these textbooks and this widely held conception of musical structure raises an obvious question: Is this similarity merely coincidence, or does it indicate some relationship between the two? As it happens, there is strong evidence for the latter: authors' terms for the notational representation of musical structure just described often involve the term "chorale," such as "chorale style" or "chorale texture."[31] Indeed, it seems likely that this connection further enhances the chorale's privileged status in the field, since working with the chorale harmonizations so prized by the field seems hardly different than working with music on the "essential," quasi-*Urmusik* level that this model of musical structure seeks to describe.

ture": Laitz (2016, 153).

30 The one tenet that has no correlate in these chorale harmonizations is the last, as Example 11 shows—logically, as this very tenet sets a musical work apart from a structural model.

31 Presumably for these reasons, many music theorists do call any four-part homophonic texture a "chorale," whether or not it has any connection to Lutheran religious practice—as, for example, is the practice in the other papers of this colloquy. The authors of the textbooks in question, however, only rarely employ such a broad sense of the term.

Yet the relationship is probably also bi-directional: the close connection to J. S. Bach of the field's chorale-related practices likely rubs off on the model in ways that enhance its plausibility *qua* model. For example, illustrating some harmonic or voice-leading principle via a four-part chorale harmonizations by Bach lends the principle—and tacitly the four-part homophonic medium within which the principle is couched—the authority of a composer that American theorists consider perhaps the most canonic, if not the standard for harmonic and voice-leading principles.[32] The result is a tight circle of mutual reinforcement between chorales and this conception of musical structure.

Conclusion

I have shown that American music-theory textbooks rely substantially on chorales, as indicated by the high proportion of their occurrence among musical examples or in the broad diversity of uses to which they are put. The instantiation of chorales preferred in these textbooks, moreover, is a four-part, largely homophonic, notionally vocal setting of chorale tunes, and settings by J. S. Bach crop up with particular frequency. I have also shown how the chorale's unusual role in American music theory is reinforced by the ways in which the chorale is presented, ways that are wholly unlike those in which non-chorale repertoires are presented. Specifically, the chorale is depicted, both visually and aurally, as a musical abstraction—without a particular instrumentation, history, or function—and thus rendered a distinctly music-theoretical object. As it happens, this image of the chorale aligns closely with a conception of musical structure widely held in American music theory. Indeed, given the designation of "chorale style" for visual depictions of the latter, it is likely that this similarity is more than accidental, and that the similarity further contributes to the chorale's prominence and stature, and vice versa.

Any element that features so prominently in a field, but particularly one treated so idiosyncratically, calls for critical consideration: why do we rely on chorales to the extent that we do? Undoubtedly, answers to this question will vary, depending on a given institution's or theorist's values and curricular goals. As such, this paper is an invitation to consider values and goals—not only our own, but those of the field as a whole: for example, how did the chorale come to be adopted into American music theorizing in the first place, and how is its privileged position maintained?[33] What conceptions of music do these practices afford, and what conceptions do they exclude?

32 An example of this attitude is the cottage industry of corpus studies based upon Bach's chorale harmonizations.

33 I explore these and related questions in my dissertation, provisionally entitled, "From Musical Work to Model of Musical Structure: A Genealogy of the Chorale in American Music Theory."

What repertoire does it consequently legitimize—or inordinately normalize—and what repertoire does it exclude?[34]

34 In a recent article, Philip A. Ewell discusses the exclusionary power of what he calls, borrowing on the work of Joe Feagin, music theory's "white racial frame:" Ewell (2020). Both American music theory's substantial reliance on chorales and the conception of musical structure I describe above may constitute concrete examples of this frame, particularly in light of the hiddenness of both to many of American music theory's (majority white) practitioners. See also Palfy and Gilson (2018).

Reconsidering the Role of Voice Leading in the Undergraduate Theory Curriculum[1]

MARCELLE PIERSON

This colloquy arose from a Society for Music Theory conference panel that provoked strong responses from varied perspectives. These responses ranged from excitement at the prospect of burning it all down and starting again to more cautious tones of "yes, but . . ." Among those in the latter category was a response written by David Huron and posted to SMT-Discuss, in which he expressed concern about "the possibility of throwing out the voice-leading baby with the chorale bathwater."[2] I appreciated Huron's thoughtful response, not least because of the discussion it engendered amongst our panel members and in how it prompted me to articulate my own concerns about the prominent role that voice leading plays in the traditional undergraduate theory curriculum (a role examined by William van Geest in his dissertation work as well as his contribution to this colloquy).[3] In the current landscape, voice leading hardly seems in danger of being thrown out of the undergraduate theory curriculum entirely. This essay does, however, argue that it is past time to question its dominant role therein, and in many cases, to move voice leading aside in order to make room for other musical considerations. In short, I argue that the baby and bathwater metaphor, implying as it does that voice leading is a monolith, conceals some of the more interesting possibilities for decentralization; it is actually very possible—even desirable, I argue—to adapt or curtail the study of voice leading in pursuit of different pedagogical goals.

In what follows, I will explore what voice leading actually means when we discuss it in the context of undergraduate music theory and then address arguments for the "hard" and "soft" skills it helps students develop, pointing to skills that are, in turn, neglected through a heavy emphasis on what I call "Bach-style voice leading." I will conclude with a range of ideas for repositioning the role of voice leading in the undergraduate theory curriculum.

1 This essay came about as a result of intensive collaboration with my colloquy co-authors; my thanks to them and to other early readers, including and especially Philip Ewell.

2 "Corralling the Chorale: Moving Away from SATB," SMT-Discuss, accessed July 6, 2020, https://discuss.societymusictheory.org/discussion/507/corralling-the-chorale-moving-away-from-satb.

3 William van Geest, "From Musical Work to Model for Musical Structure: A Genealogy of the Chorale in American Music Theory," (Ph.D. dissertation, University of Michigan, in progress).

Bach-Style Voice Leading

I take the most general definition of voice leading to be parsing simultaneities into separate "voices" and thinking about how those voices move both individually and in relation to one another. This broad concept would apply equally to a number of different traditions; one can discuss, say, the parallel fourths and fifths of heavy metal chords or the characteristic voicings of traditional jazz piano accompaniment. When we discuss voice leading within the undergraduate theory curriculum, however, the definition becomes far more specific. The *Grove Dictionary of Music* is representative of this specificity: it collapses voice leading into the article for part-writing, putting voice leading in brackets after the subject entry to indicate these terms are interchangeable, and furthermore insists "each line must . . . have a melodic shape as well as a rhythmic life of its own" in its first sentence. It then defines a number of the voice-leading rules familiar from music theory textbooks as exemplary of "good part-writing."[4] This definition reflects the reality that we almost never discuss voice leading in a value-neutral context. Instead, we teach our students "good" voice leading—the kind of note-against-note movement that will result in something stylistically akin to Bach's music, and particularly his chorale harmonizations.[5]

The collapse between voice leading, "good" voice leading, and voice leading in the style of Bach shows how music theory pedagogy can be especially insidious in terms of perpetuating bigotry. This comes about because the "rules" we teach are easily taken out of the context of the works from which they derive, rendering their origins opaque. It is noticeable if we present a repertory composed largely or entirely of white, heterosexual, European, able-bodied men; less so if we present a system of analysis derived from works of people fitting that description, that then disproportionately values works by those same people. Philip Ewell has recently undertaken a trenchant critique along these lines, identifying the "white racial frame" of music theory, wherein whiteness is taken as the default position from which other positionalities derive or deviate.[6] In the latter half of this essay, I will speak briefly about possibilities for taking a more holistic and comparative approach to teaching voice leading. For now,

4 *Grove Music Online*, s.v., "Part-Writing," by William Drabkin, accessed May 29, 2021, http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020989.

5 Stylistically akin, but certainly emphasizing some elements and deemphasizing others, as well as codifying practices that were more flexible in contemporary practice. For more on Bach chorales in undergraduate pedagogy, see Sanchez-Behar (2018).

6 Ewell (2019 and 2020). Ewell derives the term "white racial frame" from sociologist Joe Feagin; see Feagin (2013).

though, I will continue to refer to the precepts covered in virtually all music theory textbooks aimed toward the core theory sequence as "Bach-style voice leading," in order to emphasize its status as a style rather than a universal mandate.

The Practical Applications of Bach-Style Voice Leading

Given the amount of time so many current and former undergrads, including myself, have spent learning the intricacies of Bach-style voice leading, and dominant role it plays in music theory curricula across North America, one would hope that it has broad and powerful applications; in particular, that the skills acquired when learning Bach-style voice leading would aid in students' musical lives, which include writing, performing, and listening to music. This section considers the development of practical skills (that is, skills directly related to music-making and composition) that Bach-style voice leading promotes, as well as those it might leave by the wayside.

First, however, I would like to address a separate line of argumentation invoked by some advocates of Bach-style voice leading. This approach is represented by David Huron's 2001 essay that attempts to root Bach-style voice leading in perceptual principles such as "tonal fusion" (the tendency to hear octaves and fifths as one "sound image") and "pitch proximity" (the tendency to hear proximate pitches as continuous lines).[7] Huron's reasoning relies on cognitive processes that are natural or innate and thus argues implicitly for the inherent superiority of Bach-style voice leading, elevating it to something more fundamental and less contingent than a style. Huron is careful to note throughout the essay that one might pursue different goals than individuated voices, and he also notes several perceptual principles that are not capitalized upon in the Bach-style voice leading precepts. The essay, however, lacks any kind of comparative element; the possibility of goals other than individuated voices within a tonal context is acknowledged, but not pursued. It assumes that there is a "natural" way to listen to music, when in fact the meaning of musical structure is (at least in large part) culturally determined. One must question a methodology that leads to the conclusion that something as complicated and specific as Bach-style voice leading is in any way natural or innate; my experience has been that it takes many hours of intensive training to get students to begin to hear parallel fifths in four-voice textures, indicating that this skill is far from inborn.

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7 Huron (2001). Huron also pursued this line of reasoning in his response on SMT-discuss: "Incredibly, research in auditory scene analysis dovetails almost perfectly with the conventional canonic part writing rules one finds in most textbooks." https://discuss.societymusictheory.org/discussion/507/corralling-the-chorale-moving-away-from-satb.

Outside of arguments about cognitive processes, one argument for Bach-style voice leading points toward its ability to orient students within a particular culture. This argument proceeds along the lines that it is important for students to be able to create stylistically appropriate music in a particular genre (any genre really, but we happen to focus on common practice classical music), thus justifying our practice of model composition. One unassailable application of Bach-style voice leading is toward a replication of the complexities of Bach chorales, and more broadly, I have found that students immersed in Bach-style voice leading can apply these skills fairly directly to arrangements for a cappella and church singing groups. The applications of Bach-style voice leading can reach beyond these limited examples, but not without adjustment. It can be a useful launchpad for the study and creation of works in Baroque-style counterpoint, such as Bach-style fugues and inventions, although one must discuss rhythmic figuration and form before students can create these kinds of pieces on their own. One can also follow Bach-style voice leading in many common-practice piano sonatas by composers like Mozart, Haydn, and Beethoven, although one must account for a slower harmonic rhythm, different rhythmic figuration, and the disappearance and reappearance of voices at different points. These are the most common applications in the traditional theory sequence,[8] and it is worth noting the lack of demographic diversity in this paragraph thus far. There have been robust attempts to find examples of Bach-style voice leading outside of this demographic, usually extending to isolated works written by white women and sometimes people of color.[9] These projects improve representation in the music theory classroom—a valuable contribution—but they do little to move outside of the framework of valuation exemplified by the collapse of music theory pedagogy into voice leading in general and Bach-style voice leading in particular. They risk substituting tokenism for real, structural diversity work. In fact, Philip Ewell makes the point that such techniques may actually serve to reinforce deeply embedded assumptions that music's origins lie in white culture.[10]

For an instructor wishing to reach beyond common-practice classical music, the applications of Bach-style voice leading become ever less direct and more needful of adaptation. In Western pop music, especially music outside of progressive rock, $\hat{7}$ is often lowered; tendency tones become unruly and, in the case of sevenths, often devoid of tension; blues scales introduce their own logic of tendency and relation between melody and harmony; power chords and piano arrangements delight in parallel

8 Again, see the work of William van Geest for empirical justification for this claim.

9 See musictheoryexamplesbywomen.com and composerdiversity.com for two such projects.

10 Ishida (2020).

motion; inverted chords are a rare occurrence; etc. The set of adjustments becomes even more dire, of course, once we venture outside of triadic music altogether. I have deliberately presented this set of adjustments in a provocative way, in that it assumes that Bach-style voice leading is the origin point of voice leading, if not its enduring gold standard. While this is not necessarily the way that music theory instructors conceive of its status, it would be easy for undergraduate students to get the sense that it is, given the emphasis on it in textbooks and tonal theory curricula writ large. Framed as such, music outside the common-practice canon presents itself as badly behaved, or, worse, as less valuable. This failure to address non-classical music on its own terms is inadequate to the polystylistic world our students inhabit, and to the ways in which they may want to apply music theory in their futures as musicians and scholars.

It should be clear that learning Bach-style voice leading will allow students to compose stylistically appropriate music in only a very limited number of genres. Scholars defending the practice acknowledge this to varying degrees; in so doing, some point to a set of more generally applicable practical skills developed through learning Bach-style voice leading. Diane Follet, for instance, lists "fluency with key signatures, chord spelling, and inversions; an understanding of the difficulties inherent in minor because of the mutable nature of scale degrees 6 and 7; and a new appreciation for the challenges of music composition."[11] Similarly, Derek Remeš lists the skills gained through his adapted chorale-style teaching: "chord spelling, tuning one's voice within a chord, hearing multiple voices simultaneously, perceiving modulation, acquiring basic singing and keyboard skills, recognizing melodic similarity between phrases, assessing degrees of cadential closure, and harnessing the expressive potential of non-chord tones (especially suspensions) in composition."[12] These skills are exactly those prioritized in my own conservatory undergraduate education, and will be familiar to most of the music theorists reading this essay, through their own educations and/or teaching. Some of them *are* broadly applicable, but others are only applicable to some common-practice classical music, and still others are not very useful at all outside of a classical music context. They beg the question: is the amount of time we spend on an intimate knowledge of inversions, or the melodic minor scale, or cadential closure, commensurate with the importance of these concepts in our students' musical lives? Is this the musical knowledge that will most help them continue with a life in music, professionally or otherwise?

11 Follet (2013).

12 Remeš (2017).

Conversely, it is important to keep in mind musical topics that students will not necessarily master through the practice of Bach-style voice leading, especially when it is the dominant concern of a curriculum. The material in a theory curriculum is a zero-sum game; we have a certain number of weeks with our students at a certain number of credit hours, and our students have limited time and energy to give. Here is a list of topics that do not lend themselves to four-part homophonic textures and have little to do with Bach-style voice leading:

- Form
- Rhythm and meter
- Analysis (especially analytical writing)
- Harmony
- Timbre
- Classical music after 1900 (although there's often a separate class for this)
- Blues-based progressions and scales
- Score reading and orchestration
- Music production[13]

Some of these topics are covered in traditional theory sequences: a curriculum might have a separate form and analysis class, or might fit some formal study into, say, Theory III. Roman numeral analysis also forms a big part of most theory curricula, although students are often (in fact, hopefully) asked to analyze music that bears little resemblance to the chorale-style compositions they complete for their homework. Similarly, T–PD–D harmonic syntax is usually taught alongside Bach-style voice leading, although I have found that students retain both topics better when they are approached separately. Certainly any study of form or harmony will yield generalizable results to some extent, but the traditional approach to these forms, objects of analysis, and harmonic structures are also most often so tied to classical music that they do not transfer easily or intuitively onto other genres of music: witness the story of the undergrad writing a musical with which we began this colloquy.

Study of the above topics may very well build some of the individual skills Follet and Remeš list: a study of form, analysis, harmony, blues-based progressions, or score reading would all solidify the concept of key signatures, for instance. The individual skills that end up being important across a wider variety of music should become clear when those musics become a substantive presence in the classroom. But these topics

13 Sam Richards gives more ideas, although he focuses more on topic areas than skills. See Richards (2015).

also build skills not listed by Follet and Remeš, because they are not well addressed by Bach-style voice leading. To name one crucial example, could one really argue that rhythm, as an element of music at large, deserves less time than the specificities of Bach-style voice leading?[14]

In sum, the study of Bach-style voice leading has relatively limited applications in terms of model composition, and while it does build generalizable practical skills such as fluency with key signatures, those skills that matter across a wider cross-section of genres can also be taught by approaching those genres with tools better suited to them. Such approaches would be more effective and inclusive, and would bring other important skills and topics to the center rather than the periphery.

Voice Leading and "Soft Skills"

As any experienced pedagogue knows, we are always teaching a set of "soft skills" above and beyond the material at hand: curiosity, growth mindset, multitasking, problem-solving, cooperation and communication with peers, etc. In her defense of part-writing, Diane Follet notes a number of those skills, claiming that students learning part-writing "are learning to grapple with competing demands in the face of limited resources . . . they are developing a level of mental agility that will foster success in other domains."[15] I, myself, once had a student say during a species counterpoint unit that counterpoint was like life in that "nothing is ever perfect—that if you ace it in one way it's going to end up not ideal in another. Like, there's no perfect music."[16] There's certainly wisdom there, for music and for life. Again, though, it seems like this ability to hold multiple parameters in tension could be developed through other means: the relationship of melody to harmony, the relative levels of different parts in a final mix using music production software, the relationship between a formal structure like verse-chorus-bridge and the adaptations and deformations thereof.

More importantly, Bach-style voice leading fails to address as many "soft" skills as it does practical skills. For instance, a curriculum that focuses exclusively on one set of rules will necessarily neglect the skill of comparative analysis. If students leave the course believing that one set of rules applies generally, they have not been taught to engage in a comparison of one set of rules with another, and they certainly have not been taught to consider what values these rules encode. As Cora Palfy and Eric Gilson point out, even when an instructor is careful to note the limitations of a theory, an emphasis on that theory will lead to a "hidden curriculum" where students internalize

14 Cohn (2015) makes this particular argument at length.
15 Follet (2013, 13–14).
16 Quotation is a paraphrase based on my memory.

the implicit valuation of that theory.[17] A class focused on a single repertoire will always implicitly value that repertoire, first because of the exclusion of other musics and second (and more insidiously) because theories of music tend to create a positive feedback loop around their central repertoires where they reward analysis of music that conforms more to those theories.

When discussing the role of classical music in the curriculum, I have often heard instructors say that there is value in introducing students that may not be familiar with classical music to the genre. I am happy to concede that classical music has value—it has played an absolutely formative role in my own life—but I cannot see the case for it being more important than any other kind of music, or a better vehicle for the kinds of soft skills under discussion here. Given the impossibility of identifying a single music with which students are familiar in a given classroom, I suggest that theorists try to develop a curriculum that cuts both ways in terms of familiarity: to have students both engage with music outside their comfort zone *and* develop the ability to adapt concepts directly to music they already care about.

An exclusive or dominant focus on Bach-style voice leading necessarily neglects important "soft skills" such as comparative analysis, critical reading, and engaging openly and curiously with music both familiar and unfamiliar. This set of skills, related to the valuation and understanding of difference, should be an extremely high priority in a twenty-first century humanistic education.

Decentering Bach-Style Voice Leading

This short essay has so far focused on critique rather than solution; I felt that it was important to define Bach-style voice leading and contextualize it within the white patriarchal frame of music theory before moving forward with ideas for working against this frame.[18] Although the work of critique is far from done, the following section sketches out five ideas for decentralizing Bach-style voice leading in the undergraduate music theory curriculum, moving from the least to most extreme (full disclosure: my own practice lies somewhere in the middle, as a mix of ♯2 and ♯4). Some aspects of these ideas are combinable while others are mutually exclusive.[19]

17 Palfy and Gilson (2018).

18 In this, too, I follow Philip Ewell: "Of course we should seek solutions to the problems created by our racialized structures, but we must also reframe how we understand race in music theory, which we cannot do if we rush to find solutions to problems we do not yet understand or even acknowledge." Ewell (2020).

19 A related list for moving away from part-writing is given in Kulma and Naxer (2014).

(1) Teach Bach-style voice leading in a way that moves away from chorale writing. The most effective way I have seen this accomplished is to focus on two-voice textures, looking at bass and melody from different classical genres to understand how two voices move against each other in a common-practice classical context. In this case, students would experience a certain amount of relief from the pressures of keeping track of four voices at once, while being able to reproduce outer voice structures from this repertoire.

(2) Teach Bach-style voice leading later in a curriculum.
Many institutions are moving away from teaching Bach-style voice leading in the first semester of a theory sequence, preferring to wait until students have a bigger-picture sense of the study of music theory and harmony in particular. This approach works well in situations where some students may not be required to take the entire sequence of theory, or in modular curricula where they can choose for themselves whether to take a class in traditional counterpoint techniques as opposed to other topics.

(3) Teach Bach-style voice leading comparatively.
One way to decenter Bach and his stylistic progeny from a curriculum is to offer a unit or class on voice leading that approaches the topic more generally, with different repertory serving as examples. Such an approach would involve defining voice leading as generally as possible and then showing, say, a Bach chorale in comparison with a punk song in comparison with a jazz piano solo transcription in comparison with modal species counterpoint in comparison with the vocal arrangements for a doo-wop band. Each of these traditions has its own logic of voice leading, and giving students a bird's-eye view of the ends to which voice leading is used will, in many cases, be more useful than spending many semesters gaining proficiency in any one style.

(4) Move away from Bach-style voice leading and toward a more generalized approach.
Rather than being comparative, this approach presents one set of voice leading precepts that have the widest possible applicability beyond Bach. Several scholars of popular music have discussed voice leading in a more generalized context of triadic music that includes genres like pop, blues, rock, R&B, country, contemporary Christian, and hip hop alongside classical music. Voice leading concerns that cut

across triadic music might include fluency of voices (as achieved especially through mostly stepwise motion) and the existence of tendency tones, although what those tendency tones are may change across genres.[20] Limiting one's discussion of voice leading to these topics would constitute a less style-specific approach that allows students to work more fluidly across and between genres.[21]

(5) Do not teach voice leading at all.

It seems fair to say that some kind of study of voice leading (defined in its broadest sense) would be an important part of any music theory curriculum focused on triadic harmony. Every North American undergraduate curriculum I am aware of does focus to a large extent on triadic harmony. But non-triadic music exists, of course, and people study it both within and outside of institutions of higher education. My institution, for instance, hosts an African drumming ensemble and a gamelan ensemble, neither of which are triad-based traditions and both of which involve the transmission of what I would consider music theory in order for participants to communicate and play together. These ensemble leaders spend very little or even no time discussing voice leading, which raises intriguing possibilities for music theory curricula as a whole.

Conclusion

In light of the rapidly changing landscape of undergraduate music education, reconsidering the way we teach voice leading must be a central part of the larger reconsideration of how theory sequences are constructed and the values they espouse. Bach-style voice leading in particular is highly specific and easily applicable only within a limited set of musical practices; focusing on it exclusively devalues and even precludes the study of other relevant topics and the development of important skills, both practical and "soft." I have offered a number of suggestions for decentering Bach-style voice leading and situating it in a more appropriate context and perspective. This contribution is meant to be a starting point in critically considering the role of voice leading in general, and Bach-style voice leading in particular, in our theory curricula.

20 My sincere thanks to Drew Nobile for helping me think through the implications and applications of voice-leading outside classical music. For his relevant work, see Nobile (2011, 2014, 2015, 2020).

21 Timothy Chenette has outlined a number of voice-leading applications in genres like jazz, a capella, doo-wop tunes, etc. and Dave Molk and Michelle Ohnona have written about polystylistic approaches as a way of creating an anti-racist music theory classroom. See Chenette (2018); Molk and Ohnona (2020); Molk, (2019).

Resolving Chords to Resolve Anxieties: Challenges to Minimizing SATB Voice Leading in the Curriculum

CHELSEA BURNS

In this set of essays, several of my colleagues present potential avenues for shifting curricular practice—creative possibilities and ways to effectively cover critical pedagogical elements that typically are addressed through SATB exercises. However, any proposal incurs costs: changing a curriculum is expensive and unwieldy, both in terms of labor and materials. Moreover, this labor is often unacknowledged or invisible at the higher levels of administration; given an increasingly exploitative and precarious job market, we owe it to ourselves and incoming faculty to be honest about these issues. In my brief contribution, I will raise some of the concerns and constraints that can accompany these shifts: limited knowledge about our students' future needs, issues of sequencing and coordination, a dearth of textbook resources that facilitate this change, personal retraining needs, labor costs, and more broadly, inquiry about what remains of a "shared knowledge base" for undergraduate music students. In order to address any proposal to shift our undergraduate curricula, we must first know how that shift will work within the limitations of our time and expertise, and what challenges we are likely to face.

My discussion of these matters is rooted in my experience teaching across a wide variety of institutions, as well as talking with friends and colleagues at other schools. Since finishing my PhD, I have taught core undergraduate music theory at three universities. The first was a liberal arts-oriented program offering a Bachelor of Arts in Music (Harvard University), the second was a conservatory-style program with a high percentage of performers (Eastman School of Music, University of Rochester), and my third and current post is a school of music within a large public university (Butler School of Music, University of Texas at Austin). These programs differ in a number of ways, such as basic instructional format (lecture/section versus small classes), number of semesters, size of program, student backgrounds, strengths and challenges, and relationship to applied faculty. In each, I have had some latitude on what I included or emphasized in the curriculum. My experiences at disparate institutions have allowed me to see common threads across contexts, as well as ways in which these settings have distinct needs. From this, I draw a set of observations that are not about any individual school, but rather more general ethical and labor issues as well as anxieties one may encounter in shifting away from a "conventional" theory curriculum, with SATB writing forming part of that normative approach.

Lack of Knowledge about Students' Future Needs

While some programs have surveyed their graduates to hear about what has served them well following graduation[1], most of us do not know in any specific or systematic way what happens with students' theory skills after they graduate. We do not know *how* they use the materials, or even *if* they have used them beyond the college theory classroom.

Moreover, we cannot be sure if alumni would say that they found something useful simply because they now have it as a topic they can teach in their own future lessons or classes: how much of "use" is simply the recirculation of a tool one learned in their undergraduate experience, rather than a meaningful concept that elucidates musical relationships found with frequency in the repertory their students are learning? (I am looking at you, augmented-sixth chords.) Part of the point of undergraduate music theory is to support a level of basic musical literacy and competency in future generations of students (i.e., many of our current students will have their own students in the future). But what counts as basic competency? How often do students use their knowledge of SATB voice-leading rules outside of teaching and learning about them in a music theory-class context?

The question of skills versus concepts is slippery here. Are we teaching a student to identify a musical event/structure, or to use it in a more holistic way within their own playing and teaching? Like many theory faculty, I spent the 2020–21 school year preparing a mix of asynchronous videos and online lessons for my students' theory experience this year, owing to the global health crisis. For me, this situation laid bare the false nature of "content delivery" implied in college courses; my students still received the main curricular content points, but they missed critical aspects of the rich environment in which students work through ideas together—discussing and sharing while they try to solve thorny problems, listening together, considering possibilities and weighing the implications of each. In short, forming an active community of learners. How do our current analytical tools support or hinder the development of this kind of rich learning environment? As Marcelle Pierson mentions in her essay, this online shift has made more obvious the mix of hard and soft skills that students gain in the classroom.

Regular and probing discussions about the needs of our students after graduation would help shape the curriculum in productive ways.[2] And such discussions must engage more broadly with what a musician's work constitutes today. This work

1 See, for example, Snodgrass (2017 and 2020).

2 This idea is not new, of course. See, for example, Ed Sarath et al. (2016).

will likely yield different responses from different student populations; to that end, schools will have distinct curricular needs depending upon the careers in which their graduates find themselves. As Peter Smucker notes in his essay, these answers also depend upon their unique institutional context.

Curriculum Sequence

Many of us teach part of a sequence of courses. Rather than covering the entire curriculum ourselves, we often precede and/or follow colleagues, needing to slot into a broader trajectory that encompasses the undergraduate core curriculum. In such cases, one necessarily teaches a curriculum that is compatible with the other units. As a result, one may not have the freedom to omit certain pedagogical approaches because they are assumed to be part of the sequence. It is understood that one's course will build upon skills that students have developed already or prepare them for what their next theory professor will expect them to be able to do. This flow of concepts—and necessary give and take coordinating with colleagues—may make it difficult to omit tools that are widely used in other semesters of the theory curriculum or that are assumed knowledge in other undergraduate music courses.

Textbook Limitations

As William van Geest noted in the opening essay, the materials that are currently available strongly push an SATB-heavy teaching approach, and thus do not readily facilitate teaching that minimizes or omits this structure. The most popular textbooks in our field provide resources designed to ease the heavy lifting of assignment creation and implementation through workbooks and supplemental online resources. In my experience, students who spend significant money on these materials are frustrated when they do not commensurately use them in the course. Further, if you choose to eschew the workbook, you will effectively become your own content-creation machine—designing, building, and distributing materials that will provide a careful balance of modes of practice and the right challenge level for your students. Even with carefully customized assignments, the reference guide of the textbook will frequently refer to analytical points of contact that are not quite as relevant for your course, creating a mismatch for students between reference materials and the practices of your theory classroom.

Limitations of Personal Experience and Labor/Time Investments

A task of curriculum change is one of not only course redesign, but also self-training. Many of us were trained in programs that used SATB exercises as a central paradigm for understanding harmony and voice leading; reframing that is a task

not only for our students, but also ourselves—teaching ourselves new ways of understanding and communicating these concepts.

This is not a prohibitive barrier, of course—nor is the question of textbook materials. In my experience, most of us do not limit ourselves to publisher-packaged resources. Nevertheless, the labor required to address both a lack of readymade instructional materials and a potential lack of personal training is significant. This is especially true for an adaptation minimizing a ubiquitous vehicle for teaching harmony and voice leading. Redesigning a large number of assignments is a major task, one that takes not only an initial redesign but also years of evolution and adaptation. And learning to use frames that are different from the ones with which you were trained is not only difficult but also uncomfortable; it requires you to face your own analytical weaknesses or challenges, and robs you of vehicles from your own musical learning that you may have found very effective or perhaps even—dare I say—fun.

Employment Status and Inequity

For faculty with high teaching loads or contingent contracts, the lack of both time and job security serves as a serious impediment to course redesign. It requires faculty to engage in a task that crushes their effective hourly wage, often without guarantee of being able to draw upon that work in future years. The recent covid-related collapse of the music-academic labor market has borne out just such fears, with non-renewal of contracts on courses that faculty have often spent hundreds of hours preparing. Given the documented race and gender inequalities in academia, wherein underrepresented groups disproportionately form the ranks of contingent faculty, this is also an issue of labor inequity.[3] In the current academic environment and economic crisis, these inequities are exacerbated; faculty who have taught in institutions for many years are being let go unceremoniously, their countless hours of labor tossed to the side and assumed to be easily replaceable. Curricular redesign requires stability of faculty employment to happen effectively and equitably.

Anxieties about "Keeping Up" with Other Programs

Let us say that you have worked things out so that you can undertake the labor

3 See, for example, "The Annual Report on the Economic Status of the Profession," American Association of University Professors (AAUP), May 2019, https://www.aaup.org/report/annual-report-economic-status-profession-2018-19; "Promoting Racial and Ethnic Diversity in the Faculty: What Higher Education Unions Can Do," American Federation of Teachers, 2010, https://aft.org/sites/default/files/facultydiversity0310.pdf; and Danielle Fosler-Lussier, "'What Can the AMS do?' The Scholarly Society and the Academic Jobs Crisis," *Musicology Now* May 16, 2019, https://musicologynow.org/what-can-the-ams-do-the-scholarly-society-and-the-academic-jobs-crisis/.

of changing your courses. Do you want to actually do it? You may be concerned about how your students will fare when they leave your program and go on to take theory placement tests elsewhere. Perhaps you are concerned about comments like this one, which appeared in August of 2019 on Twitter: "Doing graduate theory entrance exams, and seriously wondering . . . what is happening with undergrad theory at other institutions?"[4] In my own curricular anxieties, I fear that my students could face precisely this kind of reception, one that engenders shame in their training and implies that they lack essential knowledge of musical structure. Of course, in keeping the status quo, we would reaffirm a system that perpetuates itself perhaps based more upon anxieties and inertia than on current practical use.

Goals of a Shared Knowledge Base

In addition to labor costs and anxieties about our graduates being criticized or ridiculed, we face a more existential question about our work as music theorists—both teachers and scholars. There is real loss in removing materials that have been shared among (a body of largely white, upper-middle-class) undergraduate music students across North America for decades. While shifting techniques can make space for a different range of concepts and skills, theorists will unquestionably lose some long-standing traditions and practices. Perhaps one might get the sense that the material they learned in their own undergraduate studies is no longer valuable, or was maybe only ever artificially valuable. What were we doing with the hours we spent memorizing the alto range or learning that inner voices have different rules from outer voices? Moreover, what does this potential discarding mean about the relationship between undergraduate analytical techniques and the musics that students study—is this responding to a change in repertories, or was this always a farce of some kind? If it was once considered closely connected to the music our students were learning, does that mean that musicians in the academy are losing a rich and deep understanding of real musical practices, or more broadly, concert music writ large? What happens to the shape of our musical worlds, and those of our students? Every change in emphasis requires a rebalancing and a reconsideration of priorities, values, and deeply held assumptions.

While SATB writing is obviously not the whole world of our music-theoretical experience, it can feel like a synecdoche for the ways in which we have received and transmitted knowledge of musical structure. As Poundie Burstein recently reiterated, SATB exercises have long been defended as a critical vehicle for voice leading,counterpoint, reduction analysis, and understanding of vocal independence.[5]

4 Blasco (2019).

5 Burstein (2020).

To rethink such basic and fundamental aspects of our field is to rethink the priorities; if we still want to teach elements of voice leading and counterpoint, we will need to consider alternatives such as those Pierson proposes in her essay. Are these still the foci we even want in our curricula?

Concluding Thoughts

The questions I have asked in the preceding sections are not meant to be rhetorical, nor are they intended to be leading, with obvious answers. In order to consider the pedagogical vehicles we use, we must address each of these questions in turn—need, use, equity, labor, and values.

Some of the issues I have described arise from a mismatch between the trends of the field and the current offerings of textbooks—an unsurprising gap emerges between the two, given the necessities of change in the field and the slower timelines of textbook development and publication. As curricula and textbooks shift, we will also see changes in graduate placement exams and other unfolding effects. Perhaps there will be less shared vocabulary about musical structure among musicians, reflecting distinct needs and different institutional backgrounds. Perhaps we will find that the shared sets of musical rules reflected in SATB part-writing exercises were not so important after all.

In relation to broader questions of change and stability, we might take the perspective of João Biehl and Peter Locke, who write about anthropologies of becoming, "Instead of viewing people in terms of core principles or as fully bounded by structure or form, [one] attends to people's transformations and varied agencies, and to the ways in which power itself is shifting and contingent—less a solid, stable entity than a product of . . . ongoing struggle." They go on to advise that we make "space for unfinishedness, and bodies, power, and things [that] do not remain frozen in place."[6] As our ever-unfinished field continues to reassess and shift, we must allow space for these transformations to take place, both at the individual instructor level, and at the institutional level. Such transformations will likely be more extensive than simply excising or minimizing SATB exercises: the musicians we teach today are not the musicians of thirty years ago. Indeed, we ourselves are not the same—as theorists, as musicians, or as members of society.

These shifts are important, and it is worth facing challenges to make them. But we should not ignore the real costs and risks that such changes entail.

6 Biehl and Locke (2017, 6).

Administering Pedagogy: Navigating the Institutional Impacts of a Changing Theory Curriculum

PETER SMUCKER

You are convinced. It is time. You want to implement a brand-new theory curriculum and are considering whether to eliminate or significantly reduce SATB part-writing tasks. Evolving pedagogies, cultural shifts, and new technologies have compelled you to move toward or experiment with a new curriculum, but your colleagues or administrators may not so easily be convinced that such modifications are in their best interests, or in the interests of the students and the institution.

In this essay, I will briefly summarize perspectives from informal interviews and discussions I have had regarding institutional impacts of curricular changes. While these perspectives do not emerge from informed surveys or empirical studies, they do arise from real experiences and conversations, likely common to many of us in the field. The goal of this essay is to use SATB writing to model a decision-making process for curricular changes. Building upon Chelsea Burns's essay, I consider how curricular changes may affect three constituencies: students, faculty members, and administrators. I also draw on my own experience as the Director of Music Theory at Stetson University's School of Music, an all-undergraduate institution with approximately 200 music majors. In the second half of this essay, I offer three common scenarios that music theory faculty may encounter in the process of curricular change, along with practical advice on how to navigate these scenarios successfully.

The roles and experiences of students, instructors, and administrators are all intricately intertwined, fueling the overall success of an institution. The perspectives of each, however, may not always have common goals. For example, as teachers we likely think about designing a curriculum in the best interests of our students for their educational and professional development. Might there be other considerations for curriculum design that would benefit from having an administrator's standpoint? Not all music theory instructors have the experience of being an administrator (and vice versa), thus an alternative perspective can help inform decisions that might impact the institution on different "altitudes," as one administrator put it. That is, a 100-foot view (our immediate needs for one class) varies from the 1,000-foot view (impacts of curriculum across a music theory department), which varies from a 10,000-foot view (how the music theory curriculum impacts an entire school of music). Moving between the specific and broad views of a curriculum from the perspectives of our three constituencies enables a better informed, unified perspective for the institution.

Students

In discussions with my own students, reactions are mixed regarding the value of SATB exercises. Many take it as simply one of the many skills in which they must become reasonably proficient to get to "the end" of their core studies in music theory. Some enjoy "figuring out" the best possible solutions within a prescribed rubric while others find it tedious, uninteresting, and *inapplicable* to their interests. Whether or not they enjoy SATB exercises, we should not ignore the latter issue of pertinence, as the opening anecdote of this colloquy displays. Is it relevant simply because it strengthens critical thinking skills, or is there more to it than that? Perhaps more valuable than asking current students what they think about SATB writing would be to obtain input from students and alumni after they have completed their studies in music theory. An attempt to establish the value of current curricular needs based on student experiences from the past certainly has its challenges, however. When was the last time you talked to an alumnus—not in the field of music theory—about their experiences of SATB writing? Still, broadening our view of how the curriculum affects our students is a worthwhile endeavor, both for the curriculum's direct impact (they use SATB writing for teaching, arranging, etc.) and *indirect* impact (thinking critically about problem solving and understanding hierarchical, functional relationships).

Whether we view students from the standpoint of an instructor or administrator, curricular changes should be made with the students' best interests in mind. Empowering our students to become well-rounded musicians and global citizens should inform any debate on curriculum.[1] From the perspective of administrators or faculty, the way students relate to an institution can fall into three categories: recruitment, retention, and placement. How might a move away from SATB writing affect each of these?

For recruitment and retention, programs often promote what makes them unique when compared to other institutions. A curriculum that "bucks the trend" or stands out as unique could be selling points to a prospective student, or help keep students by promoting how their current experience is distinct from other places. Conversely, an unusual curriculum might be met with dismay by incoming students who scored highly on the AP Music Theory exam. If your program does not include SATB writing, could it frustrate applicants who may be seeking college credit? This may be hard to say, as a survey by William van Geest shows that 67.9% of respondents report

1 For more on the tension between the curriculum and generating a well-rounded student and global citizen, see Katherine Pukinskis's essay in this colloquy.

that undergraduate placement exams do *not* assess part-writing.[2] Thus it is worth considering how the absence of SATB in your curriculum and placement exams align with incoming student expectations.

Placement of students after their undergraduate experience reflects back on their institution. Like recruitment and retention, if the accepted norm is a SATB-reliant curriculum, how will *not* having that experience help or hinder their placement into graduate programs, and might it affect placements into remedial theory courses? Furthermore, if not exposed to SATB writing as an undergraduate, the likely necessity to take a graduate remedial course solely for learning SATB writing can involve out-of-pocket expenses and additional coursework that do not count toward the graduate degree. In the same survey mentioned above, 39.7% of respondents report that their graduate theory placement exams do not assess part-writing. If 60% of these exams do assess SATB writing, are you (including your administration and institution) willing to eliminate SATB writing in your undergraduate curriculum? Does this risk your department or school being marked as having "unprepared" students for graduate studies in music? Faculty members and administrators should carefully weigh these curricular influences on their students' journey through their institution.

Faculty

How might a changing curriculum affect the faculty at your institution? It is possible that any general changes to a music theory curriculum will have a rippling effect through several other classes, and therefore affect your colleagues. Specific changes involving SATB writing may be more localized to certain aspects of only a few courses. For example, you may have classes with coordinated curricula such as music theory, aural training, and functional keyboard. Altering the voice-leading practices in the theory classroom may allow more flexibility in these classes (e.g., keyboard classes may move away from "functional keyboard" with reliance on voice leading). It is likely that many of your colleagues encountered SATB writing in their own training. Whether or not they embrace it for their own teaching is a different story. Have you talked to your choral ensemble conducting colleagues about a de-emphasis of SATB learning? Perhaps it would not bother them, but they may also value the ability to connect their pedagogy with SATB practices in the theory classroom. Fostering a collaborative relationship with your colleagues by seeking simple input from them can readily establish a positive work environment.

2 These survey results are in van Geest, "From Musical Work to Model for Musical Structure: A Genealogy of the Chorale in American Music Theory" (Ph.D. dissertation, University of Michigan, in progress).

Consider the impacts on faculty from an administrator's standpoint (and if you are not sure, ask them). To continue with the example of a coordinated curriculum, an administrative view may point out that decentralizing an element of a coordinated curriculum can create necessary changes to other courses, potentially creating additional labor for your colleagues. Furthermore, an administrator should consider how your proposed changes can affect your colleagues, including retention and hiring of current or future faculty. Would the added labor of curriculum changes for contingent faculty intensify their already heavy (and likely underpaid) workload? Could this add to the challenges of your administrator finding people to teach sections of a class that do not contain certain curricular elements? Elimination of SATB writing in a single theory class might not affect any of your colleagues, but it is certainly worth weighing how it could.

Administration

Are your administrators aware of the shifts in the music theory field? Should they be? It is easy to assume that the theory curriculum has no effect on your school's administrators, but as we have already considered above, changes to your theory curriculum can impact your colleagues, which is very much under the purview of your administration. Your relationship to the administration therefore matters a great deal and your choices for the music theory curriculum can affect this relationship. Furthermore, it is important to communicate how simple changes to a curriculum may have larger impacts on the institution that could affect your administration and their duties. Central to this discussion should be your department or school's mission. SATB writing will not likely be included in any mission statement, but the realization of that mission statement is dependent on course offerings and their curricula. Beyond this, consider how your administrator might use your innovations in the curriculum to your, the department's, and the institution's advantage. These could be realized in faculty spotlights (i.e., resource sharing with your campus colleagues), reports to the board of trustees, or institutional workshops that highlight faculty innovation. Your administrator may look favorably on these opportunities to promote your work, which could even include grant money for curriculum redesign. While there are not necessarily hard lines between the institutional missions of conservatories, music departments, and schools of music, certain curricula (such as those with the absence of SATB writing) may be better suited to one type of institution, and your administrator should be aware of this if they are not already. Additionally, does the institution have any accreditation to consider? Your administrator might also be concerned with how such a shift in a curriculum could affect or fulfill accreditation requirements.

Scenarios for Discussion

For all these perspectives, we may start to compile positive or negative valences on specific aspects and dimensions of the proposed curriculum change. These valences can either be cumulatively supportive or oppositional of each other, or approach ambivalence. And while this essentially amounts to a weighing of pros and cons, the emotionally positive and negative reactions to change is worth weighing, especially if you ultimately hope to build a positive partnership between you, the theorist, and all other aspects of your institution. The following three scenarios seem to be frequent topics of discussions that come up in informal conversations at conferences and at our institutions. If we place these within the confines of an altered SATB curriculum, what positive or negative valences may arise? Furthermore, what practical steps might we take as we weigh these valences?

Scenario #1. Your department chair says to you, "You're the expert in music theory. I'll support whatever curriculum changes you want."

While this may seem ideal, it may end up creating negative valences due to the lack of partnership between the faculty and administration. Even though faculty may have final say in curricular matters, demand more of your administrators. Point out that curriculum changes may have the various institutional impacts highlighted above. You are indeed seeking a partnership with the institution and not simply because you are driven by a recent trend in music theory pedagogy. Your administrator should be aware of the three constituencies discussed here, but perhaps not of the connections to the theory curriculum. Positive valences can emerge from working more closely with your administration, even though it will require more work on both sides. Yet through difficult, cooperative work can come opportunities. Thus, do not settle for a blank check; rather, demand more from your administrators:

1. Ask them *how* they will support you with this change. What resources can they offer?
2. What information can they provide regarding incoming students (such as the average incoming student's musical literacy)? Work with them to show them why a certain curricular change might address the students across the recruitment-retention-alumni spectrum.
3. Ask them for their time. If you have meetings with them, make it efficient and focused. Working closely with administrators can pay off for you professionally by building trust and a positive working relationship.

Scenario #2: Resistance to change. You've proposed changing the music theory curriculum so that it reduces or alters the SATB skills. Some of your faculty colleagues don't want to change how they use SATB skills in their courses.

While you might be convinced of the appropriateness of a curricular change, your other colleagues might not be. Telling them that you are right because you are the theorist and that is the trend that you see at conferences you attend would likely elicit a negative reaction. You might instead try convincing your administrator of your perspectives, gather evidence for its benefits, and then present it to your colleagues. Such backing from your administrator could help, although this still may be viewed with ambivalence, particularly if political tensions exist between faculty (including tenured, non- or untenured, and contingent) and the administration. The most positive reactions would likely come from opening a dialogue with your colleagues. This inclusion can empower them to be a part of the forward movement on the issue, even if the ultimate decision may still not align with what your colleagues want. If you face resistance to change, consider these practical steps:

1. Identify the reasons for resistance and write them all down. We should not assume it is as simple as "I just don't want to do anything differently." You may be surprised at what your colleagues value in the curriculum.
2. Get your colleagues involved. I know, more work right now, though potentially less work in the future. Try gathering your colleagues together with some initiatives for reevaluating the curriculum *before* you present your ideas for change. You may find that there is already common ground.
3. Ask for help from your administrators. If you anticipate resistance from your colleagues, approach your administrator to ask for their advice. Such open dialogue can help build trust between you and the administration.

Scenario #3: The textbook debate. You and your colleagues have been prompted to reevaluate your theory textbook because of the recent buzz at a conference, an administrative directive to reduce costs for students, or a recent visit by a publisher representative.

Considering the detailed analysis of textbooks in William van Geest's essay, as well as Burns's consideration of how textbooks and its associated curriculum can affect faculty labor, it should be no surprise that many of our "real-world" conversations regarding textbooks have both positive and negative reactions. Adoption of a textbook is a different question than why SATB writing is valuable pedagogically, but they

remain inextricably connected. From the perspective of an instructor, the limited use or elimination of textbooks that primarily rely on SATB components may create significant work in developing course materials. Would this work fall on other colleagues, including contingent faculty? If so, such a change might seem unfavorable. From the perspective of an administrator, the elimination of a textbook might make the program look attractive due to lower course costs and as an alternative learning environment, ultimately contributing to student satisfaction ratings. However, would an increase in labor from course preparation factor into faculty loads, affecting faculty distribution or compensation? Additionally, as Katherine Pukinskis discusses in her essay, what other cultural and societal factors (e.g., the decolonization of a curriculum) will play into the choice of a textbook? Does that support the current initiatives of your institution? This is all a lot to balance, so I offer a few pieces of advice:

1. Take your time. A hasty decision means you may not have considered all the implications for the various constituencies. At Stetson, we vetted a textbook for an entire year before adopting it, at times comparing how our lessons might necessarily change over the next few years.
2. Ask whether it is the right time. Again, taking my own experience as an example, it just happened that in my second year of teaching at Stetson, one tenured music theory professor retired while another took an administrative position. This began my process of reflecting on what changes, if any, could occur in the curriculum.
3. Focus on the students. Carefully consider how this will impact your students. Will it save them money? Is that an identified concern at your institution? Circling back to our student experience that opened this colloquy, will this benefit your students in their future goals of music making?
4. Consult your institution's mission. Institutions have different visions for the type of student they want to produce, and the curriculum is no small part of that. Are you trying to change the type of institution through your curriculum? SATB part-writing may (or may not) be integral to realizing your school's mission.

In this essay I have offered a collection of ideas that are common during discussions of curricular changes at music theory conferences and in music departments. My contribution provides a foundational view for the interconnectivity of three constituencies—students, faculty, and administrators—and practical considerations

for how they must interact to strengthen any curricular decisions. The previous three scenarios are hypothetical, but certainly possible. From the standpoint of music theory pedagogy (either theorists in training or veteran educators), what other scenarios warrant discussion regarding SATB inclusion in your curriculum? Before you decide to completely overhaul your curriculum, it is worth it for you (for the benefit of your students, colleagues, and administrators) to consider these and other scenarios, while systematically thinking through their institutional impacts.

Decentering the Chorale in Undergraduate Music Theory Courses: Why and How

KATHERINE PUKINSKIS

The chorale was a central tenet of my own experience in music theory courses as an undergraduate. It permeated in-class activities, workbook assignments, aural skills quizzes, and final exams to such an extent, I assumed that if I mastered the analytical and creative assignments in that grand staff, four-voice format, that I would *know* a significant slice of music theory. Now as a teacher, I understand that undergraduate music theory is much more than what I learned in my required studies, and, as a living, breathing, evolving pedagogical endeavor, an undergraduate music theory course today *should* be different from what *I* learned when I was a student. Many instructors have made strides to create greater representational diversity in the material presented as examples in their classrooms.[1] While diversifying my repertoire choices in class was a good first step, the ways in which music theory is framed in those courses still privileges a narrow body of work;[2] changing the repertoire is not enough. As outlined by Dylan Robinson's letter "To All Who Should Be Concerned," the "additive inclusion" of more diverse materials maintains power rather than "giving over space for IBPOC leadership to determine the parameters for change."[3] My choice to redesign the undergraduate theory courses I teach was sparked by a desire to make my classrooms more equitable for students and to create clear connections for application of their work in class to their pursuits outside of it. When I began this shift in my own course design, the pervasive insistence on four-part writing and analysis via the chorale was the first fixture I tackled, and it is the focus of this essay.

The body of this essay begins with a discussion of large-scale and semester-wide adjustments I have made to reframe my courses to decenter the chorale, and an outline of shifted learning outcomes to reflect the changes in daily, in-class work. I then turn my attention to the classroom experience and submit musical examples that could take the place of chorales in coursework; these materials are not framed

1 Projects like musictheoryexamplesbywomen.com and musicbyblackcomposers.org, textbooks like Snodgrass (2016) and new theory courses across the country taught by many reading this article are all fueling the necessary shift of music theory pedagogy in the United States. Moreover, the Society of Music Theory has explicitly indicated a special interest in pursuing more inclusive pedagogy with the inaugural award for Diversity in Course Design: https://societymusictheory.org/grants/dcd.

2 The naming and discussion of music theory's "hidden curriculum" is outlined in Palfy and Gilson (2018). For a more detailed exploration of the "white racial frame" in music theory, see Ewell (2020).

3 Robinson (2019, 137–38).

as 1:1 replacements, but instead highlight an element characteristic of chorale-style exercises alongside parameters historically underexplored in undergraduate theory classes or underexplored in chorale-based examples. In the spirit of these discussed changes, this essay delays direct engagement with the chorale until an equitable framework of other musical parameters is established. I close with a brief discussion of timing, reframing, and situating the chorale if it is required curricular content at your institution.

Large-Scale Considerations and Framing

Some instructors may need to balance an institutional pressure to teach a specific slice of repertoire in a particular course with a personal desire to decentralize canonized materials and methods, but the normative curriculum tokenizes diversity[4] and reinforces the values of the canon.[5] In my courses, I redistribute time to engage with a wide reach of analytical techniques, practices, repertoire, and questions to help students see space for their own interests and ideas in the classroom, alongside—rather than in conflict with—those historically requisite in music theory classes. My first step in restructuring was shifting my own expectations for students and communicating these expectations as tangible, digestible goals. In my course design, I reconceptualize learning outcomes to frame music theory in the broadest sense: students explore new material (or explore familiar material in a new way), situate their findings alongside existing information (an act of scaffolding), and develop a language competency to talk about those ideas. This expansion of scope makes space for students to find value in the work whether they pursue a graduate degree or a career in music, continue to engage with music as a hobby, or leave music entirely and focus on any other area; the goals are widely applicable. With this breadth of application in mind, I prioritize methods and repertoire that help them work in flexible settings, whether that is creating arrangements for their a capella group, performing at an open mic night, or talking to collaborators about producing music for a short film in another class. Additionally, the soft skills[6] learned in the theory classroom can inform their lives beyond the degree: writing, critical listening, formal reasoning, empathy, collaborative work.

4 In his 2017 roundtable contribution for the *Journal of Music History Pedagogy*, Alejandro Madrid writes that diversity is always an act of tokenism.

5 For a deeper dive into pressures and expectations associated with curricular change, see Chelsea Burns's essay.

6 For more on soft skills, see Marcelle Pierson's essay in this colloquy.

Keeping in mind how my students may use their skills outside of class helps to create a balance of focus during our time together. Having taught predominantly at private liberal arts institutions, my theory classes are populated by music majors, music minors, and non-music majors; students have widely varying ideas about how these classes fold into their larger undergraduate experience. At the beginning of each semester I get to know how my students interact with music and I make space in class to discuss what I call "in the wild" applications—ways we can put skills into practice outside of the frictionless vacuum of a pristine, clean-edged example in a homework assignment. Surely the classical canon may be part of someone's performance repertoire, but they may also need to prepare brand-new works, interact with electronics, or perform as a soloist or as part of an ensemble. They may work with a conductor or be the conductor, or they may need to speak with audiences who want to know about a piece without accessing it via technical vocabulary. They may want to teach their a capella group a new arrangement or compose a one-act musical. The extra time put into the beginning of each semester builds plenty of connections to spread naturally throughout the course; I am able to point out examples of "in the wild" links that are directly relevant to the students in the class, further making space for each of them as they are.

In my teaching, I aim to acknowledge and deconstruct white framing of music theory. I find that it is critical for avoiding the situation Margaret Walker describes in her article "Towards a Decolonized Music History Curriculum":

> Presenting European art music, its history, theory, and notation, as not only more worthy of study than other musics, but also as unique and inimitable, positions white culture as a pinnacle of human achievement rather than one of many various, equally valuable, and often entangled global artistic practices.[7]

Once we are in class, I prioritize acknowledging and deconstructing the inherent white framing of music theory in my classes. In our very first meeting, I take time to explain that all music is open to the same level of our attention and analytical rigor, but the languages, labels, and approaches we may enact to engage with each piece require nuance and flexibility. Rather than compare every piece to the same set of metrics for assessment (harmony being the most common), I frame the practice of music theory as building a new container for each song, informed by the builder's own agency to frame their hearing with any number of parameters as the foundation—text, rhythm, performer interpretation, texture, instrumentation, and many others. The thread of visualization and metaphor extends to discussion about the potential for common

7 Walker (2020).

materials to be used in multiple containers, that the materials themselves might be flexible or porous instead of rigid, and that the containers should be imagined as lidless; able to spill over or extend above the anticipated limits of the vessel.

A certain amount of flexibility is necessary to parse the inner workings of a musical moment, which is different from pushing it into a rule-based box. I set aside class time to discuss when and where certain guidelines originate, and to track the development of practices over time. In the context of Western classical music, students have historically learned to avoid dissonance, but if one must use it, do it in passing and on weak beats; resolve the leading tone upward in an outer voice, but it is okay in an inner one; a predominant tonal area must be followed by the dominant, but not all IV-sounding chords are technically predominant. Of course, each of these constraints is historically situated and genre-specific. Students identify and converse with this content and recognize historically typical tendencies, but they also learn that these practices are not rigidly fixed. Additionally, these detours outside of the prescribed constraints and parameters are the parts of music that catch us off guard and pull us in: a surprising resolution, an added measure in an expected four-measure phrase, a pivot to a more distant key than anticipated. Students also learn that different tools function more or less effectively in a given analytical moment; in the middle of that Villa-Lobos etude, it is likely that a student's counterpoint knowledge will not serve them in the same way as their ability to identify harmonic sequences, track motives, and engage with the guitar's topography as a factor in the performance of the piece. In short, there are many ways in, and the method students choose contributes to the efficacy of their analysis.

In-Class Opportunities for Change

When choosing repertoire, I prioritize instrumentations and formatting that look like the scores or repertoire students engage with outside of class; this increases their initial investment in the course material by showing them ways in which this work can be relevant to their "life outside." Students still practice realizing figured bass and doing Roman numeral analysis in class, but they also read piano/vocal scores, work with DAWs to compose, and realize accompaniments based on chord changes in a pop song or jazz chart. They have discussions about which labeling system—Nashville numbers, Roman numerals, pop/slash notation, to name a few—best serves their purposes for representing harmony, advocating for their choice by citing score-, listening-, and performance-based evidence to support their argument. Seeing the music for Kristen Anderson-Lopez and Robert Lopez's "For the First Time in Forever" from *Frozen* in close proximity to Clara Wieck [Schumann]'s "Ich hab' in deinem Auge" develops a flexibility that makes space for multiple genres in the course.

In her chapter "Embodied Pedagogy" from *College Music Curricula for a New Century*, Sonia Tamar Seeman writes, "humans learn through the juxtaposition of familiar and unfamiliar experiences."[8] Throughout the semester, I incorporate repertoire that encourages a variety of methods in order to develop dexterity when they encounter new music outside of class. While Seeman's focus is ethnomusicology and history courses, her work applies directly to music theory. She continues, "all exercises should be aimed at increasing students' understanding of the varieties of musical sounds and effects in the world beyond their taken-for-granted assumptions."[9] By diversifying the musical examples and tools in assignments, the jump from a theory exercise into an opera rehearsal or a song cover a student is writing for their a capella group becomes smaller. With the changes I outline below, I focus on ways to incorporate topics—such as harmony and voice leading—historically taught with chorale-based repertoire alongside other musical parameters historically omitted from Bach-style voice leading exercises.

Voice Leading

I introduce the concept of voice leading by asking students to "sing the next note" after playing the first seven notes of a descending major scale. This practice reinforces student's experiences of expectation, tension, and resolution within contexts that are familiar to them, made comfortable through countless exposure.[10] It is an activity that also helps students find their own place in a theory class; this kind of framing values their lived and embodied experience, and their ability to engage with music even if they do not yet have the specialized vocabulary to communicate what is happening. As Elizabeth Hellmuth Margulis illuminates in her discussion of the relationship between participation, technical vocabularies, and understanding in her book *On Repeat: How Music Plays the Mind*,

> [D]espite their initial inability to identify the relationship of the last two phrases to the first two, once it was pointed out to them, they nodded with recognition. They had not been able to verbalize the relationship, but once it had been verbalized for them, they were able to match that characterization with an experience they'd already been having. They didn't react as if they now heard something different in the music, but rather as if they now had a way of talking about something they had already heard.[11]

8 Seeman (2017, 193–94).

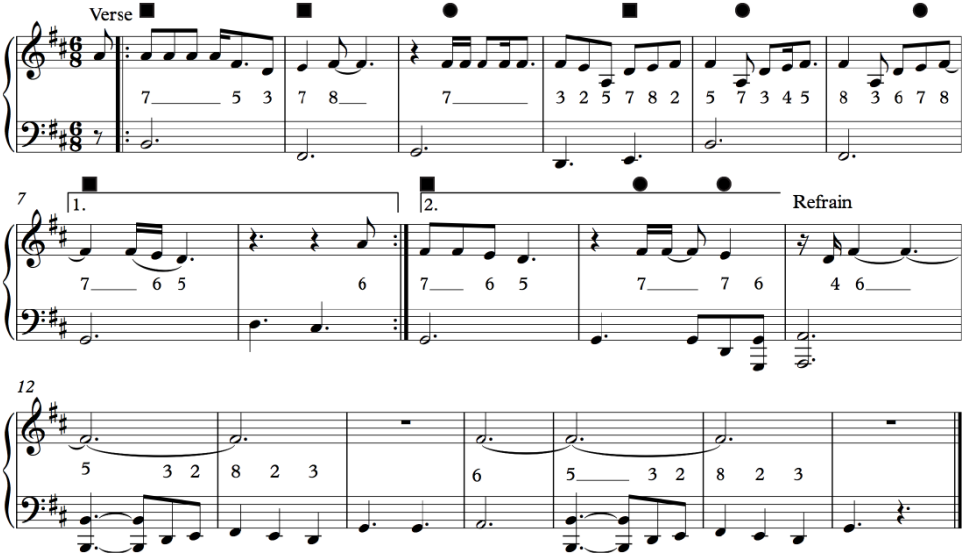
9 Seeman (2017, 194).

10 Embodied work and experience are integral parts of knowledge and significant tenets of feminist pedagogy. For more on this topic, see Ahmed (2017).

11 Margulis (2014, 156).

The lived experience of singing the descending major scale moves us into conversations about tension and tendency, and we play around with the subversion of culturally inherited expectations. I pose experience-forward questions: "Sing a descending major scale and stop on $\hat{2}$; how do you feel?" "If you hear C–B–A, do you have enough information to complete the series? If not, what are some possible directions you might head with these ingredients?"

Having students sing or perform in multi-part textures helps them locate the embodied preference for keeping common tones and limiting distance covered between pitches, a practice utilized in many different genres and repertories. We might sing through the alto and bass lines of a Bach chorale as a repertoire example, but the bass line alongside the melody of "Burn" from *Hamilton: An American Musical* (see Example 1) reinforces the tenets of voice leading as a practice of understanding tendency, tension, and resolution. Questions like "how did it feel to sing this line?" and "where did you feel conflict with the other line? How is that conflict resolved in the music?" are fruitful ways to have students explore concepts of dissonance and resolution (broadly defined), and it allows them to experience and hear these practices in music of many different styles and genres.



Example 1
Author's transcription of verse and refrain of "Burn," from Lin-Manuel Miranda, *Hamilton: An American Musical*. Squares indicate a strong beat dissonance, and circles indicate a weak beat dissonance.

With "Burn," students can label intervals between voices and look for repetition and patterns of motion between stability and instability. The recurring, insistent 7th in the verse yields great discussion about the difference between passing and metrically accented dissonance, as well as our ability to normalize something that initially seems out of place by methodic repetition. Students can talk about implied harmony: what notes in a chord may be omitted while still communicating enough information about its function? We can zoom in on the bass line and make choices about whether a note is taking on a melodic function as a non-chord tone or truly implying a change in harmony.

Framing context into the course decenters harmony and voice leading as the pillars around which a theory course is historically built. "Burn" is both a living example and an educational tool in its natural form. Because of the solo voice and skeleton accompaniment, the text is easily understood as part of the mechanism of the song, and the exposed interaction between melody and bass line help Miranda's text pack the punch that it does.[12] Though the text was omitted from Example 1 to make space for intervals and the discussion of voice leading, it is an integral part of the discussion in my classroom. We can launch into conversations about large-scale form, highlighting that the verses are riddled with 7ths but they are absent in the chorus, or that the former is flooded with dense language and the latter is one word: burn. I might ask my students to think about how these differences between formal sections influence their understanding of the song's narrative: what is highlighted for them? By including text in the conversation alongside harmony and voice leading, we explore how musical parameters interact with one another, building an understanding of the piece as a whole dependent on each of its parts.

Harmony: Two Examples

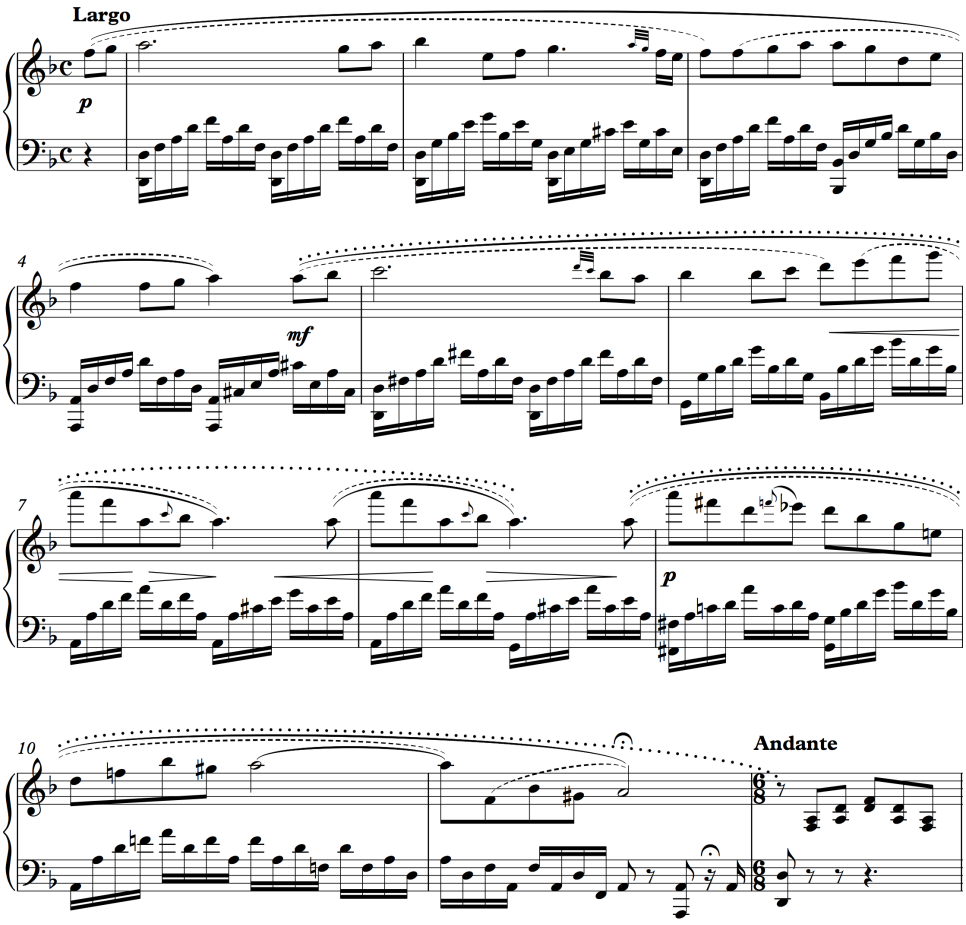
In the earliest weeks of the semester, I take time to talk about meter, rhythm, motive, phrase, ensemble, form, and closure without explicitly engaging these topics within the framework of harmony. We look at how instruments interact with one another, where they double or pass foreground material back and forth. Though a Bach-style chorale example presents a transparent positioning of melody in the top voice, harmony anchored by the bass voice, and inner voices supporting both, the

12 Historically, the homophonic texture of a chorale in a Bach cantata provided a textural clarity in performance that helped it function as a vehicle to communicate text, yet words in a chorale are rarely discussed when presented in an undergraduate theory course. As William van Geest illuminated in his essay (see Example 1.8), almost all presentations of chorales in the top nine Anglo-American theory textbooks appeared without text or translation, though most non-chorale repertoire features both a text and a translation.

form's single-use function—an exploration of harmony through homophonic voicing—limits its capacity to connect the topics explored to the students doing the exploring. By planting harmony in a field among many other musical elements, students have more access points to enter into and then navigate a work, even if the destination is harmonic analysis. They are able to draw connections between tempo and audible harmony, agogic accents and non-chord tones, or the ear's ability to chunk material together based on volume (dynamics and the number of instruments playing the same pitch) or placement on strong or weak beats of a measure. The examples below still engage with the tenets of chorale-style exercises, but situate them alongside additional musical parameters often excluded from that repertoire.[13]

For those working at institutions that still require a thorough exploration of canonical repertoire, there are countless examples that clearly present material for harmonic exploration that also fold in additional skills. For those whose classes require an engagement with common practice European repertoire, I have had success using excerpts from pieces like Fanny Hensel's *Das Jahr* (Example 2) and Joseph Haydn's Piano Trio in A-Flat Major, Hob XV:14, 2nd movement (Example 3). These pieces can be substitute material for exploration that has historically relied on chorales. In the Hensel, the early version of the June movement ("Juni") provides a clear harmonic rhythm with limited non-chord tones in the bass clef, and the separation of textures makes this a great example for early score study. Students can label harmony, identify non-chord tones, and point out cadences. The harmonic support is stretched over two to four beats, allowing students time to calibrate into one chord before moving to the next, a luxury not afforded in the harmonic rhythm and notated performance tempi in many of Bach's chorales. With the slower harmonic rhythm already apparent, students can get a sense of the harmony as part of the piece without sacrificing the forward motion of the music. In a chorale, an instructor may have to slow the tempo of performance to give students ample time to hear each sonority before moving to the next, sacrificing the musicality (forward motion) of the original example in service of a more "plunky and clunky" pianistic realization that communicates the ingredients at hand. Because of the distinct lines and registral space in the Hensel, students are also able to practice focusing their listening to foreground the melody, the bass clef ostinati, or even the resulting inner voices created at the top of the accompanying line. Additionally, the melody presents an opportunity to discuss interpretive phrasing choices informed—and confused—by the play between cadential harmonic motion and the manipulation of the "eighth, eighth, quarter" pattern.

13 For a list of these topics, see Marcelle Pierson's essay in this colloquy.



Example 2
Fanny Hensel, *Das Jahr*, "Juni" (first version) mm. 1–12. Solid, dashed, and dotted lines indicate possible phrasing choices (non-exhaustive).

As a student I remember having a hard time understanding why the doubling and parallel voicing guidelines in Bach-style voice leading were so strict, when I often saw doubling in chamber, orchestral, and choral repertoire. In a Haydn symphony, for instance, the cellos and double basses (and sometimes bassoon) often doubled one another, resulting in what *looked like* parallel motion from the dominant lens of the chorale. The pitches a composer chooses to double play a significant role in how an audience hears the balance of the ensemble and how harmony is communicated, but the rigidity of constraints in a chorale-style example or assignment do not accurately

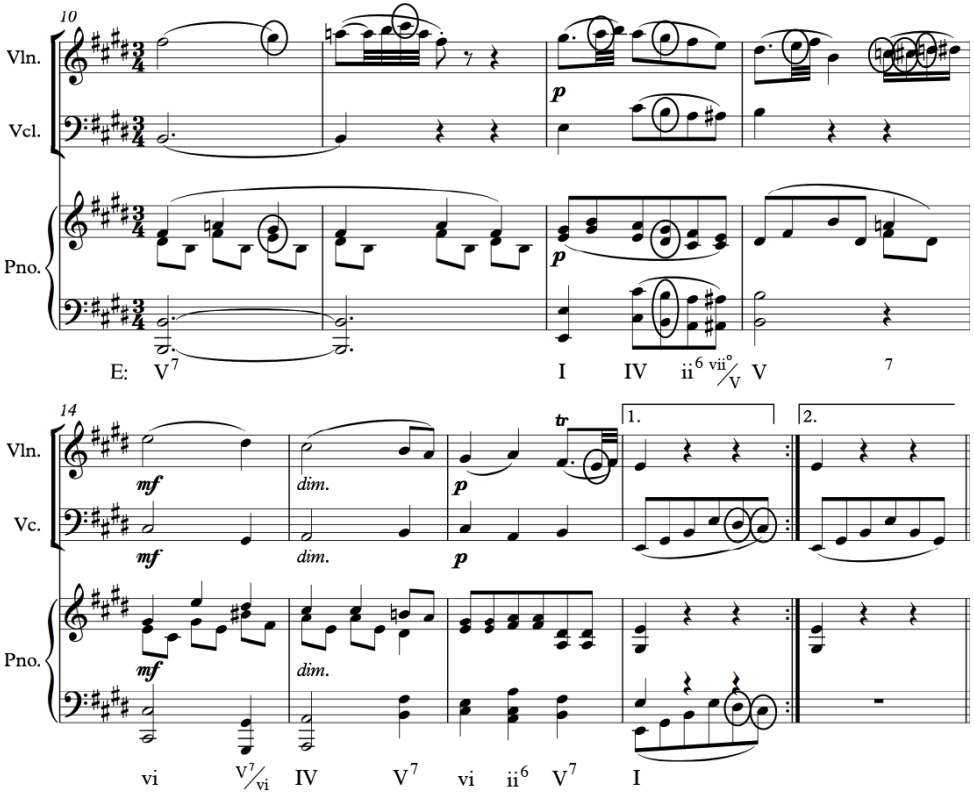
reflect the doubling practices of composers in work beyond that given instrumentation in that specific time period. For this reason, doubling and parallel motion are part of the discussion from the beginning of the semester, but both are presented as compositional techniques that shape how harmony is digested by the listener.

Example 3 shows Haydn's piano trio, which I use to prompt discussion about levels of harmony; the cello plays "in harmony" with the violin, but its doubling of the piano's bass clef highlights the harmonic progression. The clarity of both harmonic and melodic motion makes this a great early example for students learning to read a score with multiple instruments, yet still locks into questions of harmonic syntax, chord labeling, and voice leading. The trio's isolated and singable melody in combination with the methodical ostinato also shows how non-chord tones can smooth out space between chord tones and build tension.

One particular intricacy in this example prompts a discussion about a performer's agency to shape the listener's experience by their own interpretation of the score.[14] In many recordings of this piece, trios take liberties with the *Adagio* tempo and dynamics moving from mm. 12–14; changes range from a crescendo into the downbeat of m. 13 or a crescendo into a *subito piano* at the downbeat of m. 14, to small or significant *rallentandos* in passages with consecutive eighth or sixteenth notes. These choices help shape whether or not a listener hears the last eighth note in m. 12 as chromatic non-chord tones or an applied vii^{o7} of V. The *rallentando* into the downbeat of measure 14 and the *subito* (or not) *piano* draws our ear to enhance the effect of the deceptive motion across the barline. Though these articulations are not notated in the score, these nuanced changes draw out certain elements of the piece to shape interpretation.

Additionally, the Haydn excerpt provides material for discussion about deceptive motion and expectation, which can, again, be tied back into performer interpretation and agency. This piece can be used to talk about metric accents, motivic variation, and orchestration related to registral spacing choices. Further, these non-harmonic parameters help students see and hear how harmony moves, and how harmonic analysis informs choices about these other threads of analytical work. I have had success using this Haydn excerpt for creative projects, too; students can draw visual maps of this piece, sample it into an original EDM song, stretch and compress the melody into to 4/4 and 5/8 (and perform it!), and harmonize the melody to omit all deceptive motion.

14 This example could provide significant traction for students in schools of music or conservatory environments. For those who are aiming for a career in performance, a conversation like the one outlined in this paragraph provides a direct connection between their work in a theory class and their work in studio lessons or chamber music.



Example 3
Joseph Haydn, Piano Trio in A-Flat Major, Hob XV:14, II *Adagio* mm. 10–18.
Non-chord tones are circled. Deceptive motion occurs in mm. 13–14 and 14–15.

If You Include SATB Materials

In my course design, Bach-style voice leading has become one small unit of focus used to reinforce predominantly Western musical content, which is in turn one slice of the whole music theory course; in some of my courses in liberal arts environments—even in the core theory sequence for BA majors—I do not bring it up at all. At the institutions where I have been required to teach this material, students are already familiar with many of the themes and tools of the practice when the four-part chorale unit arrives late in the semester, as they have been identifying them as tendencies in other, non-chorale repertoire. They understand this particular practice is one small part of the larger elements of music theory, rather than a central tenet of their music education.

The biggest payout of delaying the historical practice of four-part writing via the chorale is that the rigidity of Bach-style voice leading in these isolated examples is limited to the topic. Up to this point, students have come to understand common practices and tendencies in voice leading and harmony within the scope of Western music across many genres and their homework assignments have been framed to foster curiosity and communicate understanding rather than check for errors and deduct accordingly from a perfect score. The introduction of these constraints after laying the foundation of flexibility and agency also continues conversations about "good" voice leading or harmonic syntax. From the first day of class, our generative and analytical work acknowledges historical and genre-based practices, but refrains from positioning one method above any others. Students learn to see commonalities across styles and develop tools for navigating their differences. They approach Fanny Hensel with the same rigor as Lin-Manuel Miranda, and recognize that the parameters of what makes each composer's music work cannot be forced into the same analytical container.

Conclusions

I can easily see the substitutions and adjustments laid out in this essay applied in conservatories and large schools of music; however, my primary experience is teaching in liberal arts programs, whose agendas have ranged from insisting on the prioritization of the Western classical canon to those that actively decenter it. Liberal arts environments are positioned to imagine a syllabus that decentralizes the chorale; the changes I mention above have made space for a broader range of analytical practice and exploration that is sensitive to the multiplicity of student backgrounds, identities, and learning goals present in undergraduate liberal arts communities.

Students should see a clear application of their work inside a music theory class to their music-making outside of the course. More broadly, that work also contributes to a critical understanding of contexts and techniques that are at the heart of degrees in music. The possibilities for applying skills learned in an undergraduate theory course vary significantly between different degree programs, and I believe our classes should reflect the larger environments in which we teach. There is no one-size-fits-all music theory course. We can do better at recognizing and making space for students by widening the scope of what undergraduate theory can be, both in small substitutions and larger changes. As part of this shift, I encourage framing in-class discussion to stretch content that is typical of chorale-based exercises—particularly harmony and voice leading—into conversation with rhythm, phrasing, repetition, student interpretation, and performance. This act is but one step in a process of deeply considered change.

Neo-Riemannian Theory as Voice Leading Pedagogy

WILLIAM O'HARA

While voice leading in undergraduate music theory courses is often assumed to be tied to chorale harmonization or species counterpoint, Neo-Riemannian theory (NRT) offers another way of engaging deeply with the succession of harmonies and the movement of individual voices, and which offers a different view of musical structure. As a tool that offers insight into relationships both between individual triads and across large spans of music, NRT helps students understand the numerous roles that voice leading can play in various styles of music. In so doing, it offers them a foothold into new repertoires, building upon students' knowledge of harmony or voice leading and exploring both in productively different ways. That is to say, it offers one way of supporting David Huron's suggestion that voice leading is relevant for much more than four-part chorales.[15] In this essay, I will describe one model for including NRT in core undergraduate courses, and outline a sample modular curriculum that draws on current research in the field.[16] This framework may be adapted freely in order to introduce students to exciting, advanced concepts in music theory; to incorporate non-canonical repertoires; to connect the music theory classroom to other areas of music, the humanities, and mathematics; and to offer a gentle introduction to many of the concepts introduced in the course on twentieth-century techniques that often ends the theory sequence. While it is true that incorporating NRT does not, on its own, counteract the strong focus on harmony (to the detriment of other topics, such as rhythm) that Marcelle Pierson's contribution discusses, I will argue that it can help students to think differently about previously learned materials (such as repertoire they have already studied through the lens of diatonicism), demonstrate how simple concepts can be expanded to generate new theoretical insights, and introduce

15 Huron (2019).

16 In this essay, I use the term "Neo-Riemannian theory" to refer to a broad spectrum of transformational and geometric approaches to the properties and syntax of triads and seventh chords: what Richard Cohn describes as "that branch of transformational theory that takes consonant triads for its objects, and subjects those objects to transformations that minimize voice leading"; see Cohn (2012, 40). I apply the label whether they belong directly to the Neo-Riemannian lineage that follows from publications like Lewin (1987) and Hyer (1995); to the tradition of scale theories and mathematical mappings of triadic space such as Hook (2002); to geometric accounts of musical space such as Callender, Quinn, and Tymoczko (2008, 346–48) and Tymoczko (2011). While Cohn reflects on the inappropriateness of the label for contemporary triadic theories, I believe that "Neo-Riemannian" still usefully and intuitively describes a constellation of related theories, even if their scope has expanded far beyond the original influence of Hugo Riemann.

repertoires less frequently studied in music theory classes.

I am not the first to advocate for NRT's inclusion in the undergraduate curriculum. Nora Engebretsen and Per Broman (2007) offer a comprehensive introduction to the topic, presenting analytical, compositional, and even ear-training exercises to introduce undergraduates to triadic transformations.[1] Given NRT's expansion over the past fourteen years, however, the time is right for a new exploration of the topic that builds on the foundation laid by Engebretsen and Broman. Over that time, at least two major changes have swept through the field. First, contributions such as Steven Rings's *Tonality and Transformation*, Dmitri Tymoczko's *A Geometry of Music*, Suzannah Clark's *Analyzing Schubert*, Richard Cohn's *Audacious Euphony*, and Frank Lehman's *Hollywood Harmony* have all found new ways to expand, synthesize, and unify the insights offered by Neo-Riemannian theories. The latter two scholars especially have emphasized the voice-leading properties of triads over the metaphors of movement and transformation that characterized NRT's early days. Cohn has described triads as ideal voice-leading objects due to their group structure (which allows them to lead smoothly from chord to chord in several ways), while Tymoczko has positioned triads within a much larger model of trichordal (and other cardinality) voice leading in geometric space.[2] Second, in addition to this methodological refocusing, many scholars have expanded the scope of Neo-Riemannian theory, applying its insights to popular music,[3] film music,[4] video game music,[5] jazz,[6] and other styles. Because of the growth of NRT over the past decade, and the field's growing interest in triadic and seventh-chord transformations as voice-leading phenomena, the study of Neo-Riemannian theory is more vital—and more relevant for undergraduates—than ever.

Transformations

I teach NRT near the end of the third semester of a four-semester sequence, the last semester of which is focused primarily on post-tonal music. By the time we approach the unit, students are generally familiar with the basics of chromatic harmony and form, along with a thorough grounding in harmony (including chorale-style part writing), counterpoint, and figured bass from the first year of music theory. The curriculum I employ is structured in five steps: Transformations, Abstraction,

1 Engebretsen and Broman (2007).
2 Cohn (2011, 33–41) and Tymoczko (2011, 65–115).
3 Capuzzo (2004); and Forrest (2017).
4 Murphy (2013); and Lehman (2018).
5 Reale (2015).
6 McClimon (2016) and (2017).

Multiple Perspectives, Extensions, and Applications. Some of these steps may be covered quickly, while others can unfold across several class sessions, depending upon the amount of time available. The first three are the most important for the purposes of this article, and will be discussed in the greatest detail. Example 1 offers a brief summary of the curriculum.

Unit	Concepts/Skills Taught	Sample Repertoire
Transformations	Introduce PLR transformations as simple voice leading phenomena	-- Schubert, Piano Trio in E<flat> (Op. 100), 1st mvt. -- Wieck, "Nocturne" from *Soirees musicales*
Abstraction	Discuss pitch vs. pitch class and "idealized" voice leading. Introduce *Tonnetz*	-- Beach, "Autumn Song"
Multiple Perspectives	Re-visit repertoire previously studied in mode mixture unit, apply Neo-Riemannian perspective	-- Schubert, "Schwanengesang" (D. 744)
Extensions	Numerous, at instructor's discretion. Alternate visualizations (chicken-wire torus, Cube Dance); mathematical/geometric underpinnings of NRT; additional transformations (S, N, H, etc.); seventh-chord spaces; history (Riemann, dualism)	Varies; my class emphasizes film soundtracks: *Vertigo* (1958), *Batman Begins* (2006), *Inception* (2010); other candidates include Chopin E Minor Prelude, Op. 28, No. 4 and other piano works (see Tymoczko 2011, 284-293)
Applications	Composition using pan-triadic vocabulary	Student film scores

Example 1
A Sample Modular Curriculum in Neo-Riemannian Theory.

My students begin their study of Neo-Riemannian theory with the canonical PLR operations: parallel, relative, and *Leittonwechsel* ("leading tone exchange"). Example 2 offers a simple guide to the transformations mentioned in this article.[7] After introducing the operations, I use simple and direct examples that demonstrate them clearly, preferably in distinct voices that students can hear and sing along with. For example, the passage in Example 1 is taken from late in the first movement of

7 In this essay, I presume that readers have some familiarity with Neo-Riemannian theory, but they need not be experts. For a comprehensive overview of transformations in common circulation, see Lehman (2018, 90). For an overview of the group-theoretic organization of the parsimonious transformations discussed in this essay (including some of the "alternative visualizations" mentioned in Table 1), see Cohn (2011, 83–109). While the systems outlined by Cohn and Lehman (and earlier, Lewin and Hyer) broadly intersect and agree with one another except in fine details, completely separate transformational vocabularies exist as well: see, for example, Julian Hook (2002)

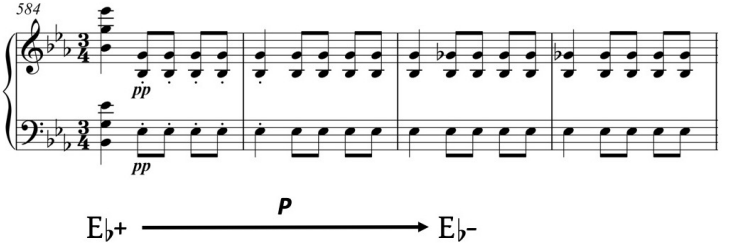
Franz Schubert's Piano Trio in E♭ op. 100. As Example 3a shows, each transformation is clearly audible in a single voice (as when G moves to G♭ at the top of the violin's double stop in m. 586), allowing students to grasp transformations first as simple voice-leading movements.[8] As shown in Example 3b, the entire passage outlines a complete cycle of alternating PL transformations, comprised of the major and minor triads on E♭, C♭/B, and G.

Transformation	Action on a C+ triad
P - parallel	C+ <-> C-
R - relative	C+ <-> A-
L - Leittonwechsel	C+ <-> E-
D - dominant*	C+ <-> G+
S - Slide	C+ <-> C♯-
N - Nebenwervandt	C+ <-> F-
H - Hexatonic pole	C+ <-> A♯-

Major triads are signified by +, minor triads by -. Each transformation listed here reverses itself, and can be chained together with others as a compound transformation (i.e. applying P and then L = "PL"). The first three transformations hold two tones while moving the third by a step; S and N hold one tone while moving the others by a half step; and H moves each of the triad's three tones by a half step.

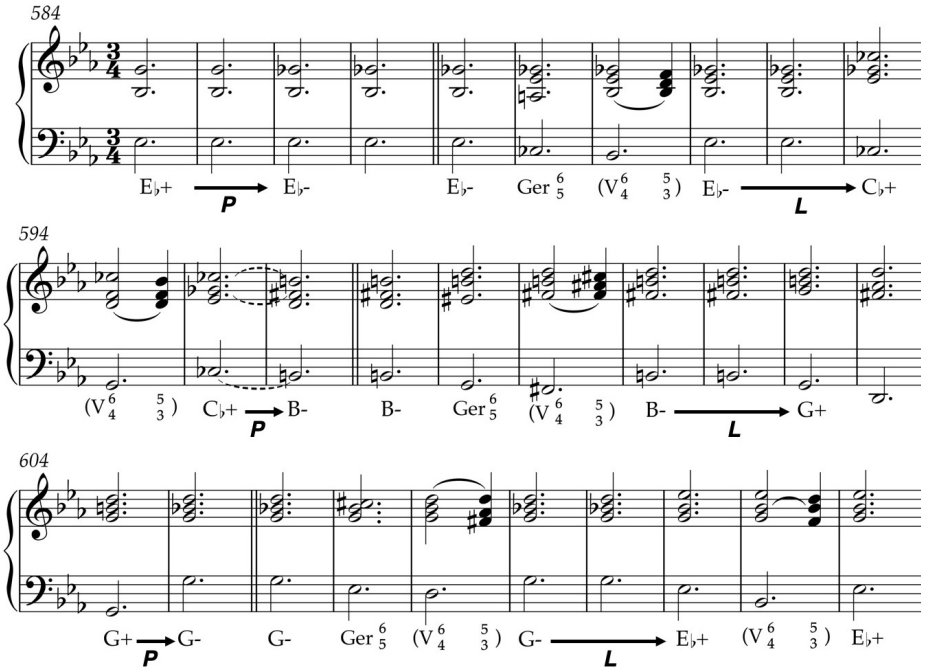
** The dominant transformation is not only a compound of two PLR transformations (L and P), but also a way of expressing the tonal relationship of tonic and dominant within an otherwise pantriadic context.*

Example 2
Triadic transformations mentioned in this article.



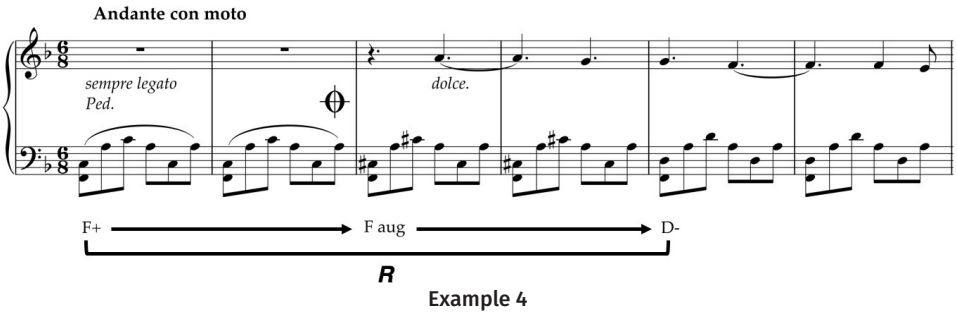
Example 3a
Example of direct transformation in Franz Schubert, Piano Trio in E♭ major (Op. 100), 1st mvt., mm. 584–87 (violin and cello parts only).

8 Richard Cohn outlines the first part of this passage in his discussion of PL cycles; see (2011, 27–28).



Example 3b
Reduction of Franz Schubert, Piano Trio in E♭ flat Major (op. 100), 1st mvt., mm. 584–613.

Example 4 depicts another excerpt I use frequently when initially introducing the PLR group of transformations. The opening measures of Clara Schumann's "Nocturne" (from *Soirées musicales*, op. 6, no. 2) contains a chromatic passing motion in the left hand that outlines the whole step traversed by the R transformation: C, as the top voice of F+, passes through C♯ in m. 3 (creating an augmented triad) to D in m. 5, arriving at D-. By studying examples like these (and completing simple worksheets that ask them to write transformations between various triads), students can practice the basic PLR operations until they become fluent with them.



Example 4

Clara Wieck [Schumann], "Nocturne," from *Soirées Musicales* (1836), Op. 6, No. 2, mm. 1–6

Abstraction

Near the beginning of *Audacious Euphony: Chromatic Harmony and the Triad's Second Nature*, Richard Cohn proposes a method for calculating the distance between any two triads, in terms of the "voice-leading work" necessary to move from one to the other. Movement by one semitone constitutes one "unit" of labor, so that moving from G- to G+ requires one unit of voice-leading work (B♭ to B), while G- to D+ requires two (G to F♯ and B♭ to A), and so forth. Of the subtle theoretical leap inherent in this analysis, Cohn writes:

> In counting common-tone connections in a particular passage, we have implicitly assumed that voice leading is *idealized*. In most compositions, tones freely transfer registers, and multioctave tone doublings liberally appear and disappear. We say that two triads have a common tone even when, in a particular setting, those tones appear one or more octaves apart. . . . When we speak of common tones, then, we are adopting a conception of *tone* that is allied with *pitch class* rather than pitch. There is nothing special about idealized voice leading; music theory teachers and scholars assume it every day of their working lives. It is so familiar, indeed, that it takes a special effort to acknowledge it.[9]

Along with helping to illuminate his conceptual framework, the passage above articulates both the power and challenge of abstraction in the music theory classroom. Music theories work by abstraction: their explanatory power comes from their ability to be generalized across a wide variety of musical situations. Many arguments for the value of teaching with four-part chorale-style exercises and species counterpoint rest on the idea that each imparts principles that can be applied much more broadly than worksheets and examinations.[10] While "laboratory" exercises may offer a certain utility, music theory's abstraction—that is, the gap between those exercises and

9 Cohn (2011, 6).

10 On the transferability of part-writing skills, see Marcelle Pierson's contribution to this colloquy.

musical practice, or in Cohn's terms between the movement of theoretical objects and musical ones—is too often left unexamined in undergraduate instruction, leaving students frustrated at what they perceive as capriciousness in the enforcement of rules, particularly when counterexamples are easily found in musical literature.[11]

The leap that NRT enacts—from parsimonious movement in single voices to compound transformations, registral shifts, and long spans of pan-triadic harmony—requires of students the same conceptual shift that chorales do: from the controlled "laboratory" environment of direct half-step movements and idealized models, to the more varied examples found in real scores. Making this leap is also preparation for the pitch/pitch-class distinction. After gaining familiarity with the basic operations and seeing them in action in simple textures, students are ready to approach less obvious examples, which can be taken from published analyses in any of the sources cited in this essay, or through the analysis of repertoire selected by the individual instructor. This offers an entry into the concepts of pitch classes and pitch-class space, by helping students to understand Neo-Riemannian operations not only as epiphenomena of parsimonious voice leading, but as transformations that operate on [037] triads. This offers a convenient introduction to pitch-class set theory.

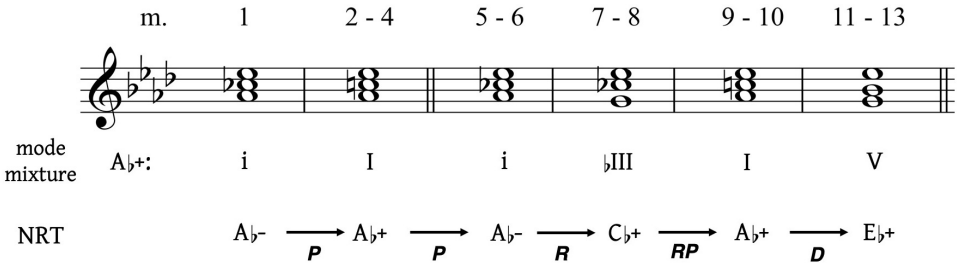
Analysis from Multiple Perspectives

One strategy for supporting the conceptual leap from concrete to idealized voice leading involves circling back and using triadic transformations as a way of re-interpreting previous musical examples. Until recently, my institution used Steven Laitz's *The Complete Musician* in its core theory classes. In Laitz's chapter on mode mixture, he cites the example of Franz Schubert's "Schwanengesang," an 1822 song on a text by Johann Senn unrelated to the later song cycle of the same name. "Schwanengesang" is notable for its sometimes uncertain key; despite its A-flat-major key signature, the very first chord heard is A-flat *minor*. Laitz uses the song to illustrate two forms of mode mixture: "melodic mixture," in which upper chord tones are altered to create chords of opposite mode quality (i.e., changing the diatonic major IV to the parallel minor's iv); and *harmonic mixture*, in which chord roots themselves are altered (such as ♭VI replacing vi in a major key).[12]

11 This is the source of despair for the student described in this colloquy's introduction. It should also be noted that neither the chorale's claim as a primary vehicle for contemplating harmony's abstractions, nor even the primacy of harmony itself as a topic of instruction, should be taken for granted; see the contributions by Marcelle Pierson and Katherine Pukinskis to this colloquy.

12 See Laitz (2012, 420–25). Laitz's distinction is similar to what Aldwell, Schachter, & Cadwallader (2011, 435–47) describe as "Simple" and "Secondary" mixture.

Much of the song, however, can also be read in terms of pan-triadic Neo-Riemannian operations. Example 5 represents the tonal structure of the first part of the song, as represented by several canonical transformations. After bouncing back and forth between the Parallel (P) major and minor, the song modulates to C-flat major: the Relative (R) major of A-flat minor. "Schwanengesang" then returns to the major tonic via an RP transformation, before shifting into a more diatonic mode as it tonicizes E♭. Here, then, the tonal plan *itself* can be explained in terms of pan-triadic relationships. From this case study, students can see and hear how parsimonious voice-leading relationships can occur across entire pieces of music—a global level of analytical insight less often offered by traditional instruction in chorale-style part writing.

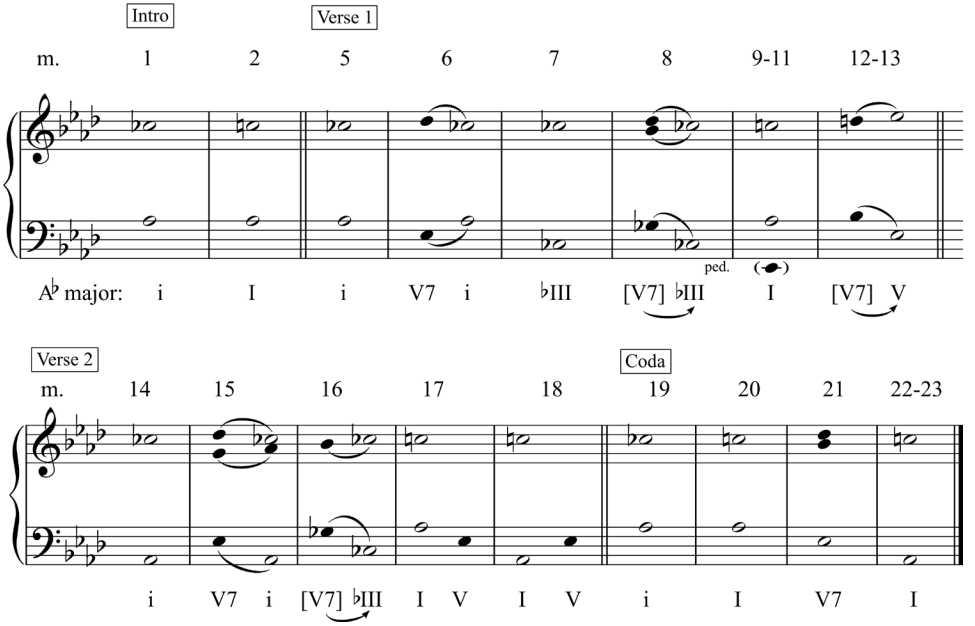


Example 5
Neo-Riemannian operations in Franz Schubert, "Schwanengesang," D. 744, mm. 1–13 (See also Clark 2016).

The same example can also be used as an ear-training exercise, in which students are taught how to follow a single essential pitch class throughout the entire song, or part of a song. In the case of "Schwanengesang," I ask my students to track whether a given harmony employs C♭ and C♮. This approach resonates with the listening/singing exercises described by Daniel Stevens, which ask students to sing simple, slow-moving "guide-tone" lines as an aid to harmonic dictation.[13] Rather than singing "do" and "ti" in order to differentiate between tonic and dominant (among other harmonies), as Stevens prescribes, Example 6 asks them to sing the two different forms of the third scale degree: the natural 3 and ♭3. This not only requires them to hear and harmonize with the two different modal inflections of the tonic chord that appear throughout the song (represented by the Neo-Riemannian P transformation), but also to track the tonicization of ♭III, which first emerges as an R transformation in m. 7 and returns

13 See Stevens (2016).

to the tonic as a compound RP in m. 9.[14] From the experience of tracking a single chromatic voice across the entire song, students gain a greater understanding of the structural principles of nineteenth-century chromaticism, as elucidated by Cohn—an alternate syntax (the "second nature" of his book's title) that organizes harmonies not by their acoustic consonance or diatonic affinity, but by their ability to partake in parsimonious voice leading.[15]



Example 6
Following C and C-flat in Schubert, "Schwanengesang," D. 744.

14 For an added challenge, instructors can ask students to sing the filled noteheads as well. Measures 8 through 13 are particularly challenging and rewarding!

15 This activity also mirrors an exercise proposed by Riemann himself, who mentions that students could be asked to imagine or perform a single pitch in all six of its possible major and minor triad contexts—a PLR cycle which would produce one of the honeycomb cells on the "chicken-wire torus" pictured in Example 8b. See "Ideas for a Study 'On the Imagination of Tone'" (1916), trans. Wason and Marvin (1992, 86–88).

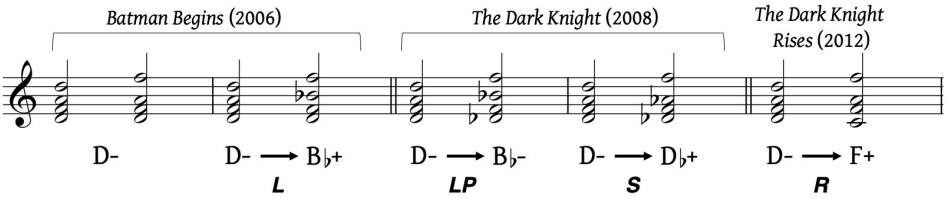
Extensions and Applications: Visual Representations and Film Music

At this point, my sample curriculum (see Table 1, above) opens up into numerous possibilities. Just as scholars have taken many approaches to Neo-Riemannian theory and its precursors and offshoots over the past thirty years, so too can instructors choose to emphasize or de-emphasize different aspects of the theory based on their own teaching style, the interests of their students, or the amount of space available in the curriculum. After an introduction to the canonical "PLR group" of transformations, for example, instructors may decide to include transformations such as "SLIDE" and the hexatonic pole.[16] They may decide to expand into seventh chords, or they may decide to emphasize the historical or intellectual underpinnings of the theory by historicizing the term *Leittonwechsel* or engaging with the issue of harmonic dualism, or they may even emphasize the mathematical elements of Neo-Riemannian theory. In the final section of this essay, I will detail two of the paths that I take, based on my own interests: visual representations of voice leading, and Neo-Riemannian theory in both the analysis and composition of film soundtracks.

Neo-Riemannian theory offers the opportunity to incorporate new repertoires into the undergraduate core curriculum—not only the highly chromatic nineteenth-century music originally addressed by the theory, but also popular music, film music, jazz, and other styles. I like to use it as a springboard to film music. For instance: Example 7, which adapts a diagram from Frank Lehman's *Hollywood Harmony* (2018), demonstrates how the simple minor-third motive from Hans Zimmer's score for Christopher Nolan's *Batman* trilogy is re-contextualized in various ways. The motive takes on new harmonic shades in each film, from our hero's first emergence on the streets of Gotham City (an L transformation, leading from D- to a B♭+ that Mark Richards [2012] calls "heroic"), to his moral compromises and failures (a tragic sounding B♭-), to his eventual triumph at the end of the trilogy.

In the later parts of the NRT unit, I also introduce my students to alternate visualizations of tonal space, and demonstrate how various diagrams can be used as analytical tools. Neo-Riemannian theory lends itself to compelling visual analyses, which students can use as they listen to music, and which they often enjoy producing themselves. Diagrams—whether of established musical spaces like the *Tonnetz*, or custom-made network analyses—can serve as listening aids, helping students to understand and track the affinities produced by parsimonious voice leading. Approaching these progressions from both auditory and visual angles helps to make

16 On SLIDE, see Lewin (1987)*;* and Lehman (2014, 61–100). On H, see Cohn (2011, 31–32 and 106–09).



Example 7
Harmonizations of the "Dark Knight" motive in Hans Zimmer's *Batman* scores (2006–12); adapted from Lehman (2018, 131).[17]

them more accessible and exciting for students, and can reveal new insights about compositional structures.[18]

Example 8a depicts a prominent chord progression from the beginning of Hans Zimmer's score for *Inception* (2010)—a set of chords that received a great deal of attention on the SMT-TALK mailing list when the movie first came out.[19] My interpretation, presents the passage as two sets of four chords each, related to one other by a single SLIDE transformation. Representing this music on the *Tonnetz*'s geometric dual, the "chicken wire torus" (as shown in Example 8b), demonstrates how visual diagrams can serve as a shorthand in Neo-Riemannian analysis.[20] The passage is revealed to be constructed from two iterations of the same sequence of transformations: S, RP, PL, and H.[21] These two chord loops appear on the diagram as the same shape—one red, and one blue—that are connected in the middle by a SLIDE. The visual representation helps to underscore that the "idealized" voice-leading is the same, even if the two halves of the excerpt are voiced differently and have a different bass line.[22]

17 Lehman's original diagram includes compound interpretations of some transformations (for example, S = LPR), supporting the argument that the transformations throughout the film series are not only increasingly dramatic, but that they enact an additive process, with each one building on the last. Lehman (2018, 131).

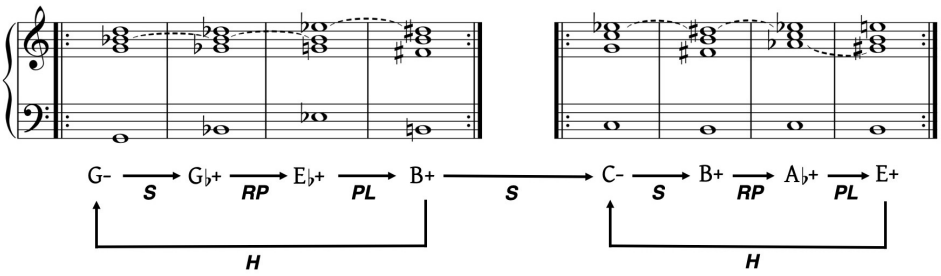
18 Analysis through voice leading diagrams can also open up a discussion about how theories and visual representations can shape our experiences, and especially our interpretations; see Clark (2017).

19 This discussion was launched by Stephen Taylor on August 10, 2010, and continued for several days afterward.

20 On the chicken-wire torus, see Douthett and Steinbach (1998, 246–49).

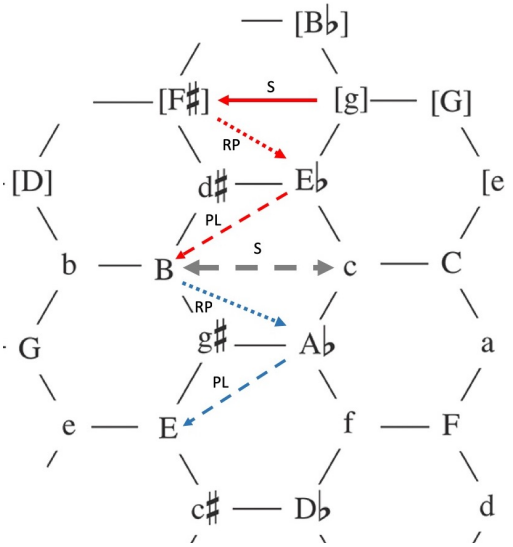
21 For a comprehensive lexicon of triadic transformations, see Lehman (2018, 93–94).

22 The notation of this excerpt also raises the issue of enharmonicism in NRT—one of the issues that originally motivated the theory; see Cohn (1996, 9–11). The fourth chord of the excerpt might be more simply notated as C♭ major rather than B major. In my lessons, and the transcription in this pa-



Example 8a

"Dream is Collapsing" from *Inception* (2010; reduction and annotations by author).[23]



Example 8b

Hans Zimmer, "Dream is Collapsing" chord progression from *Inception* (2010).

per, I have notated it in B both to correspond with most chicken-wire tori, and in order to avoid the clumsy C- to C♭+ motion that would result in mm. 5–6. The enharmonic difficulties are also a good topic to raise with students, as they help to explain the necessity of pantriadic rather than diatonic analysis.

23 In a slightly different analysis of this progression (which compares it to a similar progression from Bernard Hermann's 1958 *Vertigo* score), Frank Lehman transcribes the fourth chord as a C♭M^7, notating a B♭ held over from the preceding E♭+ (see Lehman 2018, 153–55). In order to simplify the transformations, I omit the seventh from the example I use with my own students; as Lehman notes, the chord seventh "requires some transformational massaging," which he accomplishes via a "fuzzy transformation" (see Lehman 2018, 93–94).

From these examples, students learn how film composers have used NRT's pan-triadic syntax to score minimal motives with creative harmonies; the theory is revealed to be a way of generating ideas about how a given interval or melodic line might be harmonized, and a model for their own compositions—another practical way of teaching students the many possibilities of close voice leading. As an extension of this lesson, in fact, I ask my students to write short scores for a silent film clip of their choice. While they do not have to use triadic transformations for this, many do, particularly when they choose to compose for sequences like the ethereal underwater observation port from *20,000 Leagues Under the Sea* (1916), or a suspenseful sequence from *Nosferatu* (1922). As they compose their scores, they draw on the compositional techniques learned in the unit, such as cycles of paired transformations; repeated transformational shapes as compositional building blocks; and reharmonizing simple motives with new, transformationally-related harmonies.

A unit on Neo-Riemannian theory can be invigorating for students, as it offers them new ways of thinking about chromatic music and of reinterpreting other frequently taught topics such as modal mixture through the lens of chromatic voice leading. Both the theory and the music it is most often paired with appeal directly to students: one of my students recently referred to Neo-Riemannian theory as "music theory cheat codes"—a way of looking at triads that made sense to him in a way that diatonic arrangements often did not. Neo-Riemannian theory relies heavily on the movement of individual voices, but its use in the classroom is not just to reinforce voice leading for its own sake, but to demonstrate how careful attention to the passage between notes and chords can be used to great musical effect.

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Rethinking Music Literacy in the Undergraduate Theory Core

ROSA ABRAHAMS

While music theory can provide many tools for interacting with music, for an undergraduate music student, a narrow understanding of music literacy, not theory, is what acts as a barrier to advanced engagement in music analysis. In this essay, I explore how music literacy, typically understood as facility with five-line staff notation, as it is taught in undergraduate music theory curricula prevents meaningful progress out of music theory's white racial (and male) frame and perpetuates a hidden curriculum at odds with diversity efforts by theory pedagogues (Ewell 2020; Palfy and Gilson 2018). Despite pedagogical and curricular efforts towards inclusion of musics by BIPOC and female composers, and the development of modular curricula that are becoming more common in music departments, the expectation that music literacy comes before deep engagement with notated *and* un-notated musics constrains this admirable work towards equity and diversity. I investigate the implications of a staff notation literacy focused theory core and advocate for a broadened understanding of music literacies. I offer avenues of incorporating a range of literacies into the undergraduate theory core, focusing on a unit I designed which includes music theory research experience at early stages in the core curriculum.

Introduction

As a music theory professor at a small, private liberal arts college, I have the privilege to mentor undergraduates interested in pursuing music study in graduate school. In preparing one such student to accompany me to a nearby professional conference in his senior year, we had discussions around how conferences work and what to expect from the sessions, as well as about the demographic make-up of the field and what music(s) are most frequently studied by music scholars. As my student is a young black man interested in joining the field one day, it felt imperative that I prepare him for this aspect of our professional societies—the overwhelming whiteness of music studies and of music theory in particular. Indeed, as our discussions continued while at the conference, he reflected on both the music(s) and professionals he was seeing represented in the field. He communicated his dismay at the lack of diversity in the presenters and noted particularly that it seemed to him that most of the black and brown people he saw at the conference were graduate students, rather than senior scholars.

While several scholars have called for the need to improve diversity and representation in music theory societies and conferences, and rightly so, this engagement is hindered by the undergraduate theory core curriculum.[1] Issues of representation, like those my student is facing as he pursues an advanced degree in music research, happen not only within the curriculum—what music is taught, what composer identities are represented, what cultural contexts and competencies are celebrated or taken for granted—but also in *who* teaches the curriculum and develops music research, and the implicit biases (often baked into their training) and cultural framing those instructors bring with them. In this way, the curriculum we use in the undergraduate core, even at a small liberal arts college like my own, deeply affects the future of the field as a whole. Recent publications on music theory curricula and pedagogy have presented issues that constrain practical and meaningful change in music theory classrooms, particularly at the undergraduate level: the hidden curriculum of classical music supremacy in music academia and structures of whiteness in music theory—the white racial frame—on which it hangs and through which it is perpetuated (Palfy and Gilson 2018; Ewell 2020).[2] Not only do these normative structures maintain inequities that have plagued (in some cases) and enabled (in others) the discipline's students, teachers, and scholars for decades, but they also further entrench exclusionary ideas of "who is a musician" and "who is a scholar" through lack of meaningful representation within every music classroom.[3]

In what follows, I suggest that by better articulating what we consider to be music literacy, and broadening that understanding to *literacies*, we can embark on a basic restructuring of undergraduate theory curricula—one that will necessitate critical engagement with the social, racial, gendered, and intellectual systems that

1 The wealth of examples of these efforts include the 2019 Society for Music Theory (SMT) Plenary session featuring presentations by Philip Ewell, Yayoi Uno Everett, Joseph Straus, and Ellie Hisama, the Project Spectrum sessions and programs around SMT events (2018–2020), The Composers of Color Analysis projects, and various Interest Group meetings and panels related to this topic. Further, many recent academic publications are dealing with these issues, including the 2020 special issue on curriculum reform from *Engaging Students*, wherein Gades (2020), Lavengood (2020), and Peebles (2020) provide models for such reform, as well as earlier publications from Attas (2019a-b), Ewell (2020), Hisama (2018), Iyer (2019), and Palfy and Gilson (2019), and blogs by Ewell (2020) and Molk and Ohnona (2020), among others.

2 While many music theorists have become familiar with the term "white racial frame" through Philip Ewell's work, Ewell draws the term from sociologist Joe Feagin ([2009] 2013).

3 See, for instance, recent academic publications from Attas (2019a-b), Hisama (2018), Iyer (2019), and Ewell (2020), among others, as well as blogs by Ewell (2020) and Molk and Ohnona (2020), among others.

structure our engagement with music theory. This is because our conceptions of and pedagogy around music literacy are intricately tied to issues of social justice in our classrooms and curricula. It is more important than ever to consider how we can address structural inequities within music theory as it is currently taught, connecting lived experiences within and outside the theory classroom. In doing so, we invite a wider range of students into music theoretical engagement. Thus, I suggest that rethinking music literacy is but one of many rethinkings that can begin that work.

In the first section, I explore the multi-faceted difficulties that arise from using a narrow definition of literacy in the undergraduate music theory classroom. In section two I address implications of broadening our understanding of literacies. The third section draws attention to the success seen in several liberal arts models; I offer reports from my own attempts at such broadening within a liberal arts music department, where I include music theory research experience as part of my two-semester music theory core. This broadening can also impact the four-semester core curricula, as well as curricula taught mainly by performers or composers, rather than music theorists, and I provide some suggestions for such versions. I propose additional ideas for a literacies approach in the theory core in the final section of the essay.

I. Framing the Problem: A theory core curriculum focused on a single literacy

While music theory can provide many tools for interacting with music, for an undergraduate music student, music literacy—not theory—is what acts as a barrier to advanced engagement in music analysis. Here, music literacy is often defined at its most basic level as the ability to read and write the five-line staff notation of music of the classical style.[4] There is often a disconnect between what *can* be said about music and what *will* be said based on whether students can engage with staff notation, as evidenced in many music listening or "appreciation" courses for non-majors. Similarly, foregrounding notation and music-reading as a gateway to advanced music study strengthens the implicit message many students already receive in college:

4 Due to the problematic way that the term "Western" has historically been used, I will use "classical" as a generic term to indicate musics ranging from Renaissance and Baroque counterpoint through the lineage of early 20th-century classical music. Not only is "Westernness" constructed as an ideal within the white racial frame, it is also a misnomer: many musics produced and consumed in "the West" are largely unnotated or use notation other than the staff notation system. As such, while many musical cultures have a form of classical music, and thus the term is far from perfect in and of itself, I find this to be the best term to replace "Western" or "Western Art Music" for the purposes of this article.

that notated music is worth studying, while music from non-notated traditions is just "entertainment." Basic expectations from almost any undergraduate music program are grounded in staff notation literacy as well as in repertoire experience and priorities that maintain structures of whiteness in music theory. The expectation that students have some experience with the classical phrase model is one such example of repertoire-specific knowledge; the quintessential classical phrase model is found in tonal music, associated with classical cadences, and typically taught with reference to a score.

If our objective is for students to become experts in music of the classical style, then the current fundamentals courses focused on five-line staff notation, or the placement tests centered in bass and treble clefs, are perfect. However, this is not an objective that works to decenter the structures of whiteness in music academia. One way to approach such decentering is to rethink what we mean by "music literacy" and how it is situated in undergraduate curricula. Such rethinking could take many forms, but the most successful will occur at a structural level: how we approach the very learning objectives we aim to achieve in our theory curricula rather than how we can develop or perfect the content we currently teach with an eye towards diversity.

Higher education music institutions—whether conservatories, research universities, or liberal arts colleges—almost all focus undergraduate theory education around basic music literacy and musicianship. This core music theory typically provides a foundation for further music study in performance, composition, or preparing students for careers in music education, music therapy, or music scholarship. However, in many programs, these two-four semesters of music theory can be the only theory experience a student might have during their undergraduate career. While the ability to engage with staff notation is crucial for participation in performance and composition and while experience in reading notation and performance skills are vital to the development of any musician, educator, music therapist, or music scholar, music literacy defined as the ability to read and analyze staff notation as a focal point of core undergraduate music theory study works against other aims for a more equitable curriculum. This can be seen primarily in the often-implicit link between people and musical cultures, and in the conflation of music theory with music literacy that many undergraduates infer. These issues are addressed in the next two subsections.

I.1. What Musics? = What People?

In thinking about music literacy as focused only on staff notation, we limit ourselves: only some music can be scored according to the five-line staff notation

system developed for classical music, and thus other musics are either not engaged with at all, or are distorted in the translation from their original form into staff notation. Examples of such distortion abound in sheet music of popular songs where rhythm and timbre are simplified, or in non-Christian liturgical music where notation struggles to represent the nuance of what are often primarily oral traditions.[5] Staff notation requires fixing music in a static form, wherein it can then be observed synoptically and analyzed out-of-time. Such a notation system sidelines musics that do not adapt well to its format and undermines the power of embodied, temporal, and experiential analytical practices. In this way, when literacy becomes synonymous with understanding five-line staff notation, we become stuck within the white racial frame, despite valiant attempts to escape.

As such, issues of literacy can be seen to be indelibly tied to issues of social justice in the classroom. Even in curricula that are broadly diverse and inclusive of popular, folk, and global musics, there is an expectation that learning basic five-line classical staff notation must come first.[6] Privileging and centering classical music in this way reinforces the hidden curriculum Cora S. Palfy and Eric Gilson illuminate, regardless of the lengths to which instructors may reach to incorporate other genres and styles of music (Palfy and Gilson 2018).[7] Further, it implies the music most worth studying in academic settings is music that can be notated, marginalizing not only non-classical music notation systems but also musics produced in Digital Audio Workstations (DAWs) or that of oral traditions.[8] As a result, students interested in music production, popular music, world music, folk music, and religious (non-Christian) music get the message that they must develop skills in tonal classical music first before moving to the style-specific skill set.[9] In other words, although they—individual people of any

5 This is, of course, also the case for non-notated Christian liturgical music (as opposed to the wealth of notated Christian liturgical music that populates the classical music world and our music theory classrooms). For example, this is the case for contemporary Christian worship repertoire where lead sheets or other forms of shorthand notation, or the absence of notation altogether, may be used by musicians.

6 See, for example Jennifer Snodgrass's textbook, *Contemporary Musicianship*, which was designed for a population of music production students.

7 Another study by James Gutierrez from 2018 shows complementary research.

8 For example, see the 2017 push back to Charlotte Gill's *Guardian* article discussing what she perceives as an overemphasis on notation in music academe from a range of music scholars and composers who were aghast at Gill's "romanticization of illiteracy" (see Pace et al. 2017).

9 Again, while many religious musics may be notated, Christian musics have long been a core component of undergraduate music theory study while other religious musical traditions are not. For example, consider our pedagogical history of using Bach chorales to teach harmony and voice-leading.

race, gender, or background, as well as other styles and genres—may be *included* in the tonal classical structures of whiteness and maleness that pervade music theory, entry-level study in the discipline is in no way *designed* to accommodate non-canonic musical cultures or interests. This is due to the difference between how these structures of whiteness and maleness guide music theory's current understanding of music literacy, versus individual whiteness and maleness seen in the field and the classroom. As such, in the current state of music theory, black, indigenous, and people of color (BIPOC) can and do participate in structures of whiteness, and women and gender non-conforming individuals participate in structures of maleness. In other words, these issues work at a structural, institutional level, not an individual one.

For example, in popular music analysis courses, the narrow view of literacy as staff notation creeps in as transcription of popular music into five-line classical staff notation is often highlighted as a learning goal that then "allows" for classical-like music analysis—marking on the score. This is the case in music theory classes even when many popular music artists and analysts do not ultimately use staff notation to such an extent in their regular professional engagement with this repertoire.[10] The supremacy of five-line classical staff notation as a gate-keeper to all musical knowledge and activity is reinforced through academic music study at almost every level and in every musical subdiscipline.

This focus on the staff notation music literacy works directly against the reforms suggested by those advocating for curricular change at all levels of music education. The common, and current, approach to curricular change is the *augmentation* or *additive* approach, wherein one continues to work within the existing structures of whiteness and maleness but tries to include a wider range of musical examples and diverse composers in an effort to offset the overwhelming whiteness (and maleness, and heteronormative-ness, and Christian-ness, etc.) that is so blatant in undergraduate curricula. Philip Ewell illuminates these issues eloquently and at length in his recent article, "Music Theory and the White Racial Frame" (2020). Vibrant discussion before and after Ewell's article has seen scholars suggesting a range of teaching tools in order to address these problems.[11]

10 For example, many hip-hop scholars use lyrical stress charts to analyze flow in rap, which does not require knowledge of five-line staff notation (e.g., Kyle Adams 2009, Noriko Manabe 2019, and others).

11 For example, Robin Attas's work on Kendrick Lamar and her work around decolonizing the classroom both offered practical avenues for the type of reframing that Ewell calls for (2019a, 2019b). Ellie Hisama's 2018 essay on race, ethnicity, and gender in music theory classes and Fernando Orejuela's 2018 essay on incorporating critical race studies and activism in the non-major's music classroom

However, another underlying issue to consider is who is teaching music theory. For long-term structural change to occur in the undergraduate curriculum, training at the graduate level must be expanded to include a stronger focus on pedagogy of a wider variety of musics. Meanwhile, anyone currently teaching music theory and musicianship can take strides to expand their individual skill set, especially if institutional support and professional accolades are directed towards such efforts.

Additional constraints on the undergraduate curriculum are imposed by professional organizations, such as the National Association of Schools of Music (NASM). This accrediting agency prescribes a level of tonal, classical, and popular music-centric engagement in music curricula that may make it difficult to expand and rethink literacies in NASM-accredited institutions. For instance, keyboard knowledge and skills are part of the NASM guidelines, which automatically privileges musics that use equal temperament, scales without microtones, and specific instrumental timbres heavily used in tonal classical and popular music. As a pianist myself, I am both personally fond of the instrument and find it a valuable teaching tool. Still, why should all music majors learn the piano and not the kalimba, ukulele, djembe, zheng, or accordion? What about using DAWs like Logic or Ableton Live? The piano allows entry into certain musics, cultures, and ways of listening and hearing, and restricts others. It follows, of course, that schools constrained by NASM standards are those producing music educators for K-12 music programs, so again, *who* is teaching, broadly speaking, is just as important as *what* is being taught.

I.2. Staff Notation Music Literacy ≠ Music Theory

If learning music theory can be understood, generally, as the development of skills to analyze, deconstruct, theorize, and talk about music and sound, why do we constrict undergraduate exploration of all of these facets to narrow, classical music literacy? By focusing on such a limited literacy of reading staff notation and some musicianship skills, we misrepresent what music theory (and music scholarship more broadly) actually is and what it can do. We forget that teaching strategies for close listening also requires teaching students to learn empathy: we are actually teaching students how to listen to a musical communication and take stock of their own experiences

make similar strides. Michael Tenzer makes a compelling case for basing a theory/musicianship curriculum on the acquisition of transcription skills, which can do the dual work of preparing students for meaningful engagement in future music endeavors while providing an opening for a wide range of musics *and* notation systems to be explored in a bottom-up, discovery learning style (2017). Other ideas have been offered in conference presentations, such as the Pedagogy into Practice conferences (see conference report from Harrison 2020).

to try to understand it, structurally, narratively, and affectively. Working to connect with different ways of hearing the same music can foster a connected classroom environment and can be a meaningful and transferrable skill outside the classroom. Similarly, teaching form analysis is as much a way of teaching debate, rhetoric, and persuasive writing as it is a way of teaching how to teach. Asking students to think about how they might clearly and compellingly communicate their analytical ideas becomes a lifelong skill.

I do not suggest that we should teach music theory for these aims alone, but rather that the narrow view of staff-notation based literacy undermines these larger learning objectives in a theory classroom. As Robin Attas notes, "what I teach is not the repertoire, but how to engage with it theoretically, with a curious analytical mind and a trained ear" (2019a, 5.3). Since classical music staff notation literacy seems to come prior to all other music theoretical coursework, it becomes the "what" of music theory for students, just as much as the composers whose music is taught within those core courses become the "who" of important musical contributions.

Students, therefore, do not always understand that score analysis, triad building, and counterpoint are not the only activities in which a professional music theorist engages. Even with the exploration of engaging with music of more diverse repertoires or artists/composer identities in the classroom (i.e., de-centering whiteness and maleness), there is too big a leap from what music theorists *can* do and what they *actually* do. Rethinking our literacy objectives may allow students to connect music theory as taught in the undergraduate core more easily to other music theory practices—those of professional music theorists in the field, and of music theory as it sits within music studies more broadly.

II. Shifting the Conversation from "Literacy" to "Literacies"

Why not broaden our narrow definition of music literacy (i.e., five-line classical staff notation) to music *literacies*? I define music literacy more broadly as the development of expectations based on experience in a musical culture; these expectations are the preconditions for different forms of musical meaning-making. In other words, we might consider musical meaning-making as the umbrella literacy: how to connect to, make meaning of, and engage with musical sound and experiences. While related to Paul Broomhead's discussion of literacies in music education (discussed further below), this definition also acknowledges the cognitive learning of expectations that is developed through the process of acquiring music literacies.

For example, one way to make meaning from music is to transcribe it using notation of any sort and then look for patterns, similarities and differences, and highlight what is interesting or compelling. Another way could be to dance or embody music (e.g., using Dalcroze's *plastique animée* techniques or through choreography), or to perform the music—to improvise, arrange, produce, or compose in a given style. Still other literacies could be talking with others about music, such as through educational or ethnomusicological practices, looking at how the brain processes music, as is done in the fields of music cognition and music therapy, and researching the history of music, such as through musicology. While these different literacies—ways of demonstrating experience and expectation, and of making musical meaning—may seem linked to specific academic disciplines, incorporating them into an undergraduate music theory classroom strengthens not only what is considered music theory, but also how interdisciplinary inquiry and experience can invite countless musics and peoples into the endeavor of musical meaning-making. Doing so allows people myriad ways to develop expertise in music, without suggesting that specific structures (in this case, structures of whiteness and maleness) are the only or most desirable ways to demonstrate musical knowledge. Any given music literacy will allow us to develop expectations based on experience in a musical culture. This definition requires us as educators to ask ourselves which music(s) and what musical activities we want students to be literate in, and to what extent of expertise.

To be sure, certain skills are important to learn in order to develop those repertoire-specific expectations, and reading and analyzing staff notation might be one such skill. However, it is crucial to contextualize the skills within a musical repertoire. For instance, teaching students to listen for, identify, analyze, and write cadences helps them understand their own experiences as listeners, as well as how to lean into or away from certain cadences to invite specific engagement from other listeners when they perform. Cadences guide music perception in fundamental ways, by organizing musical language into phrases, paragraphs, and tomes. However, the term "cadence" as used in a music theory classroom also implies a specific array of harmonic progressions, complete with voice-leading, metric, and rhythmic expectations. In this way, some cadences are privileged above others. So even though we might assert that all musics have some level of formal structure, using the term "cadence" instead of "closure" to apply broadly to diverse repertoires forces us to maintain structures of classical music supremacy and authority even while seemingly decentering classical music in our courses.

Alternatively, if we teach students to develop literacy in "closure" rather than "cadence" first, then we are teaching them to identify—likely aurally and through fully embodied experience—those moments of repose in music that allow us to conceptualize phrase. This could allow for a variety of musical styles to be explored, all serving to teach students how to group and delineate musical thought in time. Once students can identify closure generally in music, instructors can direct them to repertoire-specific parameters for closure. This could mean learning how to distinguish Imperfect Authentic Cadences from Perfect Authentic Cadences in classical music, or learning how to anticipate, identify, and perform the distinct melodic gestures that indicate closure in Ashkenazi Torah cantillation, or learning how timbre and texture are used in Electronic Dance Music to create formal structure on both small and large levels. By moving from a broad literacy to a narrow, repertoire-focused literacy, students neither lose the rigor or expertise they need to become fluent in concepts of closure, nor are they taught that certain musics are to be privileged in learning about closure writ large.

Ideas about music literacies are also found in music education scholarship focused on K-12 students and connect to renowned music educator Bennett Reimer's framing of musical roles as multiple intelligences (2003). This concept—that multiple intelligences can be expressed through various musical roles—challenges the assumption that staff notation is at the crux of what it means to be musically literate. Addressing literacy directly, music educator Robert Davidson notes that, "music literacy extends beyond reading (and sometimes writing) staff notation" (2014, 172). Davidson continues to highlight the benefits of such an extension, noting that other practical and real-world skills can be gained from a literacies view in music education. These might include collaborative and independent learning skills, creativity development, and the empowerment of open-minded music engagement, all of which are imperative in real-world settings.

Paul Broomhead suggests defining music literacy in terms of "literate behaviors" for "all possible music texts" wherein a text is not predetermined but rather is defined as such by the way in which individuals interact with it (2018, 16). One particularly compelling aspect of Broomhead's definition is that other humans, one's own body, ephemeral sound events, recordings, performances, and notated (or transcribed) music can all be considered texts in which one can be musically literate. In this way, Broomhead's vision "liberates conceptions of music literacy from the tyranny of language literacy; it also liberates those conceptions from the exclusivity of western notation and other conventions that often prevail in our classrooms" (2018, 17).

These ideas about music literacies from music education scholarship underscore that our fates are bound together across our music disciplines and levels of education. We have to rethink what the skills we teach are in a way that decenters and deprioritizes the canon. As these music education scholars suggest, the potential for considering music literacies and their musical meaning-making possibilities does not undercut traditional music literacy (classical staff notation) but rather provides opportunities to teach students in ways that reflect their own musical meaning-making while still opening up new musical experiences for them. For example, young children are often invited to embody music through dance and movement. But as staff notation is learned and musical meaning-making becomes increasingly focused on learning musical texts such as scores, these opportunities move into the field of dance, rather than continuing to be a part of a music curriculum. By the time students reach the undergraduate level, they are rarely invited to embody music, unless in specialized curricula using Dalcroze or other such body-oriented pedagogies. Even then, such curricula are often relegated to separate coursework, instead of being fully integrated into the core music theory sequence. By allowing the body to be a text, as Broomhead suggests, we can ask undergraduates to explore music in new ways, as they also engage with their own positionality and bodily experience.

Emerging in this discussion is an understanding that literacies work in a dovetailed fashion: one aspect being repertoire-specific knowledge and expectation that allows for meaning-making within a repertoire, and the other aspect being the multiplicity of places and ways that meaning-making can occur. Thus, in identifying music literacies, we consider what skill-sets—notation, analytical tools, musicianship tools, and historical and cultural context—are required to meaningfully engage with culturally, historically, stylistically, and geographically diverse musics. This invites students and pedagogues to (re)consider what it means to be musically literate: does it mean one can sing or play a specific instrument, read specific notation, or speak articulately about what they are hearing? Does it require repertoire specificity or is it a more general skill? Is research, composition, or musical or dance performance a part of music literacy, or is literacy a "theory-only" type of skill set? Is literacy important for musical meaning-making, and if so, is musical meaning-making evidence of, an outcome of, or concurrent with literacy? Once we move from literacy to literacies, many of these questions can be answered in the affirmative without the dissonance entrenched in the current curricular structure.

When rethinking literacies, it is crucial to consider the audience of our students and their goals for employment following our classes. What good is it for a student

wanting to work in music ministry, or one who desires to open a music-production studio, to be well-versed in sonata form? Proponents might argue that sonata form is historically important in music literacy, and that to be a well-rounded musician one should be familiar with this music. However, this is a fallacy—and an artifact of the white racial frame—since centuries of musical forms created and perpetuated by marginalized, enslaved, and colonized peoples are not considered "historically important" and vital to the development of a well-rounded musician by curricula in music academe.[12] For the student seeking to enter music ministry or production, then, these marginalized forms and musical processes are more important, despite their neglect in current curricula. The aspiring music minister will need to think about connections between music and prayer, and how performance practice in religious music differs from that of art or popular music performance. The production student will undoubtedly need to develop literacy with DAWs more so than with staff notation and along with a range of technical knowledge to meaningfully produce a variety of musics. While these topics could certainly be incorporated into a theory core, perhaps even alongside sonata form, they require a broader view of musicianship and music theoretical skills than traditional core learning objectives currently afford.

Further, considering where students are when they come into our programs is imperative in the process of broadening our understanding of literacies. For example, the ability to read and perform tablature notation on guitar is one way of being musically literate, as is the skill to learn the same song by ear. In our current context, however, both performers would be placed in Foundations or Music Theory I courses because both would be considered musically "illiterate" despite their "talent" (i.e., skill), and experience in music, simply because they cannot read classical staff notation. By understanding both of these students as possessing skill and experience in specific musics—possessing two types of music literacy—we also understand these as literacies worth teaching and learning in the academy. Rest assured, I do not advocate for the abolishment of five-line classical staff notation. Rather I am advocating for the contextualization of five-line classical staff notation and its centralized power in music inquiry in the academy, and for diminishing its power through the empowerment of myriad literacies under the umbrella of musical meaning-making.

Many conservatories and schools of music based almost exclusively in a classical music literacy model are approaching the need to equip their students in broader

12 Kofi Agawu's essay, "Tonality as a Colonizing Force in Africa," is a great example of how the white racial frame of music theory not only marginalizes musics outside the classical canon, but actually demonstrates its power of cultural (here, musical) erasure through colonialization (2016).

repertoires by inviting students to take upper-level coursework in non-classical musics (as well as upper-level coursework in classical music), and to develop skills in arts management, entrepreneurship, and arts advocacy.[13] Such curricular development is important and helpful for students graduating with Bachelor of Music degrees and looking for work in a declining classical music industry, providing students with a range of literacies.[14] Still, these types of programs do little to de-center or re-frame whiteness in music academia because they arrive only *after* students have taken core theory coursework, and are designed primarily for those who will be working in the classical music industry (2016).

There are many avenues one can take towards building a framework in the music theory core that supports the broadened view of literacies. As such, I cannot here offer a singular path from literacy to literacies, as doing so would be counterintuitive to the very concept of literacies. However, while long-term curricular change certainly needs to occur, short-term change within course design can also begin to invite a range of literacies into the music theory classroom, rather than privileging a single music literacy. In addition to the examples provided above, a look at curricular developments within music theory core courses at liberal arts institutions can offer one way of using short-term changes to begin the very long-term work of dismantling classical supremacy and music theory's white racial frame within music academia.

III. Liberal Arts Models

I write from a liberal arts perspective for two main reasons. First and practically, it is my current personal context: I am the sole music theorist at a small, private liberal arts college on the East Coast of the United States. However, my own education and training was completed in conservatory and research university/school of music settings, which has allowed me to see the stark differences in approaches to undergraduate education in these different types of music departments. My background has made me acutely aware of the challenges of the small liberal arts

13 For instance, Peabody Conservatory's "citizen artist" component to their curriculum, New England Conservatory's Entrepreneurial Musicianship opportunities, Curtis Institute's Artist Citizen curriculum, Eastman School of Music's Institute for Music Leadership, Juilliard's range of "Entrepreneurial Coursework," and San Francisco Conservatory's new Center for Innovative Leadership. Such programs often include both required coursework for all majors, as well as optional certificates, minors, or concentrations, and seem to be centered around the practical concerns of graduating performers with expertise primarily, or solely, in the classical music world.

14 For interesting discussion on development of programs towards such aims, see Campbell et al.'s task force on the undergraduate music major report for the College Music Society.

music degree program, as well as how distinct the students I work with are from those who pursue degrees at conservatories.

Secondly, and perhaps more importantly, I write from a liberal arts perspective because music departments in these institutions tend to focus on broad, foundational knowledge about music, which is adaptable to diverse student abilities and prepares students for lifelong involvement in music (Levine and Kohut 2017). Unlike at conservatories, liberal arts students often arrive with widely varied abilities and backgrounds in music, spend more of their time at college taking coursework outside of music, and do not always expect to continue on to a career in music following graduation.[15] Further, liberal arts institutions tend to hold critical thinking, research, writing, and speaking skills as core goals for all undergraduates, in addition to the development of character, and individual and community understanding. In this sense, a music department in a liberal arts institution is perhaps one of the best places to begin dismantling the narrow view of music literacy in an undergraduate curriculum. Unfortunately, I must admit that change in these institutions will probably be the least effective in creating major change in the culture of music academia in general, given the prevalence of performance as "musicianship" in our society and our universities.[16] Still, within liberal arts colleges, music theory's white racial frame and classical literacy-only focus continue to collaborate, perhaps inadvertently, preventing meaningful change that aligns with liberal arts missions and values statements. It is this misalignment that urgently invites curricular change and development of an undergraduate core based broadly on music literacies.

As in most undergraduate curricula in music departments, liberal arts music majors typically take two–four semesters (or three–six quarters) of core music theory. These courses are often aligned with similar requirements in music history (likely of classical music) and followed by upper-level electives in a variety of areas. Victoria Lindsay Levine and Emily Kohut have reviewed several liberal arts music curricula that deviate from this norm in their essay in *College Music Curricula for a New Century* (edited by Moore, 2017). Here, they explore departments "revising their curricula toward a flexible major with a 'lean' required core that accommodates changing student culture and prepares students for lifelong involvement in music" (2017, 49). These programs draw on local and global music practices and demonstrate commitments to social justice, projects that are creative and student-driven, and concerns of

15 For engaging data on these points, see tables 3.1a and b in Levine and Kohut's essay (2017).

16 Robin D. Moore's discussion on the impracticalities and narrowness of such a view is quite compelling on this point (2017).

professional musicians, which Moore outlines as five priorities for undergraduate music study (2017, 60). The curricular developments that Levine and Kohut describe are ultimately reliant on specialization of the faculty, a willingness of faculty to be innovative in course design and pedagogy, and on connection and exchange between music departments and local musicians or music-making communities. In other words, such changes require moving away from the self-replication of academic knowledge and "quality" (i.e., whiteness). While the music departments that Levine and Kohut survey are doing exciting work, their programs cannot always be easily transferred to other schools. In short, there is a "school-specific" aspect of such curricula, depending on the aims of individual programs.

My own curriculum includes two semesters of core theory and aural musicianship, in addition to a foundations course for students who arrive with no five-line classical staff notation experience. The core theory courses meet four days a week for an hour and are intended to be a hybrid of written theory and musicianship, including sight-singing, ear-training, and keyboard skills. Traditionally, my predecessors and I have used standard theory textbooks (Kostka, Payne, and Almén, and then when I arrived, Clendinning and Marvin) and the course fills with about eight to fifteen students each year. The two-course sequence is required of majors and at least the first course is required of minors in our department. Admittedly, and despite my attempts and commitment to diversify the composers and styles of music represented in my curriculum, the course sequence remains woefully reminiscent of "traditional" theory literacy courses and surely reinforces the hidden curriculum exposed by Palfy and Gilson (2018). In part, this is due to constraints within my own resources and the wish to more holistically redesign the music major with my colleagues in the department. But it is also the fault of a singular vision of what music literacy—and particularly music theory literacy—looks like at the undergraduate level.

Why do I feel hindered in this way, even though I am in charge of the theory curriculum at my institution? My institution's (and I will argue, the discipline's) focus is, perhaps rightly, on music theory literacy as skills for musical meaning-making. However, perhaps wrongly, this musical meaning-making seems to only occur through score analysis, structured (and unrealistic) dictation exercises, and creation of highly constrained model compositions. If the purpose of core music theory courses is to develop skills for musical meaning-making and, thus, to demonstrate mastery of such acquired skills through a variety of modes of musical meaning-making, why not rethink this relationship as acquiring music literacies such that the foundational knowledge students acquire is directly tied to real-world musical work. In plainer

terms, students should understand what faculty do outside teaching, as faculty are real-life musicians with expertise in specific music literacies themselves.

In my Music Theory and Aural Musicianship I course, I open by asking my students what music theory is and what music theorists do. Students often suggest that theorists compose and teach about music, and that music theory is about understanding the structure of music, particularly from a compositional standpoint. While these answers are not wrong, of course, they are narrow and perhaps more meaningful for a professional composer who teaches music theory than for a professional music theorist. As a music theorist myself, I decided to bring a research unit into the classroom, with the hope that it could benefit my students in a variety of ways. Mainly, it would get them doing musical meaning-making work earlier than they normally would in the music major curriculum, it would invite new voices to be present in the classroom beyond just my diversified repertoire examples, and it would engage students in music theory earlier than usual, due to the linking of research and teaching in the classroom.

III.1. The Undergraduate Research Project

In a pilot experiment on incorporating research into undergraduate core theory, I designed a literature review project for second-semester music theory students. While students in my two-semester core are required to compose model compositions and write short analysis essays, I ended the second semester with a short research project on a topic of their choice (see the full prompt in the appendix). These projects took the form of mini-literature reviews, of six to ten scholarly articles which students were required to locate on their own. They then created annotated bibliographies and wrote proposals for their full literature reviews. The unit culminated in a ten-minute presentation during our final class meeting. This assignment ended up being incredibly successful as a way to engage undergraduates (the majority of whom were first-year students) in another facet of the practice of music theory. Learning objectives that were reached included allowing students to understand more about the field, practicing critical reading and synthesizing of professional music scholarship, and honing writing skills in a genre that was new to many in the course. It was well worth the space in my super-tight curriculum.

Why so successful? First, and perhaps foremost, at a time in the year when my students were feeling most burnt out, I invited them to independently explore an area of their own interest in the "real world" of music theory (i.e., without a textbook helping them). This produced projects that ranged from music analysis of film scores

to reviews of the intersections of music and language. Similarly, students were able to connect their majors in a cross-disciplinary fashion that resonates deeply with the liberal arts. For example, one first-year student explored music and statistical analysis, connecting her math major and music minor—never have I seen a student so clearly explain complex models of computer-generated music!

Second, the experience gave them practical research skills that they could use beyond the music classroom, especially in a liberal arts setting. Just understanding what a "peer review" article is opened doors to search platforms that we, as professionals, use regularly. For instance, not only did these students learn about RILM, they also discovered Google Scholar and its citation functions. A class period devoted to online research methods provided them with valuable skills for their academic work across disciplines. Similarly, students also learned to use the library for more than just quiet studying; we toured the music stacks, had a tutorial on Inter-Library Loan, and discussed how to make the most of a library catalog search.

Lastly, the project also helped students develop important writing and communication skills that are key in upper-level research of any kind, including music. We learned to distinguish between a persuasive essay and a literature review, and discussed strategies for reading and synthesizing scholarly articles, as well as approaches to organizing a proposal and presentation. These practices not only improved student writing from their earlier analysis papers, but also produced an excellent round of oral presentations.

By requiring students to pick a topic of interest and work with it, the field of music theory as a whole became bigger, broader, and deeper than whatever cursory experience my students enjoyed with rondo form and pivot-chord modulation earlier in the term. Further, this changed their idea of what a music theorist does. Instead of theorists just being people who work solely with music, particularly scores, they began to see overlap both by discipline and by method, understanding that music theorists also work with people, the brain, historical documents, machines, and so forth. I supported this (as the "live professional music theorist" in the room) by sharing writing samples and giving short oral presentations, demonstrating the type of discussion I hoped to hear from the students and giving them a sense of my own work in a specialized area of music theory.

Overall, the time that this project took away from other possible content felt reasonable. As many students would go on to independent studies, capstone projects, and future undergraduate research, this unit provided key curricular groundwork. Further, the research, writing, and communication skills gained are applicable across

the board in college, as well as in their professional lives, and are closely aligned with broader liberal arts learning goals. The open-ended aspect of the project allowed students to be creative in structuring their reading list, and encouraged them to think critically about the articles as they prepared their proposals. For instance, one student studied analysis of rap and was surprised at the amount of literature on authenticity he encountered, nuancing his initially limited view of both the field and the genre.

Finally, instead of perpetuating the classical canon or some sort of chronological "progression" of music analysis aligned with the canon, this project allowed students to think about what they care about in music—it spoke to the audience of students in a way that a canon-based curriculum did not. When we perpetuate the canon, we leave many voices out. This project provides space for voices that are missing, based, of course, on student interest. Moreover, it offers an opportunity to complicate the binary of "Western" and "non-Western" musics and theories. In this way, the project works to expose music theory's white racial frame at the same time as it invites a broadened idea of what music theory is. By unpacking what students discover in their literature reviews—the "who" as well as the "what" of the scholarship they study—space is opened in the classroom to discuss issues of racial and gender inequities in the field. The flexibility inherent in the unit allows for the project to be well suited to any undergraduate theory core, regardless of institutional values or repertoire focus. In the end, this project gave my students new answers to the question, "what do music theorists do?" and allowed them to work like professional music theorists, at least for a few weeks.

III.2. Extensions and Modifications to the Undergraduate Research Project

Something this pilot assignment does not address is that many composers and performers are often the ones teaching music theory, especially at small institutions. While I designed this research unit because it allows me to work from what Robin D. Moore might consider to be a "local" standpoint—drawing on the resources that are locally available in my own position in the classroom and my contacts in the field—I do not imagine that this is the only way to engage students in building music literacies within music theory (Moore 2017). For instance, where I asked students, "what do music theorists do with music theory?" a composer could ask, "what do composers do with music theory?" and a performer, "what do performers do with music theory?" Such units could be devised to engage students in more earnest composition projects, rather than the typical model compositions that pepper the music theory core, and more advanced performance and analysis projects that look at expressive, historical, or

stylistic performance. Whereas my unit culminated in conference-style presentations and research papers, I imagine that in a course led by a composer or performer, these final projects might be a mini-concert or lecture recital, a listening party, or analytical papers on score or performance studies that were completed.

Another possibility could be to offer a modular, choice-based assignment for the end of the semester. Instead of only a mini-literature review, students could choose from a variety of in-depth projects. These could include, for example, a research project, similar to what I have discussed here, as well as a model composition, an analysis paper, or a performance analysis. While such a menu of projects would certainly be appealing for students, this approach requires a high-level of flexibility and preparation on the part of the instructor, both for mentoring during the projects and for grading them when they are complete. Further, developing rubrics that allow for fair grading across projects with inherently different goals is quite difficult. That said, this sort of choice-based assignment could be particularly effective in larger university schools of music, where BM, BME, and BA students all take the same theory core. In considering the types of literacies most meaningful for different student populations, such projects may be particularly successful.

Finally, a note about timing: I designed the research project as a culmination of my two-semester theory core. However, it would certainly be possible to integrate this assignment into a four-semester sequence. One way to do so would be to leave the project at the end of the first year, in the second half of the second semester. This would act as a "break" from the composition and analysis projects that typically populate the undergraduate core and, ideally, further engage student buy-in to the work of music theory more generally as they move into their second year of core coursework. Still, for students to be able to understand even the most straightforward analytical scholarship they will need some experience with formal analysis and basic harmony. As such, depending on the organization of the theory core, keeping this project in the second semester may not be prudent for some undergraduate programs. In this case, placing it in the second half of the third or fourth semester would allow students to have enough foundational knowledge to understand the materials they are working with, and where it would provide a natural entrée into upper-level theory coursework.

Conclusions

While there are many more aspects of undergraduate core theory curricula that must be addressed—indeed, a full overhaul is likely necessary at both liberal arts colleges (including my own) and conservatories—I see this work as a step towards dismantling canonized notions of music literacy and opening the door to music literacies. My focus on rethinking music literacy is only one lens through which we can reconsider what we teach when we endeavor to address issues of social justice and equity in the music theory classroom. There are many other ways one might accomplish these goals. Even just working from a literacies view, there are several possibilities, of which I will offer two in brief now.

First, thinking broadly, could be the integration of theory and history, or theory and ethnomusicology curricula to have all coursework identify an overt repertoire focus (e.g., the theory and history of American bluegrass, or of 18th-century classical music). While this requires buy-in from music departments on a larger level, it is certainly a seedling of potential growth away from the white racial frame. By deeply contextualizing all music studies, students of all concentrations can develop both repertoire-specific skills and a better understanding of themes or threads that cross stylistic boundaries, and those that do not. Such a curricular overhaul would of course be dependent on specialization in the department—no one music department could have coursework in all possible musics—but would achieve a decentering of whiteness in the curriculum due to a rethinking of literacies objectives for graduates. This school-specific curriculum approach echoes some of the liberal arts models discussed above, but could be viable at larger institutions as well given the appropriate resources.

Another possible literacies-based intervention I am actively researching is incorporating embodied knowledge and practice into my classrooms, both in place of and in addition to staff-notation-based performance, analysis, and composition. While this research is ongoing, initial results have shown students experiencing nuanced and deeply personal understandings of both music-theoretical concepts such as intervals, as well as of their own bodies in space and in relation to others. Here, unlike in my above suggestion, the literacies I focus on are multiple ways of understanding a specific style and its conventions. By incorporating increased ways of knowing, I can challenge students to develop skills that may prove to be transferrable to other areas of music study, and to their lives more generally, in addition to asking them to learn deeply the content at hand.

Considering pedagogy as a broad term that encompasses both curriculum and teaching styles, these suggestions, and the pilot discussed above, emphasize applications of different ways of musical meaning-making through music literacies and encourage students to think about what the musicians they have daily contact with do, beyond teaching music. Practically, they also allow faculty to link their teaching and scholarship directly, which is potentially beneficial for faculty productivity and retention. More importantly, perhaps, such curricular changes can work, from the complete overhaul to the low-cost and low-effort solutions, to address issues that many scholars have identified in the field: that for all the diversification of music theoretical scholarship at the graduate and professional levels, undergraduate music theory is distinctly out of sync with these changes and perpetuates classical music supremacy through structures of whiteness and maleness. This issue is pervasive, despite textbooks and other teaching resources attempting to diversify repertoire and include composers and performers who are black, indigenous, and people of color (BIPOC).

Indeed, the language of inclusion here is at the heart of the problem. Diversity as additive may be a short-term solution, but in the long-term a reconceptualization of what the music theory "core" means is imperative. In this sense, although including a "what do ___ do with music theory?" unit may initially seem detrimental to the development of musical skill in that it requires possibly drastic slashing of material in the typical core syllabus, it begins the work of upending, or at least tipping, the traditional table of a singular music literacy in favor of an opening towards multiple music literacies. It is important that we employ such pedagogies, and especially so at the earliest stages of undergraduate music education, to help diversify the field of music theory.[17] In reimagining music literacy, making it more exploratory can be a key part of diversifying curricula. As Vijay Iyer discusses in his 2019 essay "Beneath Improvisation," there are clear and potentially harmful relationships between how we frame music study in academia and how we frame ourselves, and difference, in the world. He opens with a discussion of the ways in which black musics have historically been othered as "not music" by the white academic community, pointing most recently to critiques of Kendrick Lamar's Pulitzer Prize-winning album in 2018 (2019, 760). Iyer then explores his own experiences researching improvisation where he witnesses the dearth of scholars of color, particularly black scholars, being cited throughout conferences, syllabi, and publications, juxtaposing this discussion with an instance

17 Philip Ewell's 2020 blog series, "Music Theory's White Racial Frame: Confronting Racism and Sexism in American Music Theory" has helpful data and discussion towards this point.

of the "thousands of tragic, traumatic examples of the removal of Black life in an ordinary encounter gone wrong" (2019, 764). Iyer continues, arguing:

> What I hope to indicate is that such clearly improvisative moments that are contiguous with everyday life—events of extremely minor import, the innocuous actions of innocents—are systemically suspected, abhorred, criminalized, punished. So this kind of systemic struggle is what I wanted to study: the very unequal distribution of experience itself, the differential ways that the world "shows up" for different populations, in the real-time, improvisative flow of everyday life. Because if we can't even agree on that, then what do we mean when we speak of improvisation in music? In whose music? Improvisation for whom, and compared to what? (2019, 764).

Through this juxtaposition Iyer highlights what many music theory instructors already know to be true: we will not be able to recognize diverse musics in our music theory curricula if we can not even recognize and honor the diversity of lived experiences sitting in our music theory classrooms. And such recognition does not require "inclusion" into the white racial and male frame but rather de-framing and re-framing in order to truly create equity in music academe. By engaging undergraduate music theory students in a range of music literacies from the start, we not only allow them to see others in the fields of theory, composition, performance, education, or even music industry who look like them, or whose life experiences resonate with them, but we also invite them to see *themselves* as actors in these fields. We honor the literacies they already carry with them upon entering college while encouraging them to pursue diversification of those literacies. This in turn opens avenues for musical skill acquisition and meaning-making that have the potential to enrich their lives and the music communities of which they are a part, and lead to lifelong music engagement.

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Appendix

Assignment Prompt for Undergraduate Research Project

Final Research Project
Prof. Abrahams

The purpose of this project is threefold:

1. To allow you space and time to explore a sub-area of music theory in order to see what music theory has to say about a repertoire and/or analytical method that interests you.
2. To broaden your understanding of what music theory *is* and what music theorists *do*.
3. To give you experience writing in the genres of the annotated bibliography and proposal.

Step 1:
Choose an area of music theory to research from two main categories:

- *Repertoire focus*: for example, "what do music theorists have to say about grunge rock?" or "how do music theorists research grunge rock?"
- *Analytical methodology focus*: for example, "what do scholars studying rhythm and meter talk about?" or "how do people research musical meaning?"

You will develop **1-3 guiding questions to shape your topic inquiry**. These questions are **due by** ____.

Questions: 15 points

Step 2:
Complete a search to find scholarly literature on your chosen topic. You will want to find **6-10 articles**, all of which should be peer-reviewed. You will compile these sources into a **bibliography** (using Chicago style citation), which is **due by** _____.[18]

Bibliography: 15 points

Step 3:
Read! You should read each source and then create an annotation for the source.

18 Class periods and office hours were devoted to instructing students on how to search for peer-review scholarship, and how to properly cite and organize their bibliographies.

This annotation should be 1-2 paragraphs and should summarize the purpose or "so what" of the piece as well as the author's main points. Repertoire explored and/or methods used should be reviewed as well. All the annotations will be compiled into an **annotated bibliography**, **due at the finals period**. Please use Times New Roman, 12-point, double-spaced font, with page numbers and margins no greater than 1-inch.[19]

Annotated Bibliography: 60 points

Step 4:

After reading and annotating your bibliography, you will create a 300-500 word proposal, which summarizes your findings for your sub-area, and answers (in some way) your guiding topic questions. The proposal is for a literature review that you will not actually write, but pretending that you are writing a full-length review is fine. **The proposal is due at the finals period**. Please use Times New Roman, 12-point, double-spaced font, with page numbers and 1-inch margins.[20]

Proposal: 60 points

Step 5:

Present! **During our final period you will present your findings** to your classmates. While not required, you may find a PowerPoint, handout, or other visual or sound aids to be helpful.

Presentation: 50 points

Total Project: 200 points

Note: While no project meetings are required, you are *strongly encouraged* to make appointments to get along-the-way help and feedback about your project as you work on it.[21]

19 Class periods and office hours were devoted to discussion of how to read, understand, and synthesize scholarly articles, and how to write the annotations. Sample annotated bibliographies were provided as well.

20 Class periods and office hours were devoted to discussion of how to write the proposal. Sample proposals were provided as well.

21 All students ended up scheduling project meetings during office hours. If time allows, I recommend multiple project meetings throughout the course of the project—an initial meeting for brainstorming and future meetings for problem-solving thereafter.

Grading

Your project will be evaluated on the following criteria:

- Ability to clearly synthesize music theoretical literature coherently and meaningfully.
- Ability to explain others' ideas concisely and accurately.
- Ability to locate scholarly resources on a topic of your choice.
- Clear, coherent, and well-edited writing.
- Adherence to project guidelines.
- Professionalism of presentation and written materials.

Cultivating Career Skills Through Public Music Theory and Community Engaged Learning

AARON GRANT

Pedagogical research suggests that providing students authentic, real-world tasks boosts intrinsic motivation by helping them make connections between your course, your discipline, and the world around them. This is particularly true if class activities invite students to extend their work into the public sphere through community-engaged learning (CEL). Several authors have suggested possible large-scale CEL projects aimed at the undergraduate core. However, most projects tend to suffer from two issues. First, none reflect how students will most likely use music theory in their professional lives, diminishing the benefits of using real-world tasks. Second, I have found students are often overwhelmed by the newness of these types of assignments compared to more traditional projects commonly assigned in other courses—or even compared to assignments from earlier in my music theory class.

This article outlines small- and large-scale ways to integrate public music theory activities into the undergraduate core that invite students to apply their knowledge of music theory to real-world tasks. Infusing classes with these smaller assignments not only leaves students better prepared to accomplish more complex cumulative assignments, but it also results in a curriculum permeated with consistent and meaningful opportunities for students to connect what they learn in the classroom to their intended careers.

Pedagogical research suggests that providing students authentic, real-world tasks boosts intrinsic motivation by helping them make connections between your course, your discipline, and the world around them.[1] This is particularly true if class activities invite students to extend their work into the public sphere through community-engaged learning (hereafter CEL).[2] Several authors have suggested possible large-scale CEL projects aimed at the undergraduate music theory core.[3] However, most projects tend to suffer from two issues. First, none reflect how students will most likely use music theory in their professional lives, diminishing the benefits of using real-world tasks.[4] Second, students are often overwhelmed by the newness of these

1 Lang (2016, 426–432) and Ambrose, Bridges, DiPietro, Lovett, and Norman (2010, 80–83). Bain (2011, 64–65) also suggests something similar.

2 Lang (2016, 429–430), Eyler, Giles, Stenson, and Gray (2001), and Moely, McFarland, Miron, Mercer, and Ilustre (2002).

3 Bourne (2017), Peebles (2017), and Williams (2017).

4 Peebles (2017) comes closest in that most students will need to write program notes in their

types of assignments compared to more traditional projects commonly assigned in other courses—or even compared to earlier assignments in music theory classes.

To overcome both issues, I have found it helpful to incorporate, throughout the semester, targeted, small-scale public music theory (PMT) exercises—all based on broadly applicable real-world tasks—that help students gradually develop the skills needed for larger projects. Only later in the course do I ask students to use these newly developed skills to accomplish a larger, cumulative CEL project. Infusing my classes with these smaller assignments not only leaves students better prepared to accomplish the more complex cumulative assignment, but it also results in a curriculum permeated with consistent and meaningful opportunities for students to connect what they learn in the classroom to their intended career paths.[5] In my experience, this infusion of PMT results in drastic improvements both in student work and the intrinsic motivation felt by students.[6]

This article describes my implementation of both types of assignments. Part 1 details various types of smaller preliminary exercises that instructors can incorporate throughout the theory and aural skills core; these cultivate specific skills needed for a larger PMT project as well as skills for students' intended career paths. The exercises in Part 1 give students crucial experience translating theoretical jargon for the non-expert in a low-stakes setting. Part 2 outlines a flexible, culminating project that can be used in any theory or fundamentals classroom: students create a podcast, YouTube video, or newspaper article for a non-expert audience that either analyzes a piece of music or teaches a theoretical topic learned in class. Such a project builds crucial career skills given that almost all musicians will at some point have to teach a theory concept to a student, walk someone with no theory knowledge through a piece, or publicize a piece they are performing or conducting. Moreover, many performers, teachers, and producers will create podcasts and YouTube videos to promote their concerts, develop pedagogical content, or even serve as their primary performance venue. However, while these projects do build career skills, they do not necessarily have students actively disseminating their work to the broader public. Part 3, therefore, describes

professional careers. However, the audience for that assignment stops it from truly reflecting a real-life situation.

5 In integrating brief PMT throughout the curriculum, this article builds on previous work in Belcher and Grant (2019) and Jenkins (2020).

6 My anecdotal observations are supported by pedagogical research by Ambrose, Bridges, DiPietro, Lovett, and Norman (2010, 117), which shows that applying class material in diverse contexts reinforces concepts and facilitates transfer of class materials outside the classroom better than repeatedly practicing those concepts in the same way.

several ways to expand the core summative project into a variety of CEL activities that allow students to purposefully take their work into the public sphere.

PART 1: SMALL-SCALE PRELIMINARY EXERCISES

Small-scale PMT exercises can take many forms. The following discussion will center on five types of assignments that I assign—miniature pre-concert lectures, short teaching demos, concert reviews, concert announcements, and graphic analyses—all of which imitate real-world tasks and build skills necessary for the large-scale cumulative project later in the semester.

MINIATURE PRE-CONCERT LECTURES

At some point, all musicians will need to speak to audiences about music they perform, conduct, or produce; yet most students never receive training within the undergraduate curriculum to accomplish this task. As such, I often see many undergraduate (and even graduate) students fill pre-concert lectures with trivial facts about the composer or how hard they or the ensemble worked on the piece—neither of which enhances the audience's listening experience. The theory core, though, offers a prime place to train students at this task, given that the goal of most curriculums centers on helping students understand and speak about music more effectively.[7]

Thus, in my own theory and aural skills classes, I have begun asking students to either record or write miniature pre-concert lectures as part of their analysis or listening assignments. These talks are typically 2–3 minutes long (300–400 words), must include at least one reference to the given class's topic, and should be aimed at helping non-musicians hear the piece better. For instance, as shown in Example 1, I recently asked students to analyze Fanny Mendelssohn Hensel's "Du bist die Ruh" during my unit on the analysis of vocal music. After briefly analyzing the song's poetry, I asked them leading questions about the piece such as the song's form; the harmonic, linear, and expressive purposes of the persistent G-naturals; and any other forms of text painting they could find. These leading questions—particularly regarding the expressive purpose of the modal mixture—set students up well for the final part of the assignment where they were required to translate their analysis for the general public through a short pre-concert talk.[8]

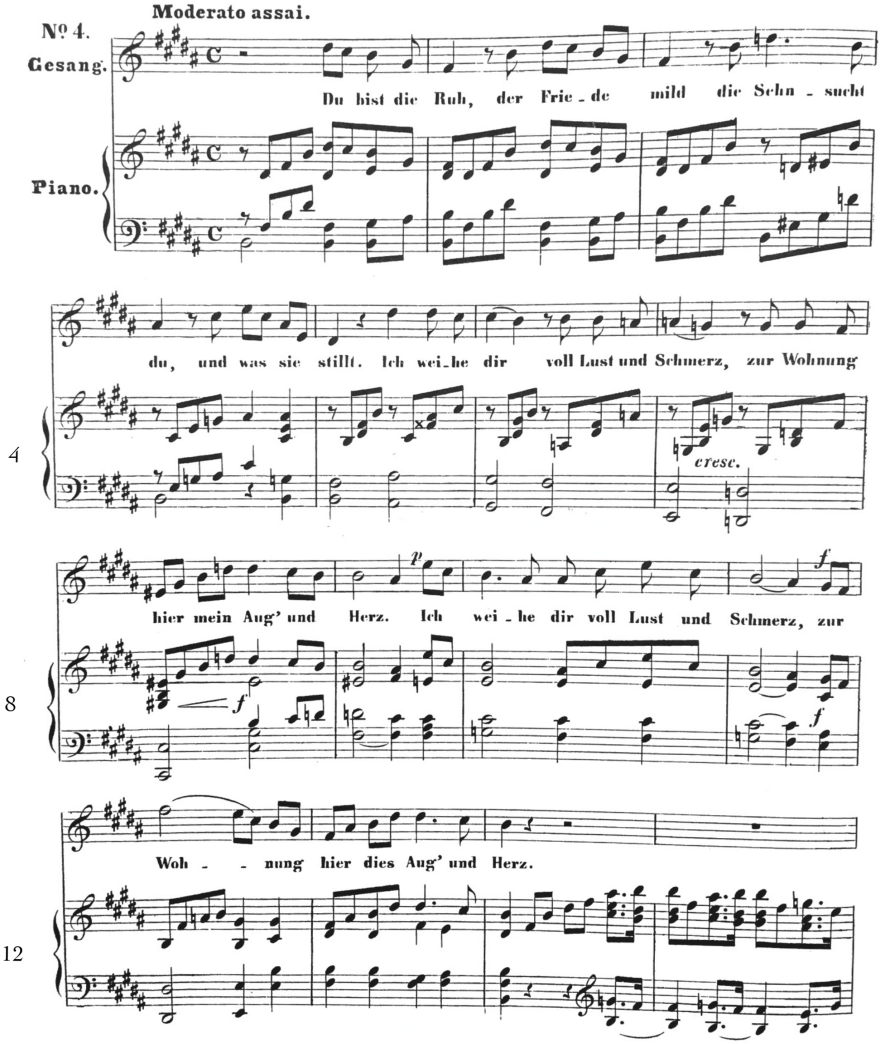
7 Jenkins (2020, 384) also endorses this view and gives suggestions on possible implementations.

8 These leading questions also provide crucial guidance that helps students transform their analytical observations into understandable qualitative, descriptive statements while avoiding a common misunderstanding that analysis is simply labeling Roman numerals and forms.

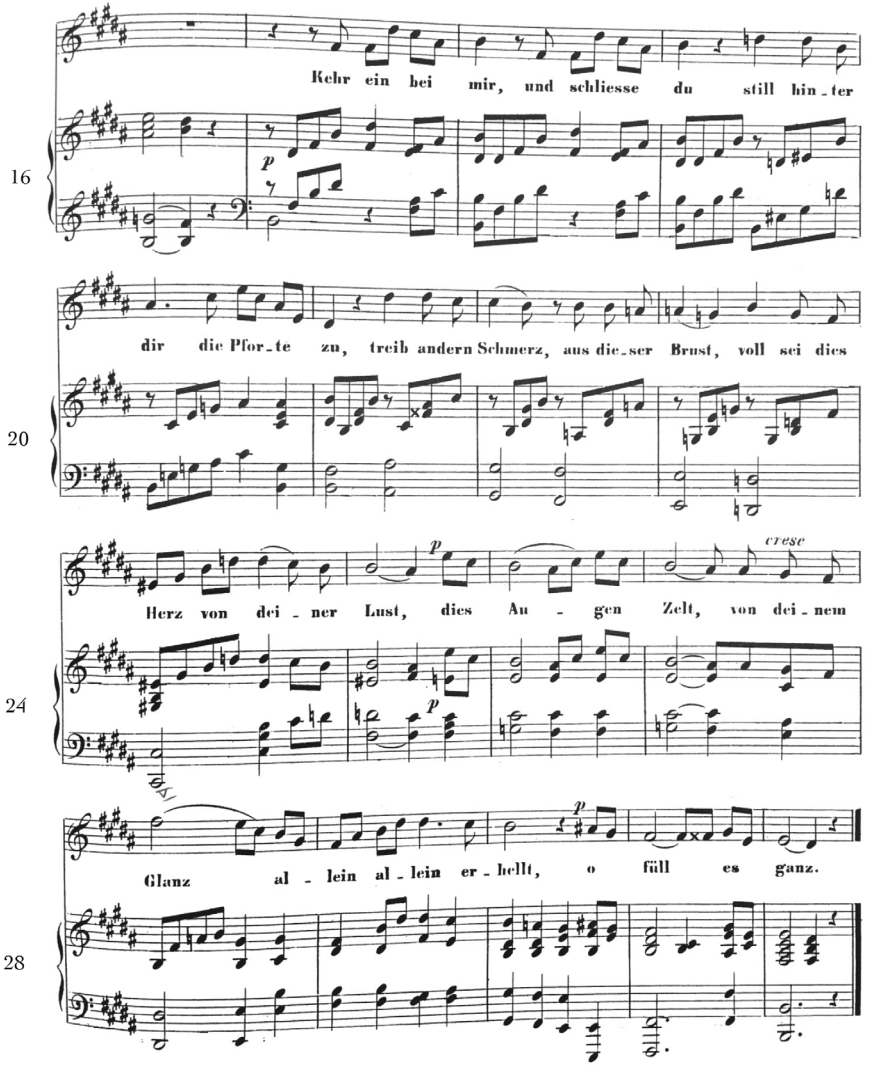
ANALYSIS OF VOCAL MUSIC HOMEWORK

1.) LISTEN to the following excerpt from Fanny Mendelssohn Hensel's "Du bist die Ruh" (1839–46), and answer the following questions (a recording can be found here: https://youtu.be/v-sxSzWjH9I):

Hensel: "Du bist die Ruh"



Example 1.
Analysis of Vocal Music Homework. Hensel, "Du bist die Ruh."



Example 1 (cont'd).
Analysis of Vocal Music Homework. Hensel, "Du bist die Ruh."

Du bist die Ruh	**You are repose**
Friedrich Rückert	English Translation by Richard Wigmore
Du bist die Ruh, Der Friede mild, Die Sehnsucht du, Und was sie stillt.	You are repose and gentle peace. You are longing and what stills it.
Ich weihe dir Voll Lust und Schmerz Zur Wohnung hier Mein Aug' und Herz.	Full of joy and grief I consecrate to you my eyes and my heart as a dwelling place.
Kehr' ein bei mir, Und schliesse du Still hinter dir Die Pforten zu.	Come in to me and softly close the gate behind you.
Treib andern Schmerz Aus dieser Brust, Voll sei dies Herz Von deiner Lust.	Drive all other grief from my breast. Let my heart be full of your joy.
Dies Augenzelt Von deinem Glanz Allein erhellt, O füll' es ganz.	The temple of my eyes is lit by your radiance alone: O, fill it wholly!

Example 1 (cont'd).
Analysis of Vocal Music Homework. Hensel, "Du bist die Ruh."

2.) READ the poem provided above. Analyze the rhyme scheme with lowercases letters to the right of each line of German text.

a) Is the rhyme scheme consistent?

b) Briefly summarize the poem. Who is speaking? To whom are they speaking? And about what?

c) Are there any evocative images that stand out to you that might be good candidates for text painting?

3.) COMPARE the form of the poem to the form of the song.

a) How does the punctuation in the poem influence the form of the song?

b) What is the overall form of the song? Does that align with the text? Why or why not?

c) Hensel repeats the second verse twice. Why do you think she did that?

4.) CONSIDER the use of G-natural (♭$\hat{6}$) throughout the song (Hensel uses it 10 times).

a) What category of chromatic chord do we expect to see given the appearance of ♭$\hat{6}$?

b) Focus specifically on the chords featuring G-natural in mm. 26. What Roman numeral would you give these chords? Does a Roman numeral truly capture the chord's function? Why or why not?

c) Choose two instances of the chord that you feel exemplify text painting and explain how Hensel uses them for an expressive effect.

Example 1 (cont'd).
Analysis of Vocal Music Homework. Hensel, "Du bist die Ruh."

5.) CHOOSE one other moment where you feel Hensel's musical choices reflect the text. Briefly describe how she accomplishes this.

6.) IMAGINE you are performing this song as part of a recital. Write a short 2–3 minute pre-concert talk (~300–400 words) that uses at least one analytical observation you noted above to help the audience hear the song better. Because many of the audience members may not be musicians, you may not use analytical jargon. You may include some brief historical background on the song, but it may not take up more than 20% of the talk.

Please upload the written talk and a video recording of you performing it to Canvas.

Example 1 (cont'd).
Analysis of Vocal Music Homework. Hensel, "Du bist die Ruh."

As shown by this example, including such PMT tasks takes very little adjustment given that the pre-concert talk portion of the assignment can simply take the place of a short-answer question one typically asks after the analysis of a score. Yet this initial foray into PMT provides students with crucial practice in translating theoretical topics into language understandable by the general public through a low-stakes, controlled activity that also prepares them for the larger cumulative project down the road. Moreover, this task also trains students to *perform* their translations in an engaging way—a crucial aspect of any advanced PMT assignment.

SHORT LESSON PLANS AND TEACHING DEMOS

Students in many of my classes also perform short teaching demos or prepare lesson plans that walk a class through the analysis of a piece or excerpt.[9] Almost all musicians will teach at one point in their lives, but these exercises particularly appeal to music education students as relevant to their career goals. Teaching also forces students to comprehensively understand a concept before they can distill it into accessible language,[10] yet many of our students have had no teaching experience prior to entering our classrooms. At my institution, for instance, even music education

9 For more information on using teaching demos as PMT assignments in the undergraduate classroom, see Belcher and Grant (2019).

10 These two reasons are why I include a teaching component in my large-scale, cumulative project at the end of the semester.

students in my final theory core classes have yet to take a formal music education class. As such, asking students to craft lesson plans and perform small teaching demos throughout the course gives them experience in a low-stakes way before embarking on a larger pedagogical project. Students receive a gentle introduction, are given feedback on their teaching, and then have many more opportunities to improve these crucial career skills throughout the semester.

In my experience, review days prior to an exam offer a particularly good place to include short teaching demos. For homework leading up to these days, I break students into groups and ask them to prepare a short 5–10-minute lesson for the following class reviewing a concept on the upcoming exam. Although students do not always have to reframe these demos for the public, I have noticed that the reformulation process helps both the "teachers" and "students" remember the content more thoroughly. Moreover, students seem to truly relish the challenge of translating concepts for the non-expert.

Students can also prepare analyses as lesson plans. For instance, they might construct 10–15-minute lesson plans that present analyses suitable for a non-expert audience. For these assignments, students do not necessarily have to teach the actual class to reap benefits, as instructors can still offer suggestions for improving both pedagogy and communication with non-experts. It is important, though, that students have a particular audience in mind before writing.[11] Are they gearing their lessons towards a sixth-grade general music class? A high-school AP theory course? A private lesson student? Each audience requires different teaching styles, and it is important for students to know to whom they are teaching before they begin planning.

CONCERT REVIEWS

Concert reviews are ideal vehicles for short PMT assignments and offer an easy way to connect your classroom to the outside world. Moreover, they acquaint students with writing and reading a genre that many of them will either interact with or be asked to write for throughout their careers. For example, students can analyze a piece programmed on an upcoming school performance or local concert venue either during class or for homework. Then, after attending the concert, they can write a short 250–500-word review of that concert that includes at least one theoretical or analytical point emphasized in class. Many students, though, have never read a concert review. Therefore, I typically give them several examples by myself and others as models for how to marry performative critique with analytical insights.[12]

11 For information on the importance of audience in student writing, see Bean (2011, 40–46).

12 For example, see my review in *DiaKCritical*, Grant (2020), or Alyssa Barna's piece in *The*

Because students have to provide both of the above types of insights when writing these short pieces, reviews help students to work on translating analytical observations into prose—a skill needed for the larger PMT project—and to develop higher-order listening and communication skills. Indeed, to write a review, students must think about what makes a performance effective or not, how performance and analysis relate, and how to communicate about performances thoughtfully and intelligently. Each of those skills directly relates to any career path a student may take, whether that be performing, teaching, or producing.[13]

Unlike the previous two assignments, concert reviews take more advanced planning to implement. When assigning these in my own classes, I contacted ensemble directors and explored music that was often unfamiliar to me in order to find appropriate places to include this type of assignment in my curriculum. One way around this, particularly for upper-level students learning advanced topics, would be to assign students to watch recorded live performances on YouTube and review those. I have noticed, though, that students truly appreciate being able to analyze music they themselves are performing.

SHORT CONCERT ANNOUNCEMENTS

Concise concert announcements suitable for publication in the local newspaper offer students another PMT activity that builds skills needed for any job as a music director or performer.[14] For example, students can analyze a piece being played at an upcoming school performance and prepare a 250–500-word newspaper blurb explaining what audiences might expect to hear in that piece. Within this blurb, students must include at least one theoretical concept about the upcoming performance.[15] For instance, as shown in Example 2, my school recently put on *The Great American Trailer Park Musical*, and I had students analyze a number and write a short announcement, aimed at a public audience, that included elements from that analysis. Students later reported that the assignment excited them about the show, and that they brought their analytical hearings to the performance.

Washington Post on Taylor Swift's album *Evermore, Barna* (2020).

13 The communication skills built into this and the other shorter projects also transfer well if students choose to pursue careers outside of music.

14 For more information on using concert announcements in the classroom, see Belcher and Grant (2019).

15 This assignment also conveys to the students Lewin's (1969, 63) well-known point about analysis: its goal should be to hear a piece better.

LISTENING ASSIGNMENT #1

This listening assignment is designed to help you familiarize yourself with new and fantastic repertoires, work on your writing skills, and develop your active listening skills. In short, this project should give you an opportunity to apply what you learn in class.

To accomplish this assignment successfully, here are some tips:

1.) **Follow the prompt**: Each portion of the assignment has specific questions that must be answered. Please read every part of the question!

2.) **Engage with the score**: The response to every prompt must include at least two to three specific musical examples from various parts of the score—do not simply analyze the first few measures of the piece! Don't forget to specify measure numbers!

3.) **Ask for help if you need it**: I am here to help. Use me as a resource!

4.) **Don't wait until the last minute**: This assignment will take some time. Spread out your work. Also, you can always turn it in early for extra feedback!

5.) **Be creative**: The prompt is only a starting point. Feel free to tell me more about your experience listening and thinking about the piece!

THE GREAT AMERICAN TRAILER PARK MUSICAL

The Great American Trailer Park Musical is being performed at Missouri Western State University this semester. Listen to the musical along with the score (on Canvas) and answer the following questions:

1.) Listen to the song "The Great American TV Show," and write a paragraph discussing the use of different keys in this song. Why does the song change keys so many times? Do any of the keys come back? Do all the key signatures match the actual key the person is singing? For this question, it can be helpful to watch a video of the production. One can be found at the following link: https://www.youtube.com/watch?v=VrGgnxka8rE.

2.) Choose one song and write a few paragraphs on how the composer illustrates the text. Focus on elements of: harmony, melody, register, rhythm, declamation, etc… Be creative!

3.) Now that you are an expert on this musical, use the above analyses to write a short concert announcement (~300 words) suitable for submission to the Griffon Weekly that can publicize the musical. Your concert announcement should include at least one analytical fact about the piece drawn from either of the above analyses that will help the potential audience member hear the musical better. Because this is for the Griffon Weekly, your announcement should not use any theoretical jargon. Assume your audience knows nothing about music. This will be a challenge, but feel free to run rough drafts by me at any time!

Example 2.

Listening Assignment 1: *The Great American Trailer Park Musical.*

Instructors could build on this assignment by having groups of students generate these blurbs, then vote on one to submit to the school paper, thus allowing students to see their PMT assignments in print. This applied learning opportunity gives students a clear taste of what it feels like to actually market and drum up excitement for an upcoming performance, something that almost all of them will need to do at some point in their careers.

This type of project also works well for fictitious performances. For instance, I have augmented model compositions done in my theory class by having students write concert announcements about their pieces that analyze the composition for the general public. This exercise has several benefits. First, it provides a short, low-stakes way to train students to distill analysis into understandable language. Analyzing their own piece also forces them to step back and reflect on how they want their model compositions to be heard on the large scale, creating a productive feedback loop between analysis, performance, and composition. Finally, the activity makes the composition feel more like a real performance rather than simply a theoretical exercise.

GRAPHIC ANALYSES

Not all PMT has to be written prose. For example, the Toronto Symphony recently started publishing Visual Listening Guides under the project name "Symphony Graphique."[16] These guides provide listeners with a nearly textless timeline of the piece, a timeline augmented with stylized graphics that display information such as instrumentation, form, contour, and key. These graphics supplant the traditional text-heavy program note with an accessible way for listeners to track where they are in the piece and to what they can be listening. Similarly, the Philadelphia Orchestra produces a smartphone app called LiveNote that provides listeners with an in-time guide to the composition.[17] One can imagine the impact of either listening guide on the experiences of non-musicians, many of whom do not listen to classical music on a daily basis. Focusing specifically on how to make accessible explanatory graphics allows students to cultivate a skill useful in more contexts than just the final project.

With this inspiration in mind, I have begun asking my students to create artistic diagrams of pieces as part of their analytical homework. This works particularly well for units on musical form. For instance, as shown in Example 3, I recently tasked my students with creating a graphic analysis of Clara Schumann's *Variations on a Theme*

16 See Bishko (2017) for examples of these guides.

17 Thank you to Jenkins (2020) for alerting me to this app.

by Robert Schumann, op. 20. For this assignment, I first asked students to analyze different aspects of the movement such as its large-scale form, the character of each section, and variation techniques displayed throughout the piece. Students then used this information to create an artistic representation of how some of these features (or others not listed) play out in the piece for a non-musician audience member. I have similarly experimented with this type of assignment when investigating small binary forms; after analyzing pieces in class, students create formal diagrams that are directed toward the general public. In those cases, student diagrams often depict the binary form's thematic characteristics and the overall trajectory from stability to instability and back.

While I have had great success implementing these artistic diagrams on their own alongside my already created analytical homework, they are far from the only way to include graphic analyses into the classroom. Jenkins (2020, 384), for instance, suggests having students write informational slides for a listening guide to accompany a composition they are working on in their private lessons. One could also combine this assignment with one listed above such as the pre-concert talk. After creating their graphic analyses, students could work individually or in groups to create a five-minute pre-concert talk that walks an audience member through their graphics. While this option takes more class time, it also more clearly resembles a real-world activity that most music majors might perform at some point in their lives and therefore be even more motivating.

LISTENING ASSIGNMENT #2

For this listening assignment, we're going to begin thinking about how composers can create an entire piece from one simple theme.

INSTRUCTIONS:

1.) Listen to Clara Schumann's "Variationen über ein Thema von Robert Schumann," Op. 20 several times with and without score. A recording and score is on Canvas.

2.) Take a close look at the Variation 1:

a.) If we consider the theme to be divided into four voices (soprano, alto, tenor, bass), which stay the same and which differ between the theme and first variation?

b.) If we look closely between this variation and the theme, we notice that the harmony remains largely unchanged. What specific musical element is altered, in the first variation, then?

2.) Now consider Variation 2. This variation looks radically different than the theme, but there are some features that remain consistent.

a.) First, what is the most obvious musical difference between this variation and the theme?

b) Now, try tracing the melody through the first eight bars. Can you find every note of the original theme? What makes it so difficult to find?

c.) Finally, name two other musical features of Variation 2 that remain consistent between it and the original theme.

3) Variation 3's most obvious alteration to the theme is changing the mode from minor to major. However, That's not all Schumann changed. She also reharmonized the piece. Do a

Example 3.
Listening Assignment 2: Clara Schumann's *Variations on a Theme by Robert Schumann*, op. 20.

PART 2: A LARGE-SCALE PROJECT

The previous section detailed several options for infusing small-scale PMT activities into the undergraduate theory core. While these provide approachable introductions to various PMT skills, a larger, cumulative, project gives students a chance to tie those skills together into something substantial that also builds career skills.[18]

I advocate for replacing a final analytical paper with a project in which students create YouTube videos, podcasts, or newspaper articles, tailored for the non-expert, that either analyze a piece of music or teach a concept learned in class.[19] While analytical papers have many benefits, they are not the only way for students to apply their knowledge. Instead, this media-directed project requires students to synthesize their knowledge as they would for an academic paper and better reflects how students will most likely use theory in their professional lives.[20] Every musician will need to distill an analysis of a piece for a non-expert at some point in their career, and giving students the opportunity to think through a concept from a teaching perspective directly relates music theory to any student with aspirations to teach in some capacity.

Despite these benefits, students often find translating theoretical concepts and terms into language comprehensible to the public challenging. For instance, in early attempts at this type of project, struggling students tended to fall into one of three camps: 1) they left out analytic detail in favor of blow-by-blow descriptions, 2) they filled space with historical or biographical description, and 3) they used specialized jargon. A project like this must, therefore, be strategically scaffolded so that students receive feedback from both their instructor and their peers. This scaffolding not only helps students confidently craft prose suitable for the non-expert, but it also allows instructors to provide feedback on auxiliary issues, such as how to construct and implement an effective lesson plan—a skill many music students will find immediately relevant. Thus, after giving an overview of the project, I will discuss, in detail, its scaffolding and its assessment.

18 For many music education students, this project can potentially also be part of a teaching portfolio.

19 Jenkins (2020, 385–386) also endorses using podcasts and YouTube videos in the classroom and discusses possible implementations for each that complement the project described here. Importantly, Jenkins also discusses the benefits and drawbacks of both mediums.

20 Lang (2016, 429–430).

OVERVIEW

When I assign this project, I intentionally give students options so that they can take ownership and forge their own paths. They can choose: 1) to work individually or in groups; 2) to make a YouTube video, podcast, or newspaper article; and 3) to teach a concept or analyze a piece of music for the general public. I only restrict the pieces to be analyzed or the subject of the lessons, because both must align with topics covered in the course. For instance, Example 4 displays a recent assignment sheet, appropriate for a fourth-semester tonal theory course at a regional state institution, that covers topics including chromatic harmony and modulation, form and harmony in popular music, and the analysis of texted music. Given the heavy emphasis on vocal music, text painting, and expressive chromaticism in the course, students are encouraged to analyze nineteenth-century vocal works. Similarly, many of the suggested teaching topics revolve around vocal music from both the common-practice and popular traditions. These are only suggestions, though; students can choose other topics in consultation with me as long as the topics reflect the course content.

These broad guidelines make this project flexible such that it can work with any core undergraduate course. Teachers merely need to tweak the suggested analytical pieces or teaching topics depending on the course, curriculum, and institutional circumstances. For instance, as shown in Example 5, I recently assigned a variation of this same project to my music fundamentals class, with only minor modifications. In that case, I required students to create teaching videos or podcasts. In doing so, my hope was to have students create a class resource that would help everyone review for the final exam—students teaching students—a goal that worked out quite well.

The project's flexibility allows students to take ownership of their work and results in tremendously diverse final products. For instance, when I assigned the project detailed in Example 4, one student created a podcast analyzing Schubert's "Der Erlkönig."[21] Another created a YouTube video in which a poor, unsuspecting person asked a Ouija board how to write popular songs, only to have a "mad musicologist" emerge from the board to explain verse-chorus forms and "Rick Roll" his victim. Still other students taught twelve-bar blues through a sketch in the style of *Saturday Night Live* featuring caricatures of the professors in the music department. The formats chosen also vary significantly, with students tending to favor making podcasts and YouTube videos over writing newspaper articles.[22]

21 To listen to this podcast, please visit the following link: https://bit.ly/2WjVK1S. Thank you to Andrew Day for providing me permission to share this project.

22 This heavy reliance on technology may give some teachers pause. However, there is a wealth of

OPTION 1: ANALYZE A PIECE FOR A PUBLIC AUDIENCE

This project can be done in groups of up to three people.

For this option, analyze a piece of music for a public audiences using a format of your choice. Pieces, however, must include some elements of chromatic harmony and/or must be in a form discussed in class (i.e. strophic, through composed, etc…). If you cannot decide, the following vocal pieces, most of which can be found in your course anthology, would all be good choices:

1.) Johannes Brahms: "Die Mainacht"

2.) Fanny Mendelssohn Hensel: "Nachtwanderer"

3.) Fanny Mendelssohn Hensel: "Neue Liebe, neues Leben"

4.) Franz Schubert: "Der Doppelgänger" from *Schwanengesang* (this score can be found on IMSLP.org)

5.) Franz Schubert: "Erlkönig"

6.) Clara Schumann: "Liebst du um Schönheit"

7.) Robert Schumann: "Widmung," from *Myrthen*

Some options for formats include creating:

1.) a 5–10 minute YouTube video (e.g, SMT-V: https://societymusictheory.org/smt-v),

2.) a 5–10 minute Podcast (e.g., Song Exploder or Surprisingly Awesome Episode #10),

3.) a blog post or newspaper article (e.g., Alyssa Barna's work for the Washington Post: https://wapo.st/2Jv2yW9).

If you decide to create a YouTube video or podcast, you will be paired with one of Missouri Western's music technology students to help you produce the recording.

TIP: This option is challenging in that you have to explain topics that you learn in class to an audience that does not know any theory jargon. You can use terminology that you learned in theory, but you have to teach that to the audience before you use that term. Therefore, I suggest you *show* them what you want them to hear using lots of musical examples. In other words, think about this project as if you are teaching someone to hear a piece better.

Example 4.
Final Project General Overview.

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free and paid apps and websites that make the process of creating YouTube videos and podcasts easier than ever. For podcasts, Anchor and SoundTrap are both good options to suggest to students. Anchor is completely free, and SoundTrap has a free tier that is enough for most projects. The latter even has options that allow you edit audio by editing a written transcript. For YouTube videos, I suggest Apple's iMovie. This program is both intuitive and available for free on any Mac or iPhone.

FUNDAMENTALS: FINAL PROJECT

Welcome to the final month and a half of your fundamentals experience! This final project is designed to allow you a chance to synthesize all of the theory knowledge that you've gained throughout the class and distill it into something designed for the general public.

OVERVIEW OF THE PROJECT

This project can be done in groups of up to four people.

For this project, you will create a 5–10 minute YouTube video or podcast that teaches a concept we learned in class to someone with little to no musical training. Possible topics include anything listed as a subheading in the table of contents of your textbook (pp. ix–x).

TIP: This will be challenging given your audience, but it is similar to what you will face if you are ever tasked with teaching in real life. Think about structuring your lesson around a particular piece or song, and coming back to that piece throughout your project.

Also, know that I am always willing to help at any point of the project. Don't be afraid to start thinking about this early, and always email me if you need some extra help with anything from teaching tips to tech help!

PRESENTING THE PROJECTS:

These projects will be presented to the Missouri Western community as part of the annual Theory Extravaganza (December 4) in Potter Theater. Be ready to introduce your project, play it for the audience, and answer questions for several minutes after it plays.

DEADLINES:

Each of these deadlines except the final form of the project will be graded as a homework assignment.

November 8:	One paragraph proposal of the project outlining your chosen group, chosen medium, and three possible topics.
November 13:	Detailed lesson plan/script for your project due. The more detail you can give me, the more feedback I can give!
November 20:	Rough cut of your project due for critique (this can be a several-minute rough clip of the video just to see how things are looking!).
December 2–4:	In-class presentations of your final projects. (Sign-ups will be posted online in Week 13).
December 4:	Final project due by 11:59 PM the day of the Theory Extravaganza.

Example 5.
Fundamentals: Final Project.

PROJECT SCAFFOLDING

The timing and scaffolding of the project are also critical for its implementation. As shown in Example 6, I assign this project in week 10 of the course to ensure that students have a significant amount of time for refinement. Furthermore, I break the assignment down into five parts or stages, roughly equivalent to what Inman (2017, 51–54) suggests for scaffolding a final term paper.

PROJECT ASSIGNED: *Week 10/Day 1*	Assignment sheet passed out.
STAGE 1: *Week 11/Day 1*	One paragraph proposal of the project due outlining the chosen project option, the overall thesis and chosen piece, chosen format, and chosen group (if applicable).
STAGE 2: *Week 12/Day 1*	Detailed outline of the project due. For the analysis project, they must provide a form chart and marked-up score along with the outline. For the teaching option, they must hand in a detailed outline of your lesson plan and a list of pieces they plan to use in their class.
STAGE 3: *Week 14/Day 1*	Rough draft of the project due.
STAGE 4: *Week 15/Day 1*	Students must either present their project in class or upload their projects to an LMS for peer feedback.
STAGE 5: *Day of Final Exam*	Final project due.

Example 6.
Timeline of Final Project.

Stage 1: The Proposal

The first stage of the assignment consists of a one-paragraph proposal outlining the student's project format, the piece they are analyzing or concept they are teaching, the general analytical thesis or takeaway point for the lesson, and the group members. This stage ensures three things. First, students begin the project early and confidently. Second, the instructor can provide helpful resources on the project's topic to students at a formative stage in the project. In particular, I like to give students examples of effective PMT in their chosen format at this stage, so they have a point of reference

when creating their project.[23] Finally, though most students hand in appropriate proposals, this stage also ensures no one begins with a bloated topic. For instance, students hoping to teach every type of vocal form in both popular and common-practice styles may have trouble trying to fit that in a 5–10-minute video.

Stage 2: The Detailed Outline or Lesson Plan

A week after the proposal is submitted, students hand in detailed outlines of their projects. For the analytical option, students must turn in an overview of their analysis along with a form chart and marked-up score with measure numbers.[24] For the teaching option, students submit an outline of their lesson plan along with a list of pieces and excerpts they will use in the class. Instructor feedback at this stage may address areas for improvement or expansion, note any misreadings or broad conceptual errors, ensure students are properly defending their proposed theses from Stage 1, and stop students from trying to use information gleaned from poorly chosen sources.[25] At this stage instructors can also correct pedagogical missteps taken by students who chose the teaching option; these could include regurgitating a summary of the textbook without concern for pedagogical practices such as proper sequencing of topics, not providing interactive moments, and poor ordering of explanations.

Stage 3: The Rough Draft

In Stage 3, students hand in rough cuts of recorded projects or drafts of newspaper articles. Students should not be editing much at this stage. Rather, they should focus on showcasing their vision of the final project to their instructor so that they can receive feedback before intense editing occurs. Students tend to have two main issues at this point: 1) their language is often still too jargon-heavy and 2) the teaching projects often sacrifice pedagogical clarity for comedic routines. Rather than providing written feedback, I find it easier to schedule individual meetings so that I can give feedback while playing specific portions of their assignments back to the students.

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23 There are plenty of fantastic examples to choose from in each format, but I tend to steer students towards SMT-V for YouTube-style videos, Song Exploder for podcasts, and Alyssa Barna's writings for *The Washington Post* (https://wapo.st/2Jv2yW9) for newspaper articles. For many more suggestions, please see Jenkins (2017) and (2020).

24 The markings I ask of the students depend on the project. I do not expect, for instance, a full Roman-numeral analysis of every score. Rather, I want their annotations to pertain to their thesis.

25 Such conversations allow you to both explain to students the differences between good and bad scholarly sources and also to reveal the resources at their disposal at an institution of higher education. In some circumstances, it may be prudent to plan a brief library trip to show students these resources in person.

Stage 4: Peer Feedback

In the penultimate stage of the project, students receive peer feedback—a necessary step after having already received my extensive comments. By this stage, most of the projects should be in good shape, but the peer feedback does help students make a few final productive tweaks before the final submission. This stage can be done in two different ways depending on instructor preference. If one has the time or fewer students, in-class presentations can be a good option. Doing so allows for students to present their work to their peers and receive and respond to feedback in person. This option also enables instructors to help guide the discussion and actively keep feedback constructive. Another possibility is to have each person or group upload their projects to a learning management system (LMS) so that their peers can log on and comment within a forum. In that case, I require that students post commentary on at least two projects, noting both strengths and weaknesses of each and prioritizing projects that have not already gotten comments. This option not only saves class time, but it also helps ensure that every voice in the class is heard.

Stage 5: Final Project

For the last stage, students upload their final projects to an LMS or cloud service a week after the final presentations. In my experience, because of all of the preceding steps, the final deadline proves a low-stress situation for most students. Most are tremendously excited to turn in their final products, reflecting the unparalleled buy-in I see from students throughout the process.[26]

ASSESSMENT

The feedback from the extensive scaffolding results in projects of generally very high quality, but assessment can be tricky. Two questions, in particular, need to be addressed: 1) how does one evaluate each of the stages in the assessment, and 2) what features should be prioritized when grading? Example 7 presents a rubric I have used for assessing projects that addresses these two concerns.

As shown in the example, I incorporate the grading of each preliminary stage into the final assignment rather than counting them as four separate homework assignments.[27] Each preliminary stage is worth 5% of the final grade and graded as

26 This project is frequently mentioned on student evaluations as students' favorite part of the course. They note that they love the "creative leap" PMT assignments invite them to take and that they appreciated how these projects "helped prepare [them] for future projects in their career." Students also regularly provide me thank-you notes for assigning such a distinct final project.

27 I have, in the past, made each stage a homework assignment, but found that this artificially

Grading Criteria	Percent of Grade
Stages 1–4	5% each or 20% total; each stage pass/fail
Production quality	10%
Length	5%
Creativity	10%
Success in conveying ideas to non-experts	20%
Pedagogical structure/content or analytic content	35%

Example 7.
Rubric for Final Project.

pass/fail. Doing so allows students to feel like these assignments are relatively low stakes and encourages them to take risks and try out ideas within the early stages without fear of their grade faltering.[28]

The rubric's grading spread also clarifies my answer to the latter question. Above all other features, I feel that the project must display both correct content—either analytical or pedagogical—and successfully translate analytical jargon into material understandable to the general public. Those two facets of the project are worth a combined 55% of the grade. After that, production quality, length of the project, and creativity are worth a small amount each. This grading scheme incentivizes students to think about more than simply providing an error-free analysis or lesson plan. My hope is to encourage them to create quality, engaging projects that a non-expert would not only learn from but also *seek out*.[29]

PART 3: EXPANDING THE PROJECT

This project allows students to begin making connections between the theory classroom and the outside world. With only a small amount of additional time, this PMT project can be expanded to become a full-fledged CEL activity in which students

inflated homework averages at the end of the semester and caused undue stress on the students with each stage of the process. As such, I would caution against it.

28 Giving students room to test ideas and fail without significant repercussions early on in the project is particularly important, as this will be a new type of assignment and assessment format for many students.

29 Indeed, I tell my students to think about the project as an episode in a YouTube or podcast series, or as one of many newspaper articles in a recurring column. This mindset has led some of my students to attempt to make this a recurring series that continued after the class ended.

perform real-world tasks and interact with the public. As a result, students do not stop at simply making connections between the classroom and the outside world; instead, they actively bring the classroom into the broader community.

CEL is popular because it has been shown to engender personal growth in students,[30] and students who participate in CEL claim that they learn more about the field in a CEL course than do similar students in a non-CEL course.[31] This next section of the paper, therefore, outlines some of the ways in which this project can be modified and expanded to become a CEL activity that would fit into various types of communities. While some of the previous small- and large-scale projects such as the pre-concert talk and concert announcements already engaged the college/university community, this section details how to move students' work into the local and global community in several different ways.[32] While this is not an exhaustive list, I do hope that my suggestions offer a variety of paths that will work for various situations.

LOCAL COMMUNITY

The TED Talk

The above projects work well on their own, but they lack a clear audience. For that reason, I recently began organizing end-of-semester public TED-style talks where students teach either their fellow university colleagues or the local community about a piece or music-theoretic concept through videos and podcasts. Indeed, I have had students from both my fundamentals and Theory 4 classes perform such talks, and they only require a few small modifications to the project.

First, rather than making topics and pieces an open-ended choice, I ensure that all potential theoretical topics and analyses revolve around a theme. For example, one semester my Theory 4 class presented topics and analyses centered on "Form and Expression in Vocal Music." As such, audience members learned about verse-chorus forms before being treated to an analysis of Nicki Minaj's "Starships." Next was a lesson on text painting followed by a podcast analyzing Schubert's "Der Erlkönig." In both cases, students were available for questions from the audience after presenting their projects.

30 Eyler, Giles, Stenson, and Gray (2001).

31 Moely, McFarland, Miron, Mercer, and Ilustre (2002).

32 Note that, with almost no modifications, this final project could become a larger version of the brief assignments in Part 1, such as a pre-concert talk or marketing for a recital. Simply require students to take the analytical route and walk the viewer through the analysis of a piece that is programmed on the recital.

Second, while this CEL activity obviously appeals to music education students because it gives them a mock class to teach, I make minor modifications to make it even more applicable to students in other degree programs. Some opt to simply teach a theoretical concept or present an analysis of a piece in order to practice both crucial skills for private-lesson instructors. However, I allow some to craft their projects as pre-concert talks for a piece they have previously learned or are currently learning. In these cases, students present their analytical videos or podcasts before performing the piece. In doing so, they practice a skill that they could bring to their next solo recital.[33]

This TED-style talk invites students to distill analytical and theoretical information for interested non-experts in real time. When it occurs on campus, the event also establishes an often-missing link between the school of music and the rest of the institution. While most colleges and universities have a thriving music scene on campus, that scene is not always connected to the music school or department. As such, the host of students singing in glee clubs, playing in rock bands, and performing in their church choir might never even enter the music building. With a little advertising to non-majors around campus, however, this project can help bridge that divide by showing how music-theoretical training can lead to new insights into pieces they love and new ways of listening to music. This may even encourage more students to major or minor in music.[34]

Teaching Local K–12 Music Classes

Many schools and departments of music maintain close connections to local K–12 schools. In my own institution, faculty members frequently guest conduct ensembles or guest lecture in music classes. Those appearances often inspire pre-college students to think more broadly about music, and some decide to attend our university as music majors. But what if the paradigm were reversed? For many institutions, music education students constitute the bulk of their majors. Why can't *they* also teach at the local schools and provide a testament to what a college music education can provide?

33 I could also imagine performance students crafting their projects into a type of masterclass-style presentation, where they would alternate presenting portions of their video or podcast to explain part of a piece with playing that excerpt. In such cases, students could be encouraged to show the audience the ways in which analysis and performance interact.

34 Intermixing your TED-style talk with other classes doing similar projects around campus can help this even more. I will be piloting such a university-wide initiative with faculty in the history department next year.

This project presents a structured way for college students to complete the project while also giving them experience teaching pre-college students. Instead of presenting students two options with the project—a teaching and analytical one—instructors can instead task them with creating videos that teach topics relevant for classes being offered at local K–12 schools. Students can either send those videos to the local schools for instructors to use as supplemental videos[35] or they can visit the K–12 schools, play their projects for the younger students and then answer questions in person after their video; this gives students a chance to gain further practice speaking to a population many of them will teach in their careers. In the latter option, students could also use the videos in class as practice and then perform their lessons live.

This scenario can work in several different ways. While it may work best for students to visit high school AP theory classes, local ensembles or general music classes also represent viable options. For example, students from my fundamentals class will teach theory concepts to a high school choir class on various Fridays late in the semester. Instructors merely need to coordinate with local music teachers to determine relevant topics and the scope of the project. The true challenge for both scenarios, though, is logistics.[36] One solution is to ask local music teachers what theory topics they will be covering, then have your students make supplemental explanatory videos for each of those topics. This option not only gives students practice making videos as they would for a real music class in their theory course, but it actively helps to teach local K–12 students. This both builds career skills for our students (as well as a great teaching portfolio piece) and strengthens a crucial relationship between the university and public schools.

GLOBAL COMMUNITY

The Reddit "Ask Me Anything" (AMA)

Because of the internet and social media, the communities available to use for CEL do not need to be local. Indeed, social media offers one of the most logistically easy ways to turn this project into a CEL activity. One particularly good option involves assigning all students to do teaching projects, then concluding Stage 5 by uploading

35 My university actually did this as a campus-wide initiative to help aid public schools in the time of COVID.

36 It is highly unlikely that every student in the theory class can go to the same K–12 class. That should not pose a problem as the instructor can merely arrange multiple trips, but scheduling is a definite limitation of the project. That being said, I firmly believe the benefits outweigh the additional hassle.

the videos to either Reddit or Tumblr in order to start an AMA about music theory.[37] Instructors can then require group members to field questions from members of the community. Like the TED talk, having the class make a series of videos revolving around one theme and creating one large post could be more effective than a series of random videos. That way, each student can be tasked with answering a few questions from the community. For example, a class on fundamentals could make a series of teaching videos for each of the class's units, essentially making a video textbook on music fundamentals. Another option might involve the class analyzing songs by a specific composer, with the AMA focusing on questions about their music.

The AMA format has several benefits. It gets students engaging with the broader community, as it reinforces the learning objective of being able to talk about music to a non-expert in a sophisticated way. This activity gives students with teaching aspirations the chance to apply their knowledge in the same way they will as educators. Finally, by interacting with the global community, students function as ambassadors for both music theory and their college or university, imbuing them with a sense of ownership that they cannot get from many other class activities.

The Class Podcast

One final way to engage the global community would be to create a class podcast that the class actually publishes. Such a project has several benefits. First, it gives students experience in making and publishing a medium that is becoming more and more popular among musicians. As such, students gain crucial entrepreneurial skills. Second, the project can be tailored towards an instructor's individual class makeup and their particular career goals. A class of mostly performance majors might focus on creating episodes for an analytical podcast that focuses on performance and analysis. A class of mostly music education students, by contrast, might create an educational podcast that teaches audience members about listening to various musical forms.

Accomplishing this requires only a few minor changes to the original project. First, prior to Step 1, instructors need to have a class brainstorming session about the theme of the podcast, some names for the podcast, and a publishing plan. Moreover, instructors need to provide examples of good podcasts such as Switched On Pop or the New Music Listening Club.[38] Step 1 can then consist of students proposing episodes for

37 The Reddit music theory community is particularly active and engaging. I would suggest either having students post their projects to the music theory subreddit (https://www.reddit.com/r/musictheory) or to the popular subreddit "Today I Learned" (https://www.reddit.com/r/todayilearned).

38 Find these podcasts at switchedonpop.com and newmusiclisteningclub.com.

the chosen theme. After the projects are turned in, the class can review the process for uploading podcasts to a hosting site such as Anchor and create a schedule for releasing each episode.[39]

CONCLUSION

The past few years have seen a surging of interest in bringing PMT into the undergraduate and graduate classrooms. This paper seeks to add to that scholarship by suggesting activities that make our music theory classrooms more outward-facing in a way that builds tangible career skills and reflects how students will most likely use music theory in their professional lives. Research suggests that such activities have the potential to engender greater intrinsic motivation in our students, and I have personally noted this to be the case in my own students. They seem to have internalized concepts much more meaningfully than if I had simply assigned them to write a final paper, and they approach these projects—small and large—with unrivaled enthusiasm and excitement. As such, I believe that infusing our curriculums with consistent and meaningful opportunities for PMT will benefit our students. Indeed, this success has led me to actively look for even more ways to incorporate PMT and CEL activities into my undergraduate core, and I am excited to see where that journey leads.

39 There are many free podcast-hosting sites, but I recommend Anchor.com because everything needed to create and distribute the podcast is in one place.

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Musical Theory for Musical Theatre

by John Bell and Steven R. Chicurel
Lanham, MD: The Scarecrow Press, Inc., 2008. 117 pages + xiii.

Music Theory Through Musical Theatre: Putting it Together

by John Franceschina
New York: Oxford University Press, 2015. 452 pages + ix.

Music Essentials for Singers and Actors: Fundamentals of Notation, Sight-Singing, and Music Theory

by Andrew Gerle
Milwaukee, WI: Hal Leonard Books, 2018. 315 pages + xii.

Music Fundamentals for Musical Theatre

by Christine Riley
New York: Methuen Drama, Bloomsbury Publishing Plc, 2020. 286 pages + vi.

Reviewed by NATHAN BEARY BLUSTEIN, ELIZABETH GERBI AND DEBORAH RIFKIN[1]

Prior to 2008, there were no music theory textbooks devoted exclusively to the unique needs of musical theatre students.[2] Generally, if a program catered to musical theatre students at all, they were co-enrolled into theory and aural skills courses with other music majors, learning sonata form, alto clef, and other topics of little relevance to the professional demands of a musical theatre performer. In response to a surge of new musical theatre programs—and music theory and aural skills classes devoted exclusively to musical theatre students—a new market has emerged for textbooks that cater to these courses. We review four textbooks aimed at addressing this new market, presenting our discussion chronologically by year of publication. By assessing

1 In true theatre fashion, writing this review has been an emphatically collaborative process. We thank the editorial team for introducing us and suggesting we work together on this project. It has been a real gift to write as a trio, an ensemble with a decidedly diverse range of experiences and expertise. Guided by a common love of pedagogy and musical theatre, writing together seemed like a microcosm of the collaborative processes we missed most from the absence of live theatre throughout the pandemic. At a time of deep sorrow and challenges, it was a beautiful reminder of the revitalizations made possible through music and theatre.

2 Some recent textbooks meant for courses with a focus on acting through song contain a chapter introducing music notation and musical terms. These include Church (2019) and Deer and Dal Vera (2021).

the relative strengths and weaknesses of each volume, we provide a summary of the progression of a new, emerging specialty, which changes rapidly in parallel with the needs of a dynamic industry.

Overview

Our chronological presentation spotlights each title's claim as a landmark corrective. "Music Theory" appears in the first two titles: Bell and Chicurel (2008) claim the inaugural volume dedicated to the subject, while Franceschina asserts an approach centered on more holistic music-theatrical values (hence, *through* instead of *for* musical theatre). The more recent texts by Gerle and Riley eschew "Theory" for "Essentials" and "Fundamentals," respectively (and Gerle specifies his audience: "Singers and Actors"). These subtle shifts among the four titles reflect a shared observation about theory and skills courses' undue emphasis on Western common-practice art music in American university music curricula—undue, that is, for musical theatre students, who do not have the "time" (Riley, 1) for a "general" (Gerle, 1) approach. All of these texts include a foreword or initial chapter defending the virtues of becoming musically literate and developing musicianship skills. The fact that all authors felt compelled to legitimize what music theory has to offer speaks volumes about how music theory is perceived outside our monastic walls, and serves as a reminder that our continued relevance relies on breaking down barriers, which is a central aim of these texts.

Compared to other bachelor's degree students, musical theatre students have specific, unique needs reflecting the variety of vocational pathways into and available within the industry. This variability, combined with a dearth of musical theatre educational pedagogy, has resulted in a wide assortment of approaches, manifested by a variety of institutional degrees, from B.A. degrees housed within theatre, humanities, or communication departments, to B.F.A. degrees housed within conservatories of music. Regardless of setting, however, the musical education for musical theatre performers tends to be compressed in order to grant adequate time to acting, dance, and general theatre arts requirements. Condensed instructional time for music has generally required the paring down of content and skills to the bare necessities required for a working performer. In addition, the rapidly diversifying musical theatre industry presents an expanded need for professional practitioners from varied backgrounds. These parallel trends have resulted in a more inclusive cohort of aspiring musical theatre performers who have received less formal musical training during their formative years.

As musical theatre programs tend to be intensely focused on preparing students for their industry, it is essential for a textbook to provide a practical, skills-based curriculum supporting the following learning objectives:

- The development of fast and accurate sight-reading skills (mostly treble clef) for auditions and changes made in rehearsals.
- Facility with lead sheets and vocal scores to maximize limited rehearsal time.
- The acquisition of strong rhythm and ensemble skills, singing alone and/or with multiple parts and with either piano or pit accompaniment, while also acting and dancing. Rhythm needs to be entrained, embodied, and automatic to permit the cognitive bandwidth for integrated performance.
- Awareness of and ability to make interpretive decisions relating to language emphasis, syllabic stresses, and notated rhythms.
- Fluency with harmonic progressions, modulation schemes, and forms influenced by popular music, especially from the 1940s to the present day. Specifically, they need to be able to:
  - Read popular chord notation in lead sheets.
  - Modulate freely to distantly-related keys (e.g., "pump-up" modulations are much more common than progressions to the dominant!).
  - Be fluent with voicings of extended tertian, sus and added-note chords.
  - Follow vocal scores with multiple strophes, endings, and D.S. and D.C. markings.

In addition to these fundamental musicianship skills, musical theatre students need analytic tools to understand how music combines with lyrics, choreography, set, and costumes to inform character and narrative development of the show.

Our Criteria

One central criterion we considered is the extent to which these textbooks permit integrated practice in music literacy and song interpretation. This is not a simple or straightforward question, as the musical theatre canon is both additive and progressive in nature; Golden Age classics, sung in a "legit" style, are revived alongside an ever-expanding catalog of new works, from *Fela!*'s West African pop rhythms to *Bright Star*'s bluegrass improvisation. Today's musical theatre programs should cultivate practitioners who possess not only an understanding of historical precedent, but also an ability to perform songs inspired by oral traditions with the appropriate spontaneity.

- Some additional criteria we used to compare the texts included:
- Accessibility to beginners without extant knowledge of written notation.
- A wide variety of musical excerpts, representative of rapidly-diversifying undergraduate cohorts.
- A scaffolded process, supporting gradual synthesis between aural skills, notation, and keyboard skills.
- A user-friendly graphic layout and design.

Bell/Chicurel, *Music Theory for Musical Theatre* (2008)

Written to address a problem in the training of actors and singers, in which students focus primarily on lyrics as the main means of dramatic expression in musical theatre, the authors aim to elevate music analysis as an equal tool for understanding dramatic narrative. It is a bold mission for a slim, 100-page text, especially one that begins with musical rudiments and does not assume musical literacy at the outset. The book is divided into three parts: Part 1 introduces music fundamentals, such as intervals, scales, key signatures, circle of fifths, chord qualities of triads; Part 2 includes essays in music analysis, offering models of song interpretation and demonstrating how musical analysis can enrich dramatic performance; Part 3 provides exercises to reinforce the concepts in Part 1.

Written in 2008, Bell and Chicurel refer to a "dearth" of writing about the music of musical theatre in their introduction as the primary motivating factor for their book. Although there were several landmark works that included music analysis of musical theatre in print by 2008 (i.e., Banfield's *Sondheim's Broadway Musicals* [1993], Forte's *The American Popular Ballad* [1995], Block's *Enchanted Evenings* [1999], Knapp's first volume of *The American Musical* [2005], and Swayne's *How Sondheim Found His Sound* [2005]), none of these earlier books address musical literacy, nor do they provide explanatory pedagogy that would lead to the analytic insights discussed in these books. Consequently, Bell and Chicurel's text was a watershed volume that became the standard of comparison and model for later texts.

Although the stated intent of the authors is to focus on practicality, the text frequently includes unrelated content of limited practical value to musical theatre performers. For example, just a few pages after introducing the concept of harmony, the authors discuss chord inversions with respect to figured bass (19–20). Not only is this inappropriately complex for an introduction to harmony, but figured bass is also not a high priority for musical theatre. Similarly, it is not essential for musical

theatre students to know French or Italian words for non-harmonic tones, such as the *échappé* or cambiata. In addition, throughout the rudiments chapter, there are repeated incidences of haphazard pedagogical organization. For example, shortly after identifying note names on a pictured keyboard, there is a discussion of incomplete 13th chords. When introducing passing tones, the example provides a melody without chords or chord labels. It is very difficult for a student to learn about non-harmonic tones without the harmonic support provided (Figure 1.51, 29)! Applied dominant chords are introduced before the dominant seventh. However, the most significant pedagogical problem with the text is its meager incorporation of rhythm. In the entire text, only two pages concern rhythm specifically, and these consist of an overview of note durations and rests. Even so, within these two pages, 6/8 meter is incorrectly identified as having 6 beats. At best, Part 1 of this text could function as a review for those with an extant, rudimentary knowledge of music theory, and could be beneficial to a student wishing to "change gears" to musical theatre. However, without accompanying praxis, most students in current musical theatre programs would not be able to master fundamental concepts of pitch, rhythm, meter, or harmony without supplementary material.

The best feature of this text is its second section ("Part 2: Essays in Musical Analysis,") consisting of four analytic essays that model how music analysis can inform character development and dramatic narrative. The four songs examined are: "Ol' Man River" from *Showboat* (opened 1927); "Just a Housewife" from *Working* (1977); "Love, Look Away" from *Flower Drum Song* (1958); and "Stars and the Moon" from *Songs for a New World* (1995). Unfortunately, these analytic essays assume much more knowledge and fluency than could be attained by working through the rudiments chapter. Additionally, this chapter is hindered by editorial oversights: in the first essay, measure numbers in the prose do not coordinate with the measure numbers in the provided example; there are no annotations or chord symbols provided in this example, rendering it difficult for a student to follow. One of the first analytical acts that Bell and Chicurel complete is dividing "Ol' Man River" into phrases—but they do so implicitly, assuming a student has internalized the single mention of eight-bar phrases in the dense prose on song form four pages earlier. Similarly, discussion of the modulation in the song's third phrase would be beyond the recognition of most students who needed the rudiments chapter. The graphic layout of this example obscures the modulation: there are no double bar lines, no key signature changes, and no annotations in the example. The few pages where modulation is mentioned in the rudiments chapter do not prepare a student to recognize this modulation. The

scaffolding that should guide a student from the rudiments of Part 1 to the analytic insights of Part 2 is entirely absent, and is a pervasive problem in this section.

Part 3 of the book is intended as a workbook, providing exercises for students to practice the concepts outlined in Part 1. However, there is an insufficient number of exercises (13 total) to achieve the stated learning objectives. Inexplicably, one of the exercises asks students to notate enharmonic equivalents of given pitches, which does not correspond to any practical discussion in Part 1.

It is admirable that all examples are taken from musical theatre literature so that students correlate concepts with actual music. Yet, students would need intermediate to advanced piano skills to realize the examples. Going back to the discussion of inversions (20), the example shows chordal inversions without any analytic notation, includes 6-note harmonies, rolled chords, and different fingers of the same hand performing different rhythms (i.e., one finger on a sustained middle pitch, while rest of the hand plays moving three-note chords.) It is unrealistic to expect someone who did not know note names to be able to locate the inverted chords, never mind play them. Musical examples contained in the text are an odd assortment, primarily representative of a Golden-Age aesthetic. "Chop Suey" is the first music example—with a descending chromatic scale fragment (after readers have only seen an *ascending* chromatic scale)—and then two *more* songs from *Flower Drum Song* appear, all within the first twenty pages. One helpful contribution of the text was the inclusion of several full songs, including Jason Robert Brown's "Stars and the Moon" and Craig Carnelia's "Just a Housewife," both of which demonstrate theoretical concepts within practical contexts, with an emphasis on dramatic interpretation. However, the dearth of musical examples performed by characters of color, with the exception of Kern's "Old Man River" and "Love, Look Away" is notable by today's standards.

Overall, as the first text dedicated to teaching music analysis to musical theatre students, this book has served an important role. It has launched a pedagogical philosophy that inspired later textbooks: that music analysis (and the music theory that supports analysis) helps build musicianship and an understanding of character and story. With its intended focus on practicality, all concepts and examples are grounded in the literature of musicals. Unfortunately, intention and implementation are at odds with one another in this book.

Franceshina, *Music Theory Through Musical Theatre* (2015)

This text adopts a language-through-immersion approach, providing a thorough context for practitioners to view their role. In the introduction, the author recognizes the need for a more comprehensive musical theatre volume (415 pages of instructional content versus Bell & Chicurel's succinct 100) and invites students to deconstruct harmonic, melodic, and structural decisions as a component of the "dramatic entity in performance" (1). Despite Franceschina's claim to the contrary, unfortunately, many musical theatre majors do expect music directors to teach them their parts. With the help of this text, students can better challenge themselves to be more independent and to find compelling musical details even from the start. Students are encouraged to engage with music holistically, as an important subtext or reflection of a lyric.

The book is divided into three sections: The Lead Sheet (introductory study of notes, rests, rhythms, time signatures, scales, key signatures, modes, enharmonic notation, and intervals); The Arrangement (harmony, Roman numerals, counterpoint); and The Performance (analysis of representative musical theatre composers and songs). There is also a companion website with sound files, although all excerpts are computer-generated MIDI files. The organization of the book elegantly captures a complete musical environment that a theatre performer is most likely to experience, and allows Franceschina to demonstrate how a lead sheet can provide an incredible amount of musical information. Every time a melodic or harmonic technique is introduced, there follows a section called "dramatic use" of the technique, not only showing a few examples of the chord or idea in musical theatre, but also a nuanced analytic discussion of its implementation with respect to the lyrics and story of the musical. Many of the analytic deep dives feature songs by the author—which seems a bit self-serving—but since excerpts are acknowledged only by show and title, the vainglorious self-referencing is oblique.

The prose, directed towards both graduate and undergraduate students within traditional conservatory settings, is dense—at times even impenetrable. For example, in the paragraphs describing added-sixth chords, "The $vii^{ø7}$, normally a dominant function, becomes a ii^{6} sharing three notes of the subdominant sixth chord (F, A, D) while still maintaining the three tones of the dominant seventh chord (B, D, F) . . . First inversions of the ii^{7}, iii^{7}, vi^{7} and $vii^{ø7}$ do not automatically become sixth chords but may function as inversions of their original diatonic functions" (154). In the book's introduction, Franceschina suggests how to divide the chapters over a four-semester curriculum, but most musical theatre programs have only two semesters

of classes devoted to musical training. Throughout the book, the comprehensive nature of topics wildly exceeds the needs of the practitioner, especially for the stage of learning assumed at each point in the text. Arguably, musical theatre students do not need to know the etymology of the modern-day metronome (36), or details about dominant-functioning iii[7] chords (145). And, similar to the Bell/Chicurel text, there are problematic pedagogical and scaffolding issues:

- The first examples of compound meter include syncopations, subdivisions, anacrustic entrances, and changing meters.
- The introduction to augmented and diminished triads shows these chords starting on a tonic note, divorcing chord type from harmonic function.
- Modes appear in both medieval music theory and 1970s funk, but they do not correspond one-to-one as Franceschina seems to claim.
- Double dots, breves, double accidentals, 64th rests, augmentation/diminution (the last of these without any visual examples) all appear in the first ten pages of a chapter titled "Basic concepts."
- A book that combines figured bass and added-sixth chords will inevitably cause mayhem when using just the number "6" to indicate the latter with Roman numerals.
- In the Arrangement unit of the book, concepts of phrasing are discussed, but there is no pedagogical scaffolding within the text to get a student to develop towards the analytic sophistication of the models.
- When Franceschina introduces inversions, his first example is printed on a grand staff, but he only considers the notes in the upper voices; he does not guide students in how to determine an inversion for a harmony written on more than one staff (106).

Generally, the speed at which early concepts are introduced may better serve populations looking for enrichment rather than an introduction. On the other hand, there is a slow-down and curious emphasis on counterpoint (68 pages), which eclipses the chapter on chromatically-altered chords (23 pages), arguably a much more pertinent and essential topic for musical theatre.

It is notable that Franceschina was the first author of a text for musical theatre students to include aural skills. There are exercises that combine scale degrees, solfege symbols (provided), and drills singing triads and seventh chords. Students are encouraged to play and sing diatonic melodies at the piano and to explore both la-based and do-based systems for minor modes. However, there are nowhere nearly enough ear-training exercises for the development of skills needed for the exercises, and the text encourages adverse aural-skills strategies. For example, the primary means for promoting sight-

singing skills is to identify intervals from characteristic uses in songs. There are long lists of songs that feature each interval, with no consideration of where the interval falls within the scale or its harmonic implication. There is almost no pedagogy of rhythm, except in the first unit that introduces basic information on reading rhythmic notation.

For a book published fairly recently, there is a distinct lack of cultural awareness. For example, in the introduction Franceschina makes a case for humans' "innate" responses to music (2), citing a specious essay titled "Music and the Brain"; all of the scholars he mentions who have "guided" his project are white men (4); among the shows in Franceschina's "diverse" sampling (4), lyricist Betty Comden is the only writer who is not a white man. The author's explanations for music-theoretical concepts are also ahistorical: "The 'one-and-a' beat of compound meters inspired composers to look for ways to integrate it into simple meters . . . to solve the problem, tuplets were invented" (28); "composers of Western music found the harmonic minor scale to be limiting melodically and urged the development of a melodic minor scale" (52). Although the text includes a prolific array of excerpts, it is assumed that students will have some degree of familiarity with pre-Golden Age and Golden Age repertoire, which is increasingly unlikely.

Similarly outdated is the problematic language describing how predominantly white composers of musicals add "ethnic flavor" (64) or evoke "exotic" geographic locales (158) through the use of modes or whole-tone scales. For example, Phyrgian mode is described as adding "a certain exoticism" to a broad range of "non-Western melodies," such as those featured in the "Gypsy musical" *Bajour* (64). Similarly, "Ease on Down the Road" from *The Wiz* is provided as an example of Dorian mode, when African-American funk tradition would likely claim broader origins (63). Although some jazz associations of these scales are mentioned, no composers of color besides Charlie Smalls are cited. Additionally, Sondheim, Gilbert and Sullivan, and Rodgers and Hammerstein are cited as examples of "Eastern traditions" (See: "Miya Sama" from The *Mikado*, p. 71; "A Puzzlement" from *The King and I* as "suggest[ing] the tonality of Siamese music" 371–75), while the South African-inspired "Hasa Diga Eebowai" from *The Book of Mormon* is cited as an example of fourth-species counterpoint (197)! Certainly, this tendency to label any musical style outside of the Western concert tradition as exotic is an unfortunate artifact of pedagogical traditions, usually invoked when introducing music by Debussy, Ravel, or Stravinsky. However, these examples encourage students to consider these works primarily through a Eurocentric compositional lens. Six years after the text's original publication, a more culturally responsive (and specific) discussion of these tools is warranted—a hopeful opportunity for a second edition.

On the other hand, this book provides some of the richest exemplar analyses of musical theatre selections in print, and effectively categorizes Bernstein/Sondheim and Lloyd Webber/Brown/Finn into more classically influenced and "new-wave" contemporary camps, respectively. For all analyses in Part 3, a helpful template guides the analytic discussion, exploring how music: 1) creates a mood or tone, 2) identifies a character, 3) informs subtext, 4) establishes geographic locale, 5) creates emphasis, and 6) establishes a rhythm of the dramatic event. Considerations of how musical style and context influence musical meaning are especially nuanced, especially the influence of rock after the 1960s, where, for example, chordal sevenths (and higher extensions) are described as embellishments, not tendency tones to be resolved, and parallel progressions derived from rock guitar barre chords create drive, not aberrant functional lapses. For classes dedicated to musical theatre songwriting and composition, this text is, as of this writing, the gold standard. It incorporates elements of acting, performing, and composing within the broader history and stylistic conventions of Western classical and folk music. For similar reasons, this volume would also be best for aspiring coaches and collaborative pianists.

Gerle, *Music Essentials for Singers & Actors* (2018)

Published by Hal Leonard Books—a trade publisher—*Music Essentials for Singers & Actors* succeeds in its intention to be a practical manual for the pre-professional, written in an informal, accessible tone with excellent pedagogical scaffolding throughout. Gerle's well-established, personable brand as an educator and coach emanates throughout the prose.[3] The detailed, text-based explanations are clearly intended for beginners, and the author's colloquial voice combined with classroom- and studio-tested mnemonic devices are effective—from "hat" and "hole" rests to a summary of his own recommended analytical markings for contour and phrasing. Of the texts, we found Gerle's the most accessible reading experience on several fronts. The first is visual: the bolded terms for musical vocabulary are easy to spot on the page. The second is the dedicated approach to making connections to musical theatre at every turn, from chapter/section headings to guiding the reader through understanding what to expect when looking at an actual musical theatre score. While it is casual in tone, the wording is precise; the level of detail in each section evinces several rounds of careful organizational thought.

3 See Gerle (2011).

Whereas the earlier texts seem more geared towards music theory as an interpretive lens for how music participates in character and story building, this text is more focused on developing musicianship skills. Gerle encourages performers to think analytically even when they are not negotiating formal music notation—a refreshing shift. His first chapter does not include any notation, but asks readers to consider the dramatic effect of silence in "Simple Little Things." The practical disposition of this book is noted in topics not covered in the others, such as finding initial sung pitches and navigation of vocal scores.

Unlike the other texts, this book opens with, and gives equal attention to, the development of rhythm skills. The first four chapters focus exclusively on rhythm, noting correctly that accurate rhythms are more important than accurate pitches when working with an accompanist, ensemble, or pit orchestra. In addition, more time and discussion is devoted to fundamental reading skills, introducing concepts slowly and strategically. For example, when introducing meter signatures, Gerle first describes beats using language by referencing well-known musical theatre songs, then introduces quarter-note notation and bar lines, and finally 4/4 and 3/4. In comparison, Bell/Chicurel devote only two pages to rhythmic fundamentals, simultaneously presenting 3/4, 5/2, and 6/8 meter signatures.

At the end of each unit, Gerle provides sufficient exercises and examples for students to practice the skills covered. Answers are provided within the text for written/notation questions, and the online player provides answers for the aural exercises. It is very helpful for students to be able to check themselves with exercises that are pedagogically appropriate to their level. The online supplementary materials are also more robust than the other texts, providing access to a library of online resources. For every example in the text's website, there is a "Playback+" interface that allows a student to play the excerpt at different speeds, pitch levels, and balance (Left-Right) levels. In addition, students can download the sound files and loop portions of them within the player. The examples feature the author singing and playing the piano, providing set-up ("Here's the tonic, let's warm-up singing the scale, now sing the example,") and answers to exercises.

To help students develop a coherent sight-singing strategy, Gerle provides an analytic template to follow when learning new songs, called "1-STARRT." Each character in the acronym reminds students what to consider first. For example, the "1" refers to identifying tonic; the first "R" refers to repetitions, for which sight-singers often overcorrect when they are fixating on the motion from one note to the next. Gerle's practical experience in working with singers lends to an intuitive approach, allowing

the salient features of a musical passage to dictate the suggested pedagogical tool. For example, musical theatre performers are more accustomed to tracing the contour of notes on the staff before interrogating information about clef and key signature. In short, Gerle meets a typical musical theatre student at their level before motivating them to understand the larger picture.

Unfortunately, all of the texts we reviewed use interval identification and recognition as their main sight-singing strategy. Gerle is no exception, and not only is there an entire chapter devoted to this technique, but there is also an extensive index at the end of the book consisting of intervals and examples from songs. This intervallic strategy, which is unfortunately pervasive, requires cognitive heroics: removing oneself from the present musical context, audiating a completely different song, and then returning to the original melody, all the while hoping that the interval in question is in the same place in the scale in both melodies, (i.e., *sol* to *do*, rather than *do* to *fa*). It is much more musical and effective to navigate leaps within melodies as part of harmonic function or scale-degree relationships. Gerle provides additional strategies in a later chapter (Chapter 10), suggesting the use of notes from the tonic chord as anchor pitches, and considering chromatic notes as passing or neighboring notes that resolve to diatonic scale degrees.

Although the underlying pedagogy and scaffolding of Gerle's text reflect dramatic improvements over the previous texts, there remain aspects of the book that undermine its efficacy. The pacing can be a bit uneven; Chapter 9 feels especially dense in content, covering not only triplets, compound meter, and swing, but also irregular and shifting meters. (Given how often swing is employed in the genre, it is surprising that it is not included in the other books, except for a single paragraph by Franceschina). Unfortunately, all of the 1-STARRT examples (i.e., the examples demonstrating the summative application of concepts learned up to that point) are in major keys, despite the preceding chapter on minor modes. And, the discussion of song form is in prose without any examples of AABA form—what Gerle refers to as "the most common structure for Tin Pan Alley and many Broadway songs" (223).

Riley, *Music Fundamentals for Musical Theatre* (2020)

The Riley text features strategic layering of written and aural skills with deliberate pacing, and alternation of manageable amounts of new information with practical exercises. Small details such as enlarged keyboards, which are nearly the size of regular pianos, and strategically formatted content make for an appealing, inviting overall

design. In an effort to reduce overall cognitive load, modules are gradually paced to account for complexity. For example, she presents clockwise sharps on the circle of fifths first, rather than providing all 15 keys at once; and, intervals are introduced gradually over the course of four chapters, rather than Gerle's four pages. Even for the simplest of concepts, Riley offers students a clear methodology and application of principles in action. For example, there are half a dozen examples of counting note names to identify intervals, allowing students to follow the procedure until the pattern becomes ingrained. Rarely is more than a short paragraph of prose included at a time, interjecting each new concept with score examples, written exercises, and, perhaps most critically, instructions on how to recreate the example kinesthetically, either through movement or at the keyboard.

Although Riley makes many effective choices in how she structures her text within chapter segments, the pedagogical rationale for grouping certain sub-topics within common chapter headings is unclear. Sometimes, the assorted topics within a chapter work well together, combining elements of different musical parameters in a way that simulates how they would be encountered in real music. For example, Chapter 9—which includes ties, dotted notes, 2/4 and 3/4 meters, and song analysis—touches on each combination as a unique musical task, precisely as they might appear in the rehearsal room. However, in chapter 13—which includes minor, diminished, and augmented triads; cut-time; and chromatic solfege—the combination seems like a jumbled assortment, despite each individual topic being an extension of a preceding lesson. Similarly, there are rhythm exercises in Chapter 15, a chapter devoted exclusively to inversions of triads.

One of the major strengths of the text is Riley's effort to conclude every learning module, from identifying whole- and half-step scalar passages onward, with a formative exercise in song analysis. Although Bell and Chicurel, Franceshina, and Gerle delay analytic examples as capstone, summative activities within their respective books, Riley opts for spiral scaffolding, returning to given songs on multiple occasions as students' mastery increases. This allows students the reward of applying learned concepts immediately to real-world tasks, organically stoking student motivation. For example, she introduces harmonic progression through the chorus to "Santa Fe" from *Newsies*, first, with each harmony reduced to a block triad in Chapter 14, then with the accompaniment fully notated—including suspensions and seventh chords—in Chapter 17. Unfortunately, not all of the excerpts provide adequately rich opportunities for practice; for example, in an exercise asking to find and label sixths and sevenths in the first phrase of "Close Every Door" from *Joseph*, there is only a single interval for

students to identify after Riley's provided annotation. Hopefully, future editions of the text will permit expanded praxis, with a great emphasis on introducing musical concepts through literature at all stages of learning.

While Riley is not as procrustean in the topics she covers as Franceschina—none of the topics seem outright unnecessary—the book seems organized by the fundamentals of *music notation*, rather than musicianship. From the beginning of Chapter 1: "Music is written on a **staff**" [emphasis Riley's]. Sections labeled "Performance tips" and "Helpful hints" seem like incidental asides, rather than integrally tied in within the larger learning module. Once more, rhythm is treated as a secondary parameter in relation to pitch. Riley's explanation of triplets—one of the most common rhythms in musical theatre—is problematic. Riley uses numbers for the beats within a measure and "trip-let" for the second and third attacks of triplet figures. This works fine for eighth-note triplets in a simple meter; however, she uses the same system in a 4/4 measure with quarter-note triplets, which disguises the syncopation across beats. While Riley briefly mentions that "The quarter note triplet feels a bit like syncopation" (p. 131), the use of identical syllables for triplets of different duration confounds how to feel, hear, or perform the distinctions between them. Similar to Bell and Chicurel, Riley's explanation of compound meter also incorrectly identifies meter signatures showing beats in the top number (e.g., six beats in 6/8 measure), and incorrectly identifies the eight-note as the beat in all compound meters.

The disproportionate emphasis on melodic notation also compromises the attention devoted to harmony. Similar to Franceschina, Riley introduces augmented and diminished triads spelled from the tonic, rather than situating chord qualities with their harmonic functions. Harmonic concepts are introduced without context for why they might be important for a musical theatre student to know. For example, chapters 15 and 16 introduce inversions of triads without any discussion of any musical examples. Instead, there are pages of exercises on the labeling, identification, and notation of various triads in different inversions, devoid of any association with a needed skill or reference to songs. There is a similar problem for the introduction of V^7 chords (which, oddly, follows triad inversions) and other diatonic seventh chords. Once more, there are pages of exercises for spelling and identifying chords in various keys, without any mention of how these chords function within a phrase, or the tension of a seventh towards resolution, resulting in an especially unmusical presentation of harmony.

This text provides a wealth of musical examples, listing dozens beyond the many already included as excerpts. However, it does take Riley until p. 24 to cite her first

song. Up until that point, this could have been a textbook for any undergraduate course introducing music literacy. Commendably, many of the examples are pieces of contemporary literature, increasing the likelihood that students will synthesize content with a song already known, as well as pieces originally performed by BIPOC artists. As the text progresses, these excerpts expand to allow students to experiment with accumulated tools, with the final chapter prompting students to consider orchestral arrangements in their analyses. Some of the examples are curiously chosen or labeled, however. "Summer Nights" from *Grease* appears in a chapter on "V of V chords," and indeed it contains a V^7/V before a half cadence. Yet the chord before that V^7/V is itself an applied dominant (on the word "drowned"), a combination that could easily confuse a student just beginning to understand secondary functions (187). And "I Got Rhythm" from George and Ira Gershwin's *Girl Crazy* (1930) has several extended tertian sonorities, syncopated against a steady bass—musical characteristics that confound an exercise in identifying qualities of seventh chords (231).[4]

Although there are excerpts from the literature throughout the book in the explanatory sections of each chapter, almost all of the practice exercises provided for students are self-composed melodies and rhythms. These exercises are tailored to the materials in the unit, yet they are not steeped in the literature of musicals. When activities are focused only on abstract exercises like these, it is easy for students to lose motivation or to see the relevance of their learning to their profession. Gerle, on the other hand, grounds nearly every activity in a song from the literature. As the complexity of the materials increases throughout the book, Riley's practice melodies and rhythms become more contrived and divorced from the stylistic contexts students are likely to encounter in their careers.

4 This is one of two songs by the Gershwins within the text, and both originate in the 1930 musical *Girl Crazy*. Riley, however, labels them as coming from *Crazy for You*, a 1992 "revisal" of *Girl Crazy* that won the Tony Award for Best Musical. Some readers of Riley's text have likely participated in productions of *Crazy for You*—and given how rarely musical comedies from the 1920s and 1930s are performed today, the same cannot be assumed of *Girl Crazy*. But Riley's labeling is incidentally ahistorical: there is no other context in the book to indicate that George and Ira Gershwin collaborated in the first half of the twentieth century.

Conclusion

With varying degrees of success, each of the four reviewed textbooks satisfies the long-overdue need for an undergraduate music theory textbook designed exclusively for musical theatre majors. All have a stated goal of developing practical musicianship and interpretive skills for an aspiring theatre professional, an impressive ambition for textbooks that begin with notation literacy and aspire to the chromatic and rhythmic intricacies of composers ranging from George Gershwin to Adam Guettel. Even instructors who do not teach sections composed exclusively of musical theatre students are likely to find each textbook useful in discrete contexts, depending upon relative goals of accessibility, incorporation of popular styles, and appeal to students' perception of relevance to their development as musicians. Based on what these books have in common, we offer some thoughts on how they might contribute to a range of degree programs and curricular priorities, as well as what needs could be met by a future publication.

Each text begins with elements of music notation, and ends with capstone interpretive analyses of Broadway songs. The two earlier textbooks, Bell and Chicurel (2008) and Franceschina (2015), are guided by a spirit of advocacy in placing music on equal footing with other elements of theatre performance; intriguingly, the latter author advocates for generally destabilizing the hierarchical conception of music as subtext to lyric. Franceschina also emphasizes the importance of fluent music-making in professional musical theatre settings—a context that is front-and-center in both Gerle's *Essentials* and Riley's *Fundamentals*. With this in mind, Franceschina has the broadest potential audience, including performers and composers in classical conservatory programs. (While Bell and Chicurel's book is ostensibly directed at theatre-makers, this *potential* audience of Franceschina's seems to be the *most appropriate* one for Bell and Chicurel). On the other hand, Gerle's text, which goes deepest into topics of rhythm and meter and the materiality of musical theatre scores, is best for student actors seeking confidence and mastery of tools they will need in day-to-day performance work. Gerle's calculated scaffolding shines through in how he introduces topics at a deliberate pace, relates them to subjects students have already encountered, and avoids front-loading exceptions to "rules." Riley's foregrounding of notation detracts from similar goals, but a broader collection of musicianship exercises may offer more flexibility in the classroom (including possible integration with a keyboard skills curriculum, which is only fleetingly addressed in the other textbooks).

Each book advertises a wide chronological breadth of examples from literature. In practice, Franceschina reaches the farthest back: *The Black Crook* (1866), an extravaganza that incorporates characters and stories from *Der Freischütz*, is the earliest in his text, alongside dozens of early 1900s operettas and musical comedies, while excerpts from *No Strings* (1970) and *Annie* (1977) are labeled "contemporary"—accurate by comparison, but unhelpful for students seeking to work in a truly contemporary professional environment. Given their later publication dates, it is not surprising that Gerle (*Dear Evan Hansen* [2017]) and Riley (*First Date* and *Big Fish* [both 2013]) include the most recent examples.

Riley's book is the least expensive, with Gerle's a close second (both are well under $40 in paperback). Franceschina's text is around $40 for an ebook version and slightly more for paperback; surprisingly, Bell and Chicurel's volume, by far the shortest, is also the priciest at over $50. For online exercises and audio clips, we found Riley's useful, and Gerle's compelling—particularly because both authors performed their own audio excerpts instead of relying on MIDI recordings.

As each text informed its successor at the time of publication, future texts will have the benefit of their forebears' trial and error. Our collective experience working with diverse populations of musical theatre majors suggests that future resources may wish to incorporate the following:

- More emphasis on rhythmic pedagogy and ensemble singing.
- Inclusion of additional improvisation and composition exercises to encourage higher-level learning, even within the time constraints of two semesters.
- Adoption of best practices in sight-singing pedagogy, eschewing intervallic approaches in favor of solid grounding in scale-degree and harmonic tonal functions.
- More robust online resources, allowing students to hear full (non-MIDI) accompaniments of melodies as they sight-sing.
- In addition to pre-Golden Age and Golden Age song forms (AABA, etc.), guide students in how to recognize and identify complex song forms idiomatic to contemporary musical theatre repertoire.
- Address the dynamic nature of the musical theatre genre, which continually expands to incorporate new compositional methods and interpretive influences. For example, it may be prudent to compare original and revival orchestrations/vocal arrangements.

Because theory and musicianship texts reflect and shape the music students engage with, it is worth mentioning that these textbooks largely reflect narrow and traditional conceptions of a musical theatre canon. Bell and Chicurel's analytical essay on "Ol'

Man River," for instance, opens grandiloquently, with evaluative statements about not only *Show Boat*'s significance as a musical and Kern's "mastery" as a composer, but also distinguishing "'tunes' for the sake of entertainment" from the "art form" of the "musical play"—all arguments beyond the bounds of exploring a single song, and an unhelpful model for a student learning how to write about the music of musical theatre. In terms of in-text discussions of literature, even Frederick Loewe, composer of *My Fair Lady* (1956) and *Camelot* (1960), gets one printed example (compared to Richard Rodgers's 43—mirroring Loewe's precarity in histories of the Broadway musical).[5] Fats Waller and Charlie Smalls are the only black composers with music examples in any text, which reflects the oft-voiced caution that simply including popular music in the music theory classroom is a surface-level gesture toward inclusivity; in this case, it is all the more troubling, given both the influences of American popular music on Broadway musical theatre and the lengthy, well-documented history of black musical theatre-makers.[6] Musical theatre textbooks in the world of music theory present a wonderful, exciting opportunity to confront the issues that have bogged down theory pedagogy in institutions that prioritize Western art music; so far, no text has offered a fresh path. Representation in selected examples would create a more welcoming learning environment, and would invite all musical theatre students to transfer skills among a variety of musical and aesthetic worlds.

Appendix: a list of every printed music example in Franceschina, Gerle, and Riley's texts (the printed examples in Bell and Chicurel are listed in order in their book). Any songs with excerpts in multiple texts—sixteen total, either for the same topic or for different ones—are highlighted in red.

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5 See McHugh (2012).

6 On this subject, see for example Allen Woll, *Black Musical Theater: From Coontown to Dreamgirls* (Baton Rouge: Louisiana State Press, 1989); Thomas Riis, *Just Before Jazz: Black Musical Theater in New York, 1890-1915* (Washington, D.C.: Smithsonian, 1989); Eric Lott, *Love and Theft: Blackface Minstrelsy and the American Working Class* (New York: Oxford University Press, 1993); William J. Mahar, *Behind the Burnt Cork Mask: Early Blackface Minstrelsy and Antebellum American Popular Culture* (Urbana: University of Illinois Press, 1999); Henry Sampson, *Blacks in Blackface* (Lanham, MD: The Scarecrow Press, 2013); Matthew D. Morrison, "Blacksound," In *The Oxford Handbook of Western Music and Philosophy*, edited by Tomás McAuley, et al (New York: Oxford University Press, 2021), 555-78.

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Concise Introduction to Tonal Harmony

by L. Poundie Burstein and Joseph N. Straus
Second edition. New York: W. W. Norton & Company, 2020. 528 pages.

The Musician's Guide to Theory and Analysis

by Jane Piper Clendinning and Elizabeth West Marvin
Fourth edition. New York: W. W. Norton & Company, 2020. 1,064 pages.

Reviewed by RACHEL MANN and KATRINA ROUSH

Introduction

The goal of *The Musician's Guide to Theory and Analysis*, 4th edition, and *Concise Introduction to Tonal Harmony*, 2nd edition, is to provide a comprehensive introduction to tonal and post-tonal harmony and voice leading. Both texts are published by W. W. Norton & Company and are offered in print and e-book versions.[1] This online Total Access also connects readers to other digital resources, such as links to recordings, expanded musical examples (*Concise Introduction*), video tutorials, and adaptive quizzes in Norton's InQuizitive system. The *Concise Introduction* comes packaged with a print workbook, but notation files are also available online for students to complete using notation software. The *Musician's Guide* offers an accompanying workbook and anthology for purchase, as well as a complete aural-skills package consisting of separate sight-singing and ear-training volumes arranged in chapters matching the theory text. This review addresses mainly the print versions of the theory texts, only occasionally referencing the e-books or other accompanying materials.

Both The *Musician's Guide* and the *Concise Introduction* could be used successfully in advanced high school music theory classes or throughout the typical collegiate theory sequence. Both books contain music fundamentals, an introduction to species counterpoint, diatonic and chromatic harmony and voice leading with emphasis on SATB part writing, musical form, and post-tonal theory concepts. Both texts deliver content effectively through clarity of prose and the incorporation of clearly annotated musical examples that expose readers to strikingly diverse repertoire.

1 All new print purchasers are offered free online e-book access for 1,080 days, that is, almost 3 years, which would encompass the duration of most undergraduate theory programs.

While both books are strong resources for most core sequences, they would not be the best choices for separate fundamentals courses due to the brevity of the content. Likewise, these books would not serve well as the sole textbook for a musical form or post-tonal course without heavy supplementation. Although more of these topics are covered in *The Musician's Guide*, it is not the goal of these texts to include the breadth of examples required for such specialized courses.

Accessibility

Both texts use clear language appropriate for college undergraduates or advanced high schoolers—simple enough to understand, while incorporating increasingly complex musical terminology. The level of detail and density in prose, however, is one of the main differences between the texts. *The Concise Introduction*'s prose is simple and to-the-point without being bogged down by extra details or lengthy explanations. Its straightforwardness may appeal to students wishing to primarily focus on the necessary concepts for class. In contrast, the prose in *The Musician's Guide* includes more topical detail and context, which could appeal to students who possess a stronger overall curiosity about music theory and connections among various aspects of music study. For those using a textbook primarily as a reference for completing homework or memorizing definitions and guidelines for exams, searching through *The Musician's Guide* could take more time.

Visual presentation also affects the accessibility of textbooks for students. Both texts fill chapters with musical examples, breaking up prose in an effective way. Instead of tackling pages full of only text or only scores, students are greeted with an inviting balance of prose and music. Each book employs blue text, shading, or boxes to highlight headings, example numbers, and other features. New terms are set in bold, and scores are clearly annotated throughout. Such visual cues make finding new concepts or locating specific topics much easier.

One visual difference between the two texts is that the pages of the *Concise Introduction* feel slightly more crowded than those in *The Musician's Guide*. The latter has wider margins, indents blocks of text, and lightly annotates musical examples. This visual layout creates more blank space, helping the brain process everything on a page, and affords readers a place to write their own notes while studying. By contrast, the *Concise Introduction* packs more on a page, but the end result is a book of significantly fewer pages.

While it is crucial to consider students' needs when choosing a textbook, it is also

important for instructors to consider their own teaching styles, comfort levels, and preferences. Some instructors, especially non-specialists, may prefer using texts that provide detailed explanations of concepts, not only for their students, but also for their own review or study. *The Musician's Guide* is well suited to this need. Instructors who have created their own teaching materials and use a textbook only to supplement will find the *Concise Introduction* much more flexible. One of its strengths is that the short chapters can, to some extent, be reorganized or skipped to fit a different order of topics. While certainly not impossible, changing the order of topics is a bit more complicated with *The Musician's Guide*, because the chapters are longer and tend to combine several topics. Skipping or delaying a portion of a chapter makes chapter summaries, self-tests, and similar features less beneficial for students.

Textbooks should also be useful outside the bounds of a course. Many collegiate instructors may hope that music majors will keep their theory textbooks as references throughout their careers. Textbooks can help them prepare for graduate entrance exams or music education license exams. They can also be an invaluable resource for high school music teachers teaching an AP or IB theory course, or preparing a student for future collegiate music study. Both texts would work comparably well, with different strengths. The *Concise Introduction* provides a quick reference. It is generally easy to locate a chapter on a particular concept and to find a short description. However, if more context or explanation is desired or needed, *The Musician's Guide* would likely be a more appropriate choice.

One final characteristic pertaining to accessibility should not be overlooked: the size and weight of the physical books. *The Musician's Guide* is noticeably heavy and thick, having more than 1,000 pages, whereas the *Concise Introduction* is much lighter and unobtrusive. Instructors using *The Musician's Guide* may be met with resistance from students if they are additionally required to bring the accompanying workbook and anthology to class—some of the best assets of this package, in our opinion—to get the most out of these extensive materials.

The *Concise Introduction*, on the other hand, houses its supplemental material such as expanded scores and workbook templates in the e-book, replacing the need for a separate anthology or a physical workbook. Even some instructional content can only be accessed online, keeping the textbook smaller and more manageable, though for those concepts found exclusively in the e-book, a list of specific topics or keywords at the end of each chapter would be a welcome addition to future editions of the printed text. Students can also print out workbook assignment templates or complete them using the online Noteflight software. Before assuming this is the best option,

however, it is essential for instructors to determine whether students have equitable access to electronic devices and high-speed internet and whether they prefer students to submit assignments electronically or on paper. Furthermore, if instructors want to refer to expanded scores and other e-book-only materials in class, students would be required to bring tablets or laptops with them. Since the *Concise Introduction* relies heavily on the e-book for supplemental material, the three-year access period is not ideal for students preparing for graduate entrance exams or music education license exams near the end of their fourth or fifth years of study.

Topics

Both *The Musician's Guide* and the *Concise Introduction* offer an overview of music fundamentals and cover the principles of Roman numeral analysis and SATB part writing, diatonic and chromatic harmony, musical form, and common post-tonal concepts and techniques. The order of topics and depth of coverage sets these books apart. *The Musician's Guide* is divided into four large parts:

I. Elements of Music
II. Diatonic Harmony and Tonicization
III. Chromatic Harmony and Form
IV. The Twentieth Century and Beyond

The *Concise Introduction* covers much of the same material in six large parts:

I. Fundamentals
II. Overview of Harmony and Voice Leading
III. Diatonic Harmony
IV. Chromatic Harmony
V. Form
VI. Post-Tonal Theory

Each text ends with a variety of appendices containing answers to questions posed throughout each chapter (such as *The Musician's Guide*'s "Try it" and *Concise Introduction*'s "Test Yourself" questions), glossaries of key terms, music credits, and subject and musical example indexes. *The Musician's Guide* additionally includes a chart of the overtone series, guidelines for part writing, ranges (and transpositions) of orchestral instruments, and a set class list.

Both *The Musician's Guide* and the *Concise Introduction* begin with music fundamentals, though the approach to each is quite different. *The Musician's Guide* offers a thorough introduction to music fundamentals in ten chapters (about 200 pages), covering the usual concepts of pitch and pitch class, simple and compound meters, major and minor scales and keys (including diatonic modes and pentatonic scales), intervals, triads, and seventh chords. An introduction to two-voice tonal counterpoint concludes this unit, which includes rules and guidelines for writing counterpoint above and below in all five species. This section not only introduces the principles of harmony and voice leading in a measured way, but also leads naturally into the more advanced topics that follow. Part II, which begins with the phrase model, builds directly on contrapuntal principles such as the specific treatment of outer voices, embellishing tones, use of dissonance and perfect intervals, and how counterpoint relates to four-part voice leading.

By contrast, the fundamentals section of the *Concise Introduction* spans about 40 pages, and species counterpoint is not introduced until the end of Part II.[2] Because this is a "concise introduction," many fundamentals topics are noticeably absent in the physical text, addressed instead in the accompanying e-book; a few topics are left out altogether. For example, C clefs and triplets are left to the e-book, but there is no mention of duplets. In addition, reliance on electronic resources can sometimes cause difficulty due to technological or formatting issues. The first edition of the *Concise Introduction* included the term "anacrusis," but it is left out of the second edition. While it is defined in the glossary, the search function is currently disabled in the online tools, so this and other topics may be difficult to locate. The e-book additionally uses different fonts from the textbook for accidentals. For example, the inconsistent way the double flat is notated in the e-book (as two unconnected flats) versus the textbook (two connected flats as commonly notated on a staff) could cause confusion for students learning such notation for the first time.

Both texts integrate part writing in SATB and keyboard voicing throughout. While some music programs emphasize part writing, we know that others deemphasize it in favor of analysis. Because both part writing and analysis are treated equally, these books could be used for either approach. Instructors who wish to spend little or no time on part writing can easily skip those sections. However, those who do stress part writing will find that its integration with the other concepts in the books makes it less daunting for students. In both texts, the part-writing examples serve to introduce

2 Unlike *The Musician's Guide*, the *Concise Introduction* only provides rules and guidelines for composing counterpoint *above* a given cantus firmus in three species.

ideas and concepts (i.e., *why* these rules exist) rather than presenting lists of rules seemingly detached from actual musical practice or analysis.

One notable difference between the two texts involves their choice of contextualized or functional analysis labels. While both texts use tonic (T) and dominant (D) labels for harmonic functions, the two books differ on labels for harmonies that progress to the dominant. *The Musician's Guide* calls these predominant (PD) chords, and the *Concise Introduction* labels them as subdominant (S) chords. Both texts employ these labels consistently throughout the diatonic harmony units, but they are fairly unobtrusive in musical examples and appear less frequently in later chromatic sections.

While expected topics for diatonic and chromatic harmony and voice leading are present in both texts, they differ in the order and density of topics covered. *The Musician's Guide* tends to group many large, related topics together into single chapters; the *Concise Introduction* separates these into smaller sections. Part II of *The Musician's Guide* introduces harmony and voice leading by grouping multiple topics into fairly long, comprehensive chapters. For example, in Chapter 12, students learn about the basic phrase model, cadence types, four-part writing (along with introductory rules and resolutions of V), harmonizing a melody, and writing accompaniments. In Part II of the *Concise Introduction*, Chapter 4 addresses four-part harmony and writing chords in SATB and keyboard styles, Chapter 5 introduces voice leading, and harmonic progression is addressed in Chapter 6, which additionally introduces cadences and melody harmonizations. Similarly, Chapter 13 of *The Musician's Guide* introduces dominant sevenths and their inversions, the predominant area, and figured bass realization, whereas the *Concise Introduction* separates these topics into six chapters.

While the concepts in each chapter of *The Musician's Guide* are related, and students ultimately need to learn how they fit together, this grouping can feel a bit overwhelming for a single chapter. Conversely, the approach taken by the *Concise Introduction* simplifies searching for and reading up on a given topic. Its separation of concepts minimizes the amount of new information to process. One notable concern about the *Concise Introduction*'s economy of prose, however, is that it can sometimes lead to confusing explanations that could benefit from more information. For example, in Chapter 12, $V\frac{6}{5}$ and $V\frac{4}{2}$ chords are labeled as both T and D with little explanation (119–25); in Chapter 29, the ♭VI is described as "a major triad whose root is the minor form of $\hat{6}$," without explaining why flats are added to the Roman numerals (264). Because the examples provided show only chords whose roots have added flats and not naturals or double flats, it would be difficult to deduce that all such chords are labeled similarly. Likewise, in Chapter 31, readers learn that German augmented sixth

chords are sometimes spelled with a raised $\hat{2}$ instead of a minor $\hat{3}$ with no clarification, and both spellings are shown as "good" instances in Example 31.13 (278).

The texts also vary in their presentation of musical form, though between the two books there is beneficial application of recent *Formenlehre* labels, such as Caplin's basic idea and continuation (Caplin, 9–10) and Hepokoski and Darcy's medial caesura (Hepokoski and Darcy, 18). *The Musician's Guide* incorporates its musical form chapters throughout the text. For example, four-measure phrases and small forms appear in Part II, and larger forms are included in Part III after the introduction of modulation (Chapter 22). This section includes binary and ternary forms, inventions and fugues, variation form (including a brief overview of topic theory—a welcome addition to a comprehensive harmony and voice-leading textbook), and classical vocal forms. Part III also introduces the sonata, concerto, rondo, and sonata-rondo, as well as various popular song forms. The *Concise Introduction*, on the other hand, concentrates all its form chapters into Part V of the text, making it easy to skip around depending on curricular needs. Like *The Musician's Guide*, the *Concise Introduction* addresses small forms, binary and ternary forms, sonata, rondo, and sonata-rondo forms. While one-part, vocal, and variation forms are omitted from the printed text for the sake of brevity, these topics do appear in the e-book version, which is where the *Concise Introduction*'s online materials shine. The printed text's form chapters include an unusually large number of examples notated as simple, single-line melodies to illustrate various formal concepts; however, the e-book expands each melody so users can see and hear how the form of each melody fits within the context of a larger thematic area, movement, or complete piece.

Post-tonal sections make up the final parts of each book. Part IV of *The Musician's Guide* contains chapters on modes and scales and early twentieth-century rhythm and meter, including the Fibonacci series and golden section. There are also chapters on set theory, serialism and twelve-tone theory, and post-1945 rhythm, meter, and form, covering such topics as moment form, metric modulations, indeterminacy and chance, and more recent trends such as minimalism, parody, (post)modernism, and microtonal tunings.

A notable contrast between the first and second editions of the *Concise Introduction* is the inclusion of eight new chapters on post-tonal theory. While integer notation is mentioned briefly on p. 390, it is systematically avoided throughout, leading to the application of non-traditional (and sometimes cumbersome) labels for common post-tonal concepts. For example, Part VI begins with scales and collections, where students are urged to label diatonic collections as $\mathrm{DIA}_{3\sharp}$ or $\mathrm{DIA}_{4\flat}$, with DIA representing diatonic

and $_{3\sharp}$ or $_{4\flat}$, representing the collections' traditional key signature. Yet, just a few pages later, "passages based on a diatonic collection or scale can be labeled in two ways: the collection and centric tone (2♯ collection on E) or the scale name (E Dorian)" (356). Pentatonic scales are likewise identified "by naming the lowest note in the 'major' interval ordering: 2–2–3–2–3, and, if possible, the centric tone" (359). Thus, students might be urged to label a pentatonic scale composed of A–C–D–E–G as $PENT_C$ on A. Integer notation is similarly absent from whole-tone, octatonic, and hexatonic scale labels, so WT_1 or $HEX_{2,3}$ become $WTC_\sharp$ or $HEX_{D,E\flat}$, respectively. Like The *Musician's Guide*, the *Concise Introduction* also presents post-tonal set theory (but limits the treatment of sets to trichords) and twelve-tone serialism. The avoidance of integer notation is perhaps the most noticeable in the discussion of twelve-tone serialism. We feel that using integer notation would help these chapters achieve the same brevity and economy of text that is a highlight of the rest of the book.

The *Concise Introduction* offers a welcome chapter on triadic post-tonality, introducing the transformations P, L, R, and SLIDE and showing how transformations can map onto a *Tonnetz*. Readers are directed to the e-book to learn more about interval-class content, common tones under transposition, composing out, and hexachordal combinatoriality. The final chapter addresses post-tonal form, specifically how modern composers deal with traditional tonal forms such as periods, sentences, and sonatas, and additionally introduces moment form, collage form, and form as process.

Musical Examples

Both texts include an abundance of musical examples that illustrate concepts clearly and effectively. This encourages students to approach learning music theory through a multimodal process. Students read about a concept, see it within the context of a score, and hear how the concept sounds in this context. Theory texts with large numbers of musical examples also introduce students to a significant repertoire of musical works. Additionally, there are enough examples in both texts for instructors to use, reducing the need to find appropriate examples on their own.

Though musical examples are certainly central to both texts, they function in contrasting ways. *The Musician's Guide* tends to explain concepts in prose, and score excerpts from the literature demonstrate how such concepts work. Often, examples appear in the middle of an explanation in order to guide the reader to understanding through seeing and hearing a musical work. Examples are annotated to illustrate the topic at hand, while incorporating analytical concepts from previous chapters.

Annotations generally include various combinations of key labels, Roman numerals, figured bass, cadence types, functional analysis, and whatever else is relevant to the present chapter, while keeping the score clean and readable with space for further notes and annotations.

The *Concise Introduction* also introduces concepts first in prose, but its musical examples do not merely demonstrate the topics. Instead, heavily annotated scores encourage the learning of concepts through a deeper exploration of the examples themselves. The annotations, which usually include boxed text rather than just markings and labels, mimic how an instructor might walk students through an analysis in class. Additionally, part-writing examples often appear in pairs or groups, with at least one example labeled "good" and one labeled "poor." "Poor" examples show errors or less desirable solutions with lucid reasons *why* some solutions are better than others; students are shown not only that certain examples work, but also why others do not. Addressing common errors while presenting a new topic can be an effective way of preventing students from making such mistakes themselves. Even more importantly, this approach can develop a deeper comprehension of concepts by building context around basic ideas.

The authors of both texts do an excellent job of exposing readers to a wide range of musical examples by composers from underrepresented groups. We agree with Ellie M. Hisama that diversifying the composers we introduce to our students "is critical to a transformative, intersectional, more inclusive music theory pedagogy" so that "we who teach music theory can aim to reach a more diverse student population" (Hisama, 262). The *Concise Introduction* includes over fifty different women composers and over fifty examples by BIPOC composers. *The Musician's Guide* includes at least one example by a woman in every chapter, and the number of women and BIPOC composers represented is significantly higher than that of previous editions. Expanding the canon to include more diverse composers is such a crucial and positive change for the field of music theory, and we are encouraged to see these authors committed to this ideal.

In addition to diversity of composers, it is important for students to be exposed to a variety of genres, styles, and instrumentations. The *Concise Introduction* includes many examples for instruments other than the piano. Most notably, it includes numerous examples for classical guitar, an instrument that is often neglected in theory texts, but is often played by a substantial number of students. Many of the examples in the physical textbook are truncated to show only enough music to illustrate the concept, but extended versions of the examples, both scores and recordings, can be accessed online in the e-book. The brevity and simplicity of examples is practical in

saving space—certainly one of the strengths of the *Concise Introduction*—and most examples in the book can be more or less easily demonstrated at a piano. Nevertheless, instructors should both encourage students to access the longer online examples on their own and work with them in class, so students see and hear the fuller context and discover a more expansive repertoire.

In contrast, *The Musician's Guide* includes slightly longer examples in the text, though the authors do encourage readers to adopt their supplemental anthology, which includes a variety of complete pieces. Examples in *The Musician's Guide* tend to use more varied instrumentation and open scoring, prompting students to practice reading multiple staves and clefs at once. Though we would like to see an even greater diversity of composers, styles, genres, and instrumentation in both texts, these new editions take a significant step toward more equal representation.

Of special note are the two entire chapters devoted to popular music in *The Musician's Guide*: one on jazz and blues, and one on more recent trends, including rap and hip-hop. Instead of simply inserting popular music to demonstrate a classical concept, these chapters discuss more appropriate analytical approaches for popular styles. Although only brief overviews, they introduce lead sheet symbols, guitar tablature, intensity graphs, phrase analysis, poetic devices in rap, and performance comparisons. The placement of these chapters at the end of Part III makes them easy enough to skip, although we absolutely encourage instructors to make time for them. Many students identify closely with popular music; these chapters demonstrate that all styles of music have value, but may benefit from alternative modes of analysis.

Conclusion

Both *The Musician's Guide to Theory and Analysis* and *Concise Introduction to Tonal Harmony* are strong textbooks that will successfully enhance music theory instruction. While each text has numerous benefits, the differences between the two prompt us to make certain recommendations based on the needs of specific instructors and students.

Because of its detailed explanations and numerous supplemental materials, we believe *The Musician's Guide* would especially benefit inexperienced theory teachers, non-specialists, or instructors with limited time and resources, such as contingent faculty and those with heavy course loads. Instructors can draw on what *The Musician's Guide* offers without heavy supplementation. Those needing to brush up on some concepts before teaching can find the information directly in the textbook and

ancillary materials. Because of the breadth of topics covered in such detail, this text could realistically work for an entire music theory sequence, including fundamentals, form, and post-tonal analysis, though we would recommend supplementation for these latter three topics.

In general, *The Musician's Guide* pushes conceptually deeper than the *Concise Introduction*, with more detailed explanations, a large number of examples, and bonus features to contextualize the main concepts. This level of detail will appeal to certain types of students, such as those especially curious about theory and analysis, and more advanced students who grasp basic concepts quickly. Similarly, the textbook works well as a resource beyond the bounds of a theory sequence for those who appreciate clear examples and thorough explanations of topics.

For experienced theory instructors who have already compiled their own supplementary materials, the *Concise Introduction* is an ideal textbook. Its flexibility and simplicity allow for its adaptation into a variety of curriculum structures and formats. Though its form and post-tonal sections are less comprehensive than those in *The Musician's Guide*, they still provide an effective introduction to these concepts and could fit into a curriculum chiefly focused on tonal harmony and part writing.

To us, the prose in the *Concise Introduction* reads like the notes we hope students take during our theory classes. The brevity and focus of this textbook will work well for students who prefer short reading assignments. As a reference text, the *Concise Introduction* provides easy-to-locate, clear definitions that are able to be gleaned without getting bogged down in too many details, making it suitable for a basic review or quick clarification of a particular concept. Many students will benefit from the guided walkthrough of the annotated examples. Inclusion of both "Good" and "Poor" examples anticipates and addresses common missteps, so students can expand their understanding of concepts and avoid such mistakes. The small book is practical for students to carry, although they can access nearly everything needed online. This effective use of technology creates more options for accessibility and sustainability.

We appreciate the variances between these textbooks because of the vast differences that exist among instructors, students, and the schools and programs within which they reside. By selecting either *The Musician's Guide* or the *Concise Introduction*, instructors can find what best fits the needs of their students without sacrificing quality pedagogy or exposure to a more diverse and equitable repertoire.

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Teaching Music Theory: New Voices and Approaches

by Jennifer Snodgrass
New York: Oxford University Press, 2020. 311 pages + xviii.

Reviewed by ANTHONY J. KOSAR

Jennifer Snodgrass acknowledges the increased interest in music theory pedagogy and claims that "the time for dialogue regarding new philosophies, teaching approaches, and curricula is now" (ix). The goal of her book is "to continue that dialogue with a comprehensive text highlighting general approaches in teaching both music theory and aural skills, including topics in curriculum, assessment, classroom environment, and other points of relevance such as undergraduate research and professional development for the graduate student" (ix). In her 1987 review of Michael Rogers's seminal 1984 book, *Teaching Approaches in Music Theory*, Dorothy Payne expresses her "most hoped-for goal" of "bringing the book to the attention of the bright, young graduate student."[1] Snodgrass's book (with the wealth of additional online material[2]) is an excellent textbook for any graduate music theory pedagogy course, as well as a valuable resource for current teachers and undergraduate music majors, both those interested in pursuing graduate work in music theory and music education majors preparing to teach high school music theory.

The "new voices and approaches" methodology in this book grew out of Snodgrass's Effective Teaching Project, a study of theory teachers similar to Ken Bain's 2004 book, *What the Best College Teachers Do*.[3] Both Snodgrass and Bain identify highly effective teachers—Snodgrass studies 96 and Bain studies 60–70, but only "three dozen of them extensively."[4] The procedure Snodgrass uses to assemble her impressive list of instructors from a variety of institutions appears less rigorous than that of Bain's,[5] and her study differs from his in the amount of time spent with each instructor; whereas Bain observed his participants for a semester or more, Snodgrass

1 Payne (1987, 200).

2 I am limiting my remarks in this review to the printed book. While the online materials provide abundant additions, evaluating them is beyond the scope of a single review.

3 Bain (2004).

4 Bain (2004, 4).

5 Bain (2004, 181–90).

observed each participant for one or two class periods. Her work, however, replaces the depth achieved by Bain with a breadth of studying more instructors in various circumstances.

Snodgrass lists "the teachers represented in this text, whether through an on-site observation, in conversation, or in survey responses" together with their institutions (xi-xv). The following table provides an overview of the number of teachers in each institution type and the number of institutions and states represented to illustrate the scope of her two-year study accomplished through her teaching observations in 17 states.

Institution Type	*Instructors*	*Institutions*	*States*
High Schools	27	27	12
Community Colleges/2-Year Institutions	2	2	2
Liberal Arts/Private Colleges & Universities	18	12	8
4-Year State Institutions (Teaching Intensive)	21	12	8
4-Year Institutions (Research Intensive)	19	11	11
Conservatories	6	4	3
Other	3	2	2
Totals	96	70	26

Table 1
Overview of Participants in the Effective Teaching Project.

The author combines her research in the field of music theory pedagogy, her 20 years of college teaching experience, and her observations of the participants by presenting examples from her own teaching and descriptions of other effective teachers. Her writing style is concise, straightforward, and easy to understand, with thought-provoking detail and relatable, pertinent narratives. The book contains general teaching advice and its application to music theory (Chapters 1, 2, 3, 8 and 9), the "nuts and bolts" of teaching music theory (Chapters 4, 5, 6, and 7), and broader, more general topics (Chapters 10 and 11).

In Chapter 1, "The Golden Circle: 'Why,' 'How,' and 'What,'" Snodgrass stresses the importance of asking these questions in order to establish a "mission" for teaching. Throughout the book, the author stresses their application at every level—the curriculum, the course, and the individual lesson. Snodgrass uses her answers and those provided by colleagues in her study to advocate for theory curriculum reform

at both the college and high school levels. She is interested not merely in effective teaching, but effective teaching utilizing new approaches based on this reform. Chapter 2, "Why and How: Curriculum and Content," continues the examination of curricular reform, relying heavily on survey responses (both the author's and other researchers). The first section of this chapter ends by summarizing her survey results, concluding that the vast majority of the teachers in her study consider curricular change essential. The final section presents theory curriculums from three different institutions and a detailed discussion of the theory curriculum reform at her own institution, Appalachian State University, illustrating four approaches to curricular reform. Chapter 3, "The Classroom Environment," begins with valuable, general advice pertinent to all teachers; topics include respect and rapport, discussion-based classrooms, group/collaborative work, technology, and preparing for the first day. In addition to descriptions of specific classroom observations, the author also includes specific assignments and technology activities from her own teaching. The chapter concludes with a section on syllabus design. After an overview of what a syllabus should include, the author provides four complete, detailed syllabi from faculty members at different institutions which provide several exemplary models for new theory teachers.

In Chapter 8, "Assessment," Snodgrass examines various methods of assessing and evaluating student progress[6] and provides examples of each type. Her discussion of each method clearly demonstrates the respect she has for her students, and she concludes the chapter with sound advice:

> It is neither appropriate nor productive to give evaluation to exhibit power, to advance a hidden agenda, or to establish a course's reputation as a weed-out course. Evaluation and assessment should be used to determine students' learning and growth, and all assignments must be designed for that purpose by using a multitude of assessment styles (255).

Snodgrass begins Chapter 9, "Empower the Undergraduate," by juxtaposing two extremes in college professors—those whose "passion lies in teaching core classes to all musicians" and those who "tend to go through the motions while teaching the undergraduate core classes, leaving an abundance of time for their research endeavors," but acknowledges that the vast majority "tend to fall somewhere in between these two groups" (256). She then describes the undergraduate music major based on research, personal experiences, surveys of undergraduate students, and responses from the

6 This chapter focuses exclusively on assessment of individual student performance, with no discussion of curricular assessment of either a particular course or curriculum.

faculty participants. The chapter addresses the important issue of student motivation and ends with examples of engaging undergraduate students by fostering research and providing teaching experiences. While both endeavors are worthwhile, the latter may not be possible in all situations.

The true "nuts and bolts" of teaching music theory are covered in Chapters 4 through 7, with many detailed teaching methods used by the author and her study participants. Chapter 4, "Teaching Theory on the High School Level," begins with an overview of high school enrollments, observing that the vast majority of students who participate in high school music programs, including students in Advanced Placement (AP) Music Theory classes, do not major in music. The author thoroughly describes the AP Music Theory Exam, including a list of ten institutions' policies for using AP Exam scores. While most of the teaching examples come from AP Music Theory classes, they are applicable in non-AP Music Theory and college classes; however, there is no discussion of the more general (non-AP) high school theory class. This chapter offers college faculty insight into the experiences of the high school teachers, with tables illustrating the typical high school and college professor daily schedules and highlighting the different challenges each encounter (103–4).

The teaching suggestions begun in Chapter 4 are significantly increased in the next three chapters: Chapter 5, "Pedagogy of Fundamentals and Diatonic Harmony," Chapter 6, "Pedagogy of Chromatic Harmony and Form," and Chapter 7, "Pedagogy of Aural Skills." Snodgrass begins Chapter 5 by stating: "Most music educators and theorists strongly believe in the constant integration of theory into the aural skills classroom; however, it seems that in terms of pedagogy, the art of teaching written theory deserves significant individual discussion" (125). While never explicitly articulated, it is clear throughout the book that Snodgrass also embraces the corollary of this statement: there must be a constant integration of aural skills into the written theory classroom. Snodgrass includes advice for including a variety of aural examples—both traditional music from the classical canon and more recent popular music. Unfortunately, most of her examples appear after the section on fundamentals, where it is especially important to connect the concepts (basic pitch notation, key signatures and scales, intervals, and chord construction) to sound from the very beginning. The next section treats the teaching of diatonic harmony (Roman numerals, harmonic function, and voice leading). While neither section presents a comprehensive approach to all of topics covered in a freshman theory class, Snodgrass presents especially creative ideas that would be helpful to any theory instructor. The author acknowledges near the end of the chapter that "while many of my colleagues

were moving away from part-writing in the traditional sense, they were not moving away from the teaching of voice leading" (155). She describes two voice leading classes—one exclusively at the keyboard using harmonic function, and the other in a more traditional setting using part-writing "rules." Both examples illustrate that "it is through musical experience that students are understanding the process of part-writing and how the voices interact to create true harmonic progression" (155).

In Chapter 6, Snodgrass attempts to cover a significant amount of material, and her approach is somewhat imbalanced. She begins by restating the importance of connecting the aural experience: "'Always start with sound.' That was a sentiment heard over and over from some of the most effective theory teachers I observed. There is no exception to this rule, regardless of the topic taught" (161). Her detailed method of teaching secondary function demonstrates her commitment to beginning with sound. Using lead sheets with popular music and Disney tunes to present secondary functions allows her students to discover concepts aurally, before reading textbook explanations. Snodgrass next presents an overview of how she uses similar music to introduce mode mixture and borrowed chords, but the treatment is brief and much less detailed. The author offers a thorough methodology for teaching augmented sixth chords, but much less specificity for teaching the Neapolitan chord; she suggests several musical examples for teaching the latter chord, but none for the augmented sixth chords.

After an overview of several textbook definitions of modulation, Snodgrass provides the results of an assessment given to 63 of her students who were asked to identify the specific location of modulations in both notated scores and listening examples without notation. She concludes that "we start the study of modulation with the ear, allowing students to aurally understand what is happening before the function is brought into the discussion, before we talk about the different types of modulation. Perhaps we should not start with the pivot chord because it is the hardest to hear" (178). The author provides three popular music examples illustrating non-pivot chord modulations, without any suggestions for teaching the concept.

Snodgrass introduces counterpoint, stating that "more and more instructors are integrating it into the undergraduate core curriculum, specifically at the freshman and sophomore levels," and later in a footnote: "Counterpoint can be introduced before any discussion of harmonic function. The observation and discussion are placed in this chapter because the topic is not a uniform part of the core, but they could certainly be included in the material in chapter 5" (178–9). Her teaching example describes a species counterpoint lesson, apparently from a diatonic harmony class. This section

lacks any examination of the various approaches to counterpoint (species counterpoint vs. 18th-century contrapuntal forms) or its benefit in the theory curriculum. The next section includes three classroom examples involving phrase structure, one-part form, and sonata form analysis. All three provide impressive pedagogical models, but lack any discussion of the relationships among the topics. Snodgrass acknowledges that "there are multiple publications and textbooks that deal specifically with the teaching of large-scale form," but she references only two (183).

Chapter 6 concludes with two short sections—one on modes and jazz theory and one on analysis. The former offers a brief explanation of the modes and what items one might include in a section on jazz theory. The final paragraph offers some general remarks on the nature of musical analysis. The author provides abundant examples of effective teaching by a variety of expert teachers, but uses multiple strategies in her presentations. In some cases, she provides procedures for teaching (secondary functions and augmented sixth chords); in others, a philosophy of teaching but without classroom examples (modulation); and, in others, class descriptions without either a methodology or philosophy (modal mixture and the Neapolitan chord).

Chapter 7, the final "nuts and bolts" chapter, focuses on aural skills—sight singing, rhythmic performance, melodic and harmonic dictation, and error detection. Snodgrass covers these skills separately, but constantly emphasizes their close connections and interrelatedness. The chapter opens with an overview of the various performance methodologies—sight singing systems (fixed do, movable do, numbers, and letter names) and rhythm counting methods ("1 e and a," McHose/Tibbs, Takadimi, Kodály, and Gordon). She presents a clear overview of the pros and cons of the various solmization systems, concluding that "the population and goals of the students may dictate the system used because of the students' earlier training. However, it is important to understand why you have chosen a particular system beyond a reasoning of 'This is what I am most comfortable with' or 'This is how I was taught'" (194). Unlike the impartial presentation of solmization systems, the author's preference for counting method, based on her own teaching experience, is the Takadimi system; she describes the weaknesses more than the strengths of the other systems. While she states no preference for solmization method, all of the teaching examples in this chapter apply a movable-do approach (including Kodály hand symbols). The vast majority of the teaching examples are in the major mode, without addressing do-based minor vs. la-based minor.

Snodgrass addresses a variety of activities for responding to aural stimuli—melodic and harmonic dictation, error detection, and contextual listening. The suggestions for

assisting students with dictation are helpful, and based on the belief that "there is great importance in having students figure out the solfège and rhythms away from the paper" (209) for melodic dictation and teaching "true function with harmonic dictation" (211). Snodgrass acknowledges that error detection is "often missing from most aural skills texts" even though it is "perhaps one of the most valuable skills that should be taught and evaluated in an aural skills class," but she includes few suggestions for developing this skill (215). Her discussion and three sample assignments for contextual listening are very detailed, and provide multifaceted opportunities for the practical application of aural skills. Snodgrass provides three different classroom illustrations of improvisation activities, offering excellent approaches.

The book concludes with two chapters containing advice of a broader nature—Chapter 10, "Taking the First Steps into Academia," and Chapter 11, "What the Effective Music Theory Instructors Do." Chapter 10 treats beneficial habits students should develop in graduate school, followed by advice for pursuing positions in academia, including issues often encountered in a first job. Because of the numerous types of graduate programs (and graduate students) and the many types of teaching positions, the advice, while very good, is general, and most appropriate for the undergraduate or beginning graduate student. The final chapter returns to the issues raised in the first chapter and provides a brief summary of the main points presented throughout the book.

The field of music theory pedagogy has progressed significantly since my first exposure to teaching in 1978, when the introductory graduate assistant meeting consisted of receiving the textbook, the previous year's syllabus, and detailed instructions for operating the mimeograph machine. We in the field no longer accept "that expertise and recognition in one's field automatically equate with excellent teaching" or the "notion that nurturing the minds and abilities of young musicians is somehow separate from, secondary to, and less challenging than the pursuit of musical scholarship."[7] Jennifer Snodgrass presents a truly significant contribution to the field, one that every music theory pedagogy class, both graduate and undergraduate, should seriously consider as a primary textbook.

7 Payne (1987, 204).

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The Routledge Companion to Music Theory Pedagogy

Edited by Leigh VanHandel
New York: Routledge, 2021. 498 pages + xv.

Reviewed by DAVID FORREST, JENNIFER BEAVERS,
KEVIN CLIFTON, DAVID R.W. SEARS, and ANN STUTES

Introduction

The Routledge Companion to Music Theory Pedagogy offers a stimulating journey into the contemporary music theory classroom. The volume features 68 authors and 68 chapters that explore a wide range of topics and ideas that, collectively, represent decades of experience and research into best practices and their philosophical underpinnings. The book began as an email survey, asking contributors to submit their "time- and battle-tested" ideas (xii). The result is a resource of impressive depth and breadth that explores where we are as a teaching discipline and, perhaps more importantly, where we are going.

This volume presents a collection of materials that vary in virtually every way possible, including target theory concept, repertoire, pedagogical strategy, author background, target student, target instructor, and philosophical position. This diversity is realized in two broad types of chapters: speculative research essays and practical lesson plans.[1] The wide diversity of resources is impressive and speaks to the many dimensions of teaching active and available in our field. While the collection will appeal to a wide variety of readers, any single reader will find some chapters more useful than others. Therefore, we have decided to write this review as a sort of reading guide. Our goal is to direct readers to the chapters that will interest them most.

The book is organized into eight parts, each representing a general topic (e.g., fundamentals, aural skills, post-tonal theory, etc.). Part III is labeled "Core Curriculum" and is twice as large as most other parts. Taking "Part III Diatonic Harmony" and

1 The back-cover blurb describes these categories as "anchor chapters that address key issues, accompanied by short 'topics' chapters offering applied examples that instructors can readily adopt in their own teaching." We found this description potentially misleading. The "topics chapters" do not apply concepts from the "anchor chapters." Every chapter is autonomous. The "anchor chapters" are independent research essays, not designed as introductions to their sections, while the "topics chapters" are lesson plans with no direct relation to the research essays.

"Part III Chromatic Harmony" separately, all but the final part feature 1–2 research essays followed by 3–8 lesson plans. Part VIII is unique, in that it features ten research essays with six lesson plans interspersed.

Of the 21 research essays in the book, our review identifies three categories: pedagogical research, best practices papers, and position papers. These essays are typically 9–10 pages in length, including useful bibliographies, and provide fascinating insight into topics of interest to the *JMTP* readership. The other 47 chapters are lesson plans. These plans are typically 3–4 pages long with minimal references to published literature. The research essays and lesson plans are not labeled as such in the Table of Contents. The only overt signifier of the differences between these broad chapter categories is that the lesson plans consistently begin with short descriptions of their "Topic," "Goal," and "Background."

This review mimics the book's eight-part format by proceeding in the same part order, divided evenly among our five reviewers. Within the description of each part, this review provides an account of what types of chapters compose that part, as well as recommendations for which readers will benefit most from each chapter. Therefore, the chapters themselves may appear out of order to facilitate discussion of topics, audiences, and common themes. Furthermore, shorter lesson plans are sometimes described in groups, while longer research essays often receive more detailed review. We conclude with some general observations that might inform a second edition of the book.

The Lesson Plans

The lesson plans vary greatly in style. Many hit the target expressed in the Preface as "practical, immediately useful resources for instructors of music theory" (xiii), others describe general strategies that can be employed a variety of ways over time, and some strike a balance between speculation and practical application. Some lesson plans are ready for the classroom with little preparation, some require a degree of work for an instructor to incorporate the ideas into their curriculum, while others require specialized training and significant pre-lesson scaffolding.

Another way that these plans differ from each other is how they reference published material. Eighteen plans feature no research citations, some plans list a handful of resources as bibliographies, while a few plans incorporate direct references to published pedagogical research. While lesson plans for personal use typically do not include research citations, in the context of a published volume on music theory

pedagogy, and given the wealth of research available on these topics, we feel that more consistent references to published material would have been a welcome addition.

Online Supplemental Materials

Each chapter references Supplemental Materials available on the Routledge website (www.rctmtp.com). This component offers the book an extra dimension of utility. The website provides links to Dropbox folders for each chapter. This resource is free, easy to access, and not hidden behind a password. It provides a convenient way for authors to provide useful materials such as downloadable scores, handouts, answer keys, and PowerPoint documents, without bulking up the already large paper copy of the book. Many chapters include links to specific recordings and, in a few cases, teaching videos. The Preface explains that the goal of this resource is "to ensure that all materials needed for each lesson are available to the instructor, so that the lessons are as easy as possible for an instructor to implement" (xiii). In most cases, the online materials fulfill this goal. However, in some instances our review team found problems with the online resources. The labeling strategy for documents is inconsistent from chapter to chapter. Some Dropbox folders feature duplicated documents and/or documents with mismatched or incomplete reference numbers. Some documents appear as previews while others require download and re-opening in a separate program to view. Navigating between Dropbox folders in different chapters can be cumbersome. While some materials are easily adaptable for instructor use, others are less flexible. Furthermore, many of the Supplemental Materials feature links to websites such as IMSLP and YouTube. These links are very useful when they work. However, because of the nature of these websites, the links become less reliable with time. At the time of our review, one year after the book's publication, we found several links that were already inactive or were password-protected.

PART I: FUNDAMENTALS

DAVID FORREST

The Fundamentals section, Part I, provides two essays and four lesson plans. Collectively, these six chapters engage a variety of strategies and topics aimed at teaching fundamentals but with implications for virtually every aspect of music theory instruction. Leigh VanHandel's research essay, "Music Theory and Working Memory" (Chapter 1), weaves together research on music pedagogy, math pedagogy, and psychology to remind us just how much cognitive load is involved with learning fundamentals, a load that experienced musicians may take for granted. Furthermore, she presents practical, research-based strategies for reducing cognitive load for students which should, in turn, create more success for students learning the material. Building on her 2012 article in the *Journal of Music Theory Pedagogy*, "What Can Music Theory Pedagogy Learn from Math Pedagogy?," VanHandel explores the critical role that working memory plays in learning music theory fundamentals. She describes working memory as a kind of bottleneck for the amount of information students can process at once. The essay presents strategies for reducing cognitive load on working memory, such as building schemas that go beyond the popular mnemonic devices and memorized marginalia, such as circles of fifths, sketched piano keyboards, or the "inversion hotline" (664-765-4342). The essay also applies the cognitive load model to the ways in which we deliver classroom instructions. VanHandel describes how these strategies will be useful for all students, and particularly for those with low working memory. This essay provides an appropriate way to open not only the fundamentals section of the book, but the entire volume as well, as the discussion applies to all activities in the music theory classroom.

While some instructors may see fundamentals as a chore, Melissa Hoag encourages us to reinvigorate fundamentals lessons, saying that "effective music fundamentals instruction should model a genuine sense of wonder regarding the machinery of music fundamentals" (13–14). In her best practices essay, "Putting the Music in 'Music Fundamentals'" (Chapter 2), Hoag advocates two broad approaches that govern all of her music theory lessons: (1) constantly connect all concepts to sound and (2) integrate as much repertoire as possible. She then gives examples of applications of these approaches in the areas of scales, intervals, triads, and meter. The essay closes with a list of other best practices including repetition, consistency, rigor, frequent assessment, prompt and specific feedback, treasure hunts, and incorporating fun into

the curriculum. This chapter crystalizes many tried and true approaches to music theory instruction. It will be useful for new teachers as they get started, as well as veteran teachers endeavoring to breathe some new life into their fundamentals curriculum. Furthermore, it would be valuable reading for a graduate Music Theory Pedagogy class.

Chapters 3–6 round out the Fundamentals section of the book with four lesson plans. Paula Telesco's "A Cornucopia of Accidentals" (Chapter 3) provides a classroom-ready description of a comprehensive lesson on notational practices surrounding accidentals. Telesco guides the reader through two scores, Beethoven's "Waldstein" Sonata and Chopin's Nocturne in D♭ major, op. 27 no. 2, which, collectively, demonstrate every conceivable application of accidental in tonal music. Telesco's easy-to-follow directions take the instructor directly to each instance in the scores. Even if instructors would rather use other scores, this practical resource provides a useful catalogue of 13 different notational customs related to accidentals, including courtesy accidentals, accidentals tied across a barline, canceling a double sharp, and accidentals renotated enharmonically across a barline.

Jan Miyake's "Contouring as a Powerful Tool for Pitch Awareness" (Chapter 4) describes a strategy for connecting sight and sound in the fundamentals classroom. The chapter describes contouring as the process of moving one's hand up or down to mimic movements in pitch space. This approach is similar to strategies used by voice teachers and K–12 teachers, in which students demonstrate intervals visually and kinesthetically. The worksheets presented in the text and the Supplemental Materials make visual distinctions between scale types that are obscured by staff notation. Because the teaching strategy is primarily visual and kinesthetic, this lesson would benefit from a demonstration video in the online Supplemental Materials.

Many music theory teachers appreciate the variety of pedagogical advantages of having students work out theory concepts at the piano keyboard. However, the financial burden and physical space requirements to get every theory student on a keyboard is prohibitive for many classrooms. Piano apps on mobile devices are small and inexpensive, but their flat surface lacks tactile feedback and many instructors may be reluctant to invite students to open their distraction machines in class. Chelsey Hamm presents a novel solution in her lesson plan "Incorporating Melodicas into the Music Theory Curriculum" (Chapter 5). Hamm advocates for the use of melodicas—plastic, wind-operated keyboards that are small enough to fit on most student desks and are relatively inexpensive. The chapter provides several curricular applications, and the Supplementary Materials website even includes detailed suggestions for grant applications to help fund a classroom set of melodicas.

Stefanie Dickinson's "Music Fundamentals Games" (Chapter 6) concludes the Fundamentals discussion by providing descriptions of 12 different fundamentals games for the classroom. These games are designed to both review material and promote fluency. Instructors wishing to expand their repertoire of review, drill, and practice approaches will find a variety of ideas that will engage students and inject some of the fun recommended by Hoag in Chapter 2. Each game includes a clear, concise description that instructors could use verbatim or adapt to their specific curriculum. The Supplementary Materials provide worksheets and premade bingo cards.

PART II: RHYTHM and METER

DAVID FORREST

The common theme in Part II is a lament that rhythm and meter are underemphasized in most music theory curricula. Each chapter responds to this lament by offering a strategy for correcting the imbalance. Along the way, the chapters invite us to broaden the repertoire beyond the typical canon to engage popular music, minimalism, and North Indian music. They also suggest new teaching tools, including coding programs and drum machines. Perhaps most significantly, they invite the music theory instructor to question the relationships between perception and notation and how those relationships inform our teaching. Part II features one essay and five lessons.

Stanley V. Kleppinger's essay, "Introducing Musical Meter through Perception" (Chapter 7), opens the discussion of rhythm and meter by asking us to reexamine how we ask our students to conceive of meter. This essay warns against a time-signature-first approach to defining meter types and instead invites us to teach meter as a perceptual construct. Kleppinger points out that, just like key signatures, notated time signatures may or may not align with the perceived experience of a given piece. New teachers will benefit from the insightful approach, but the target audience may be the seasoned veteran who has fallen into teaching ruts, well-worn by our discipline's textbooks.

While the chapter is speculative in nature, it includes concrete lesson ideas for use in the classroom. Kleppinger adopts Fred Lerdahl and Ray Jackendoff's grid or "dot diagram" to demonstrate pulse layers that make up our perception and definition of meter types. The chapter walks students through a series of listening activities that ask them to aurally identify pulse layers and describe the various relationships between them. The chosen examples problematize many of the assumptions we make (and teach) about meter signatures. With each example, the chapter asks students to find the metric patterns aurally before examining the score. Doing so provides fertile ground for exploration of the limits of what time signatures represent.[2]

Daniel B. Stevens's "Starting from Scratch: Representing Meter Using Simple Programming Tools" (Chapter 8) offers a unique tool for heeding Kleppinger's advice about putting perception before notation. This lesson has students solve metric puzzles

2 While good recordings of the cited pieces are easy enough to find, unfortunately, the Spotify hyperlinks on the pdf in the Supplemental Materials are not active.

using a software coding program and then apply those problem-solving skills to musical analyses. Stage I of the lesson engages an online coding program called Scratch. Within the program, students are tasked with creating short compositions that exhibit target meter types such as simple quadruple or compound triple. With each challenge, students are limited by which parameters (pitch, duration, and emphasis) they are allowed to manipulate. Stage II applies the learning from Stage I to aural analysis of several pieces. The Supplemental Materials provide useful lesson plans, which include estimated class time for each component, as well as links and screenshots from the Scratch program. These exercises will likely be engaging for highly motivated problem solvers who love puzzles and games. Technophobic instructors and students may need to overcome mental barriers and be willing to click until it works. While the lesson requires some time investment for the students and instructor to learn the Scratch program, the platform offers a wide array of possible applications beyond this lesson.

Michael Berry's lesson, "'Computer Programmed with Just One Finger': Transcribing Rap Beats with the Roland TR–808" (Chapter 9), offers a creative way to expand both the repertoire and range of skills addressed in the typical aural skills classroom. The lesson introduces students to one of the most popular drum machines of the 1980s. With a free online emulator, students and instructors can create beat sequences used in a wide range of popular styles. After an introductory activity, students transcribe the percussion patterns from select rap songs onto custom-made worksheets. These worksheets mimic the layout of the TR-808, allowing students to mark exactly where in the four-beat loop they hear each sound. The lesson is sequenced to engage progressively more challenging material. Similar to Chapter 8, students are asked to transcribe rhythms without the baggage of staff notation. Additionally, students must transcribe other musical dimensions such as tempo, balance, and timbre. The timbre activities range from obvious differences, such as differentiating the kick drum and snare sounds, to subtle differences in sound quality and envelope. The lesson is easy to follow, regardless of the instructor's level of experience with drum machines. The Supplemental Materials provide links to a Spotify playlist, handouts for students, and answer keys for instructors.

Many music theory and fundamentals textbooks include activities that ask students to adjust beams and ties to make a given string of durations fit particular time signatures. Unfortunately, many students fail to make musical connections with these typically dry exercises. Gene S. Trantham's lesson plan, "Rebeaming Rhythms: Helping Students 'Feel' the Need for Correct Beaming" (Chapter 10), provides some strategies for demonstrating the value of beaming so that students buy in to the concept

and experience it more deeply. The lesson suggests a sequence of progressively more challenging activities that ask students to adjust beams, ties, and barlines to strings of given rhythms so that they fit into the time signatures of 2/4, 2/2, 3/4, 3/2, 6/8, and 6/4, with most of the focus on differentiating between 3/4 and 6/8. The chapter provides well-sequenced worksheets with answer keys in the Supplemental Materials.[3]

Jon Kochavi's "Clapping for Credit: A Pedagogical Application of Reich's *Clapping Music*" (Chapter 11) provides a creative approach to investigating phase music, and this approach is applicable to a wide range of students from high school to college, from non-majors to graduate theory majors. The lesson takes the reader through seven steps that alternate among short lectures, class discussion, and group work for a well-rounded lesson that engages students in multiple modalities.

Kochavi uses this lesson as a launching pad for several important discussions about meter, including the relationships between perception and notation, isochronous vs. non-isochronous meter, salience, metric conflict, and the importance of rests. It also sets up investigation of advanced concepts and terminology such as beat classes. Courses that also teach set theory will find useful overlap with concepts and terminology. The chapter provides useful handouts in MS Word format for easy editing.

Like many instructors, I would love to introduce my students to musical styles and theories from around the world. However, my lack of familiarity with non-Western styles has always presented a barrier. Anjni H. Amin's lesson, "Hindustani *Tal*: Non-Western Explorations of Meter" (Chapter 12), supplies an antidote to my reluctance. The chapter is transparent about the fact that it is written to train both the instructor and the students. Not only is the language and process clear for those unfamiliar with Hindustani music, but the materials themselves are created with the Western-trained instructor in mind. Furthermore, the lesson is a model of good teaching strategies. I suspect that even an expert in North Indian traditions will find useful teaching strategies here.

The chapter includes two lessons designed for two days of instruction. Both lessons are organized by a well-designed PowerPoint document included in the Supplemental Materials. In an effort to train the Western instructor, some of the PowerPoint slides are incomplete and feature instructions to the teacher such as "Insert pictures you find in your research here, and discuss with your students." In this way the instructor is not simply trying to emulate Amin's work in their class, but

3 These documents need some editorial work before they are ready for classroom use. All documents are in pdf format which adds some editing challenges for the reader.

rather, the instructor is invited to personally learn and engage with the music and culture through the process of building the lesson. The lessons themselves are clearly organized, and display layers of top-notch pedagogy, including clear, demonstrable, achievable objectives; think-pair-share activities; sequential planning that engages lecture, listening, performance, individual and group activities; appropriate pacing for the volume of new ideas and unfamiliar terminology; and even a helpful list of materials needed for each lesson. The Supplemental Materials include the PowerPoint document, clear worksheets (in MS Word), a glossary and pronunciation guide, and an instructor's guide for both the mechanics of the lesson and personal research into North Indian culture. Even as a complete neophyte in North Indian music, I feel like I could take Amin's lesson and provide my students an introduction to the basics of Hindustani meter and form.

PART III: CORE CURRICULUM, Diatonic Harmony

KEVIN CLIFTON

Collectively, the pedagogical chapters in the core curriculum section of *The Routledge Companion to Music Theory Pedagogy* cast a wide net over foundational classes that students take in their first two years of study. The research essays and lesson plans will appeal to novice teachers as well as seasoned professionals hoping to breathe new life into their classroom teaching. A common theme that runs through many of the chapters in this section is the importance of engaging students and fostering a diverse musical curriculum.

Another way to look at it, perhaps, is *how can we help music theory be more relevant to our students' contemporary musical lives*? The chapters in this section, while not pedagogically cohesive *per se* in approach, are united by a goal of helping students effectively build skills. We all know that one size does not fit all, and that is true for any pedagogical approach in the classroom as well. A real strength of the core curriculum section (Part III) lies in its pedagogical diversity for instructors to explore from chapter to chapter, making discoveries along the way.

Nancy Rogers's best practices essay, "Small-Scale Improvisation in the Music Theory Classroom" (Chapter 13), outlines a model for integrating singing in the music theory classroom. She uses *improvisational* singing as a tool to help students understand a wide range of theoretical concepts. Rogers advocates for small-scale improvisational singing, from students singing just a few notes (like resolving a leading tone to tonic) to a couple of measures. Students respond collectively to a musical prompt by improvising in real time, allowing their *musical instincts* to direct the learning process. In other words, she engages students at their musical core.

The chapter provides three teaching illustrations that feature small-scale improvisational singing, each building in content and difficulty level. Her first teaching illustration helps students learn solmization syllables in a practical yet musical way, by temporarily eliminating musical notation and relying instead on improvising purely by ear. The second illustration uses small-scale improvisatory singing, along with a series of guided analytical questions for class discussion, to help students gain an aural understanding of the cadential six-four chord. Her third illustration is the most pedagogically complex, rife with teaching opportunities that relate to the phrase, such as improvising sentential structures or periodic designs. Instructors looking for an effective way to integrate singing in their music theory teaching will find this chapter useful.

The next chapter raises philosophical questions about why we do what we do, and *how* we do it. Daniel Shanahan's "The Cognitive and Communicative Constraints of Part-Writing" (Chapter 14) is a thought-provoking position paper that critiques why certain guidelines are enforced in the music theory curriculum while others are not. Taking into consideration musical and cultural constraints, as well as general commonalities or invariances, Shanahan outlines a 4-Step Top-Down pedagogical approach influenced by work in cognition. This chapter provides the most extensive bibliography in this unit.

Shanahan's critique begins with "cognitive archetypes," then branches out to stylistic differences and musical nuances. Step 1 (Parsing Form and Repetition) builds student awareness of the pervasive use of musical repetition and various types of form, such as ternary. Shanahan's revision of a bottom-up plan, one that focuses instead on traditional chord-to-chord analysis, primes students to make large-scale musical connections from the outset. Step 2 (Presenting Types of Closure) is a continuation of musical form, with a focus on discovery of various musical parameters, and how these parameters work in tandem to create closure in all types of music. Students study cadences and phrases from Western art music as well as Eastern ragas. Shanahan argues that students' abilities to articulate how they hear musical moments of closure, no matter the musical style, "can inform and influence every subsequent analysis in the course" (100). Step 3 (Examining Melodic Archetypes) moves to the domain of melodic analysis with an emphasis on examining how physical constraints help shape time-tested melodic archetypes in various musical styles. Step 4 (Consonance and Dissonance) provides some "best practices" of how to achieve independence in a musical line in various textures, such as the traditional four-part SATB texture so often used in part-writing exercises. Drawing from Huron (2001), Shanahan's last step outlines highly efficient perceptual principles, such as: *twoness, temporal continuity, minimum masking, minimum tonal fusion, pitch proximity, and minimum co-modulation of pitches*. Shanahan shows how these principles are grounded in auditory perception, which can help demystify the learning process for students. Instructors wishing to revamp their music theory curriculum will find this chapter full of ideas for consideration.

In the first lesson plan, "Voice-Leading Detectives" (Chapter 15), Meghan Naxer turns her students into musical detectives who discover voice-leading practices in various styles. This pedagogical model flips the traditional classroom, where rules are handed down by an instructor or textbook. Naxer shows that creating a classroom of discovery, where students are engaged and active during the learning process, sparks

students' musical curiosity. The voice-leading detective exercise typically involves one or two days of investigation, discovery, and classroom discussion. The last section of the chapter suggests ways in which the instructor can continue part-writing exploration in the classroom through composition projects, as well as creative error-detection exercises. This chapter is a good resource for instructors wanting to flip the traditional classroom.

Brent Auerbach's "Harmonic Sequences Simplified, The First Week of Instruction" (Chapter 16) focuses on identifying the most common diatonic harmonic sequences in the common-practice period. Auerbach closely models his labeling system after Steven Laitz's technique in *The Complete Musician* (2012). For instructors not familiar with Laitz's labeling system, this chapter serves as a good resource on contemporary harmonic sequence pedagogy.

The chapter is divided into two lessons that first deal with the theoretical, then the analytical. The first lesson covers ascending and descending root motions by 2nd, 3rd, 5th, the only root motions available in Auerbach's labeling system. Students learn to identify the *surface interval* root motion of the two-chord model, followed by the *transposing interval* of the first chord of the copy. The second lesson has students analyze an example in groups. Auerbach's labeling system provides a rigorous way for students to investigate the two-chord model of the sequence followed by the various transpositions of the copies, skills that can later be applied if students part-write harmonic sequences.

In "Grading the Song" (Chapter 17), Michael Baker adapts Kofi Agawu's (1992) three-stage "music to text" song analysis model as a creative way to supplement teaching voice-leading and part-writing rules. Baker chooses songs, drawn extensively from 19th-century Germanic *Lieder* repertoire, that feature musical moments where certain rules are not followed, such as leading-tones that do not properly lead to tonic, chordal sevenths that do not resolve as expected, chordal voicings of incomplete triads, and parallel-fifth motion between voices, to name a few. During these transgressive musical moments, Baker encourages his students to consider the accompanying poetic text to think about why the composer might have made a part-writing "error."

As a follow up to his lesson plan, Baker suggests that students compose their own short SATB projects that feature part-writing errors to convey poetic meaning, which can then be used as teaching material for students to perform and analyze. This dynamic exercise allows students to perform various tasks, such as composition, performance, and analysis, while continuing to build their familiarity with part-writing norms.

In "Finding the Implied Polyphony in the Minuet II from Bach's Cello Suite no. 1 in G Major" (Chapter 18), Edward Klorman helps students learn to make figured-bass reductions from various textures. The chapter begins by explaining why figured-bass reductions are helpful in analyzing music, suggesting two principles that must be met in any good reduction: (1) the reduction should sound like the passage being analyzed, and (2) the reduction should adhere to voice-leading principles relevant to the musical style. Klorman divides his lesson plan over two days, with the first day devoted to Christian Petzold's Minuet II in G minor, and the second day to Bach's Minuet II from the Cello Suite no. 1 in G Major. Klorman's approach builds on students' part-writing knowledge by teaching students how to make figured-bass reductions.

PART III: CORE CURRICULUM, Chromatic Harmony

KEVIN CLIFTON

Influenced by concepts from linguistics, Stacey Davis's essay on teaching chromatic harmony, "Using Tendency Tones to Teach the Morphology and Syntax of Chromatic Harmony" (Chapter 19), outlines a teaching model that fuses *morphology* (study of the internal structure of sonorities) with *syntax* (study of harmonic progressions). Davis bridges both concepts by teaching students to focus on tendency-tone patterns, focusing specifically on augmented-sixth chords and Neapolitan chords.

In her conclusion, Davis addresses the importance of striving *in general* for an effective music theory pedagogy, one that engages students and helps foster a lifelong sense of musical curiosity. She concludes with a candid discussion of how a classroom analysis project on "Take Me Out to the Ballgame"—a song that features a dramatic use of an augmented-sixth chord—moved beyond a cursory nod to the chromatic sonority (something she candidly remarks most students forget) into a classroom experience of discovery where her students made connections with their developing knowledge and awareness of musical expectations. I recommend this essay for instructors looking for a pedagogical model of how to foster classroom engagement while teaching the basics of chromatic harmony.

In the first lesson plan on chromatic harmony, "Applying Yourself! An Active Learning Lesson Plan for Introducing Secondary Dominants" (Chapter 20), Patricia A. Burt outlines different activities to introduce secondary dominants. Her harmonic pedagogy, one that focuses on tendency-tone expectations, is similar to Davis's pedagogical approach (Chapter 19) of morphology and syntax, although Burt does not use these specific linguistic terms. Before outlining her lesson plan, Burt discusses the importance of building an inclusive classroom culture. To achieve this, she uses music by underrepresented composers and a range of styles. She also chooses activities that build musical skills, such as solmization singing and keyboard playing, to reinforce the new topic.

Next, Jena Root presents a comprehensive lesson plan, "Plot Twists, Narrative Pivots and the Enharmonic Augmented-Sixth Chord" (Chapter 21). Her pedagogy builds on the previous chromatic harmony chapters by teaching students to be sensitive to tendency tones, while also considering the various ways in which sonorities can function within an enharmonic modulatory context. The first part of the plan uses solmization singing, so that students can practice switching syllables during the

enharmonic pivot, and then teaches students how to enharmonically interpret Mm7 chords and augmented-sixth chords in various tonal contexts. The Supplemental Materials include a worksheet for students to help build their enharmonic skills with excellent accompanying teaching videos, as well as an introductory guide to help students begin work on the worksheet.

The second part of the lesson plan moves to analysis, focusing on a broad range of texted music in order to open up classroom discussion to consider text painting. As a follow-up, Root recommends that students compose their own passages that feature an enharmonic augmented-sixth chord. She provides sample text to be set to music, with the hope that students are inspired by the various enharmonic possibilities to convey surprising narrative trajectories. This chapter will appeal to instructors wanting to use song analysis and creative composition exercises.

Drawing from his article on film music analysis (2018), Erik Heine offers a creative lesson plan, "Chromatic Mediants through the Context of Film Music" (Chapter 22), turning the theory classroom into a multimedia learning environment. He argues that chromatic mediants are often glossed over because of a lack of effective examples in textbooks, and suggests that film music provides a ready-made narrative context that engages students because of their familiarity with film and film music. His plan focuses on four types of chromatic mediant relationships: *Magic, Hero, Vader,* and *Palpatine*. Heine's labeling system teaches students to listen and identify triadic quality and distance between chords; for example, M4 (Magic) is two major triads four half steps apart, M3 (Hero) is two major triads three half steps apart, m4 (Vader) is two minor triads four half steps apart, and m3 (Palpatine) is two minor triads three half steps apart. For the remainder of the lesson, students analyze short film clips that feature the prescribed relationships. Scores are not provided, but charts featuring chords and film-clip timings are included; many of these include linked film clips with annotations.

In "How to Analyze Chromatic Lament-Bass Harmonizations (Without Tears)" (Chapter 23), Jason Britton provides a step-by-step compositional approach to help students understand chromatic lament-bass harmonizations. His approach is modeled after source material from the first four measures of the "Crucifixus" from J.S. Bach's *Mass in B Minor*, BWV 232, which he assigns as preparatory analytical work before the in-class exercise. His approach teaches students how to discern structural from embellishing chords. Britton has students sing their evolving harmonizations during the compositional process, effectively reinforcing the scheme's characteristic downward bassline. At the end of the lesson plan, he has students compare their

finished harmonizations with Bach's model from the "Crucifixus." Britton also includes sample questions that consider aspects of form as well as dramatic text painting.

In her lesson plan, "Introduction to Common-Tone Diminished-Seventh Chords" (Chapter 24), Nicole Biamonte's focus is on chromatic linear sonorities most often used to embellish the tonic and the dominant. The lesson begins with two examples that feature common-tone diminished-seventh chords that prolong the tonic, as well as applied diminished-seventh chords tonicizing the dominant, allowing students to differentiate between the use of chromatic chords in different harmonic contexts. The Supplemental Materials also includes a handout that provides a comprehensive overview of common-tone diminished-seventh chords, complete with short keyboard progressions that illustrate key concepts.

The remainder of the lesson is devoted to building analytical skills, with excerpts chosen from the canon, jazz, and rock music. The lesson covers the basics of common-tone diminished-seventh chords, as well as additional topics like the back-related common-tone diminished-seventh chord. The Supplemental Materials provide a homework assignment with an answer key, and links to recordings. This lesson plan will appeal to instructors wanting to supplement their teaching with musical examples from jazz and rock.

In "'It's an N, Bro': Teaching Enharmonic Reinterpretation of Fully Diminished Seventh Chords by Ear" (Chapter 25), David Heetderks provides a comprehensive approach to teaching enharmonic modulations of fully-diminished seventh chords with a step-by-step guide to incorporate aural skills training, singing, and voice-leading recognition. He offers five lessons that can be taught over two days. The first focuses on building aural recognition of fully-diminished seventh chords and major-minor seventh chords. The second teaches students to sing fully-diminished seventh chords and their inversions in a unified way that primes their ears to recognize enharmonic equivalence, an essential tool for analyzing enharmonic reinterpretations. Lesson three lays out three ways in which fully-diminished seventh chords can lead to major-minor seventh chords, and the voice-leading patterns associated with each, which students absorb by singing and using hand gestures that mimic voice-leading motions. Lesson four primes students' ears for aurally recognizing the various inversions of the major-minor seventh chord and the accompanying voice-leading patterns stemming from the fully-diminished seventh chord. The analytical payoff comes in the fifth lesson, when students analyze two chromatic excerpts. This comprehensive plan will appeal to instructors looking for an integrated teaching model fusing aural skills training and singing in the music theory classroom.

PART IV: AURAL SKILLS

JENNIFER BEAVERS

The unit on aural skills, Part IV, opens with two scene-setting chapters that, taken together, address important concerns and trends in aural skills pedagogy. Gary Karpinski addresses one of the most fundamental and contested topics in aural skills pedagogy: the use of solmization systems. His blend of cognitive research and lesson plan considerations will resonate with many aural skills teachers as they move from diatonic to chromatic music, arming them with evidence that builds comprehensive aural skills in the developing musician. Justin Mariner and Peter Schubert share best practices with a primary aim to preserve natural music-making abilities, which is reflected in their teaching philosophy and activities. The last four chapters provide lesson plans for important skill development within the aural skills curriculum such as tonic perception, error detection, symphonic hearing, and aural analysis of atonal music.

Karpinski's "Defending the Straw Man: Modulation, Solmization, and What to Do with a Brain" (Chapter 26) confronts the merits and challenges of solmization in singing, reading, and hearing music, with a focus on modulation. He provides a snapshot of literature that summarizes benefits of functional solmization systems in tonal music, which are sometimes rejected as inferior tools for modulation. He equates this rejection to theorists building a figurative solmization straw man only to knock it down when it comes to its difficulty and efficiency during modulations. The rest of his chapter provides contextual, practical, and cognitive support that essentially rebuilds and defends the champion straw man, replete with references to the Scarecrow from *The Wizard of Oz*.

Ultimately, Karpinski asserts that the fact that it is challenging to sing or hear a modulating melody using solmization does not mean that we should stop teaching it. Instead, he insists that "we have an obligation to train our students" as to how to navigate tricky music and encourage our students to "use their brains" as well as their voices.

Musical fluency is the focus of Mariner and Schubert's "Speaking Music" (Chapter 27). This chapter is beneficial for those considering how and what to prioritize when developing a comprehensive music education. They prioritize the development of musical concepts and skills that support fundamental musicianship with two essential themes: first, that aural skills classes are important, stand-alone classes that should not be conceived as mere support to music theory classes, and second, that musical

and social contexts serve a central role in their pedagogical decisions. Their approach echoes what most aural skills instructors have likely observed: that there is no single way in which students learn to sing/hear music, and therefore there is no single approach to teaching aural skills. They observe that students usually find their own way to hear or sing an interval or feel a beat through frequent, informed practice. As such, the authors suggest resisting the urge to tell students specific ways to hear/sing/feel. They instead encourage "open-ended instructions," which allow students to make mistakes; as they explain, this sort of failing helps students experience more immediate and informative feedback, rather than an instructor-guided step-by-step process that can impede progress.

Timothy Chenette's "Finding Your Way Home: Methods for Finding Tonic" (Chapter 28) provides exercises that help students develop the ability to identify tonic. Building on Karpinski's acknowledgement that tonic perception is an essential skill for all musicians, though often lacking and rarely assessed, Chenette provides the aural skills teacher with in-class activities and assessment suggestions. He focuses on two methods he found most effective: Method 1 utilizes a student's instinctive tonic-finding abilities, and Method 2, familiarizes students with scale structures. Method 1 comes from Karpinski's technique of singing down the scale from the highest note of a rehearsed melody, ending on tonic. Chenette rationalizes that this technique is not effective until students establish stepwise patterns; therefore it is integral to include activities such as having the students play instruments to familiarize themselves with the patterns. Once this skill has been reinforced, Method 1 is achievable. As such, he frequently pairs these methods. Of note is the emphasis Chenette gives to assessment: "I have found it useful to test tonic perception in isolation in order to distinguish weaknesses in this area from other problems, such as difficulty with musical memory or inability to follow contour" (202). By testing this skill, he imparts its importance to the students, so they are more likely to devote the necessary time to developing this ability. He offers suggestions for testing, allowing multiple times throughout the semester for students to retest until proficient, thereby instilling a growth mindset that prioritizes improvement rather than mastery.

Alexandrea Jonker's "Error Detection in Aural Skills Classes" (Chapter 29) offers three 10-minute lessons that emphasize the development of audiation in folk and symphonic excerpts. She uses both a correct score that is heard with errors, and an incorrect score with an accurate performance.[4] As she states, "error detection

4 It should be noted that the first example in the printed book is incorrect, which might confuse the reader; however, the correct example can be viewed in the Supplemental Materials.

synthesizes sound and notation and offers a deeper understanding of the relationship between the two," which positively impacts a student's ability to find common mistakes of their own sight-singing and dictation activities (209).

Daniel B. Stevens's "In Search of Hidden Treasures: An Exercise in Symphonic Hearing" (Chapter 30) presents an active-listening lesson geared towards perceiving harmonic designs of entire movements. Intended for second-year aural skills classes, this lesson uses guide tones (GT) *Do, Ti,* or *Re* to simplify harmonic listening in diatonic contexts, and is expanded to arpeggiating secondary, chromatic, and modulating harmonies. Stevens provides a list of beginner, moderately difficult, and difficult pieces to consider within classical and pop music genres. Also included in Supplemental Materials are sketches of motives and linear reductions, a customized Vimeo link that features a recording and large timestamp, and a template for sketching GT modulations.

David Geary's lesson, "An Aural Skills Introduction to Twelve-Tone Music: Dallapiccola's 'Vespro, Tutto Riporti'" (Chapter 31), culminates this unit. Geary's lesson guides traditional listening and dictation exercises towards deeper levels of meaning. He proposes a tripartite plan: first, aurally determine the piece's row, then determine interesting attributes of the row, and finally explore how the row is utilized within the composition. In the last stage, interpretive skills are developed as students map these discoveries alongside poetry, orchestration, and performance.

PART V: POST-TONAL THEORY

JENNIFER BEAVERS

The seven chapters of Part V, Post-Tonal Theory, include one position paper and six lesson plans. Michael Buchler opens this unit with a meaningful dialogue on how and what is typically taught in a 20th-century-and-beyond theory classroom. With a critical eye that challenges cherry-picking representative pieces, limited learning objectives, and the shortcomings therein, Buchler not only provides insight into how we got here, but also encourages us to envision how we might get out. As such, this opening chapter would best benefit teachers of post-tonal topics, although larger pedagogical themes are considered that will surely resonate with all music teachers.

Introducing set theory in the undergraduate curriculum is not only common practice, it can be problematic, Buchler argues. This is largely due to the fact that set theory favors a hyper-focused prioritization of one musical parameter at the expense of other equally important parameters. He contends that teaching a piece like Schoenberg's "Nacht"—neat and compact in set content—might check all the right boxes for a perfectly executed lesson on set analysis, but misses the mark in other ways, such as highlighting an unidiomatic compositional practice within Schoenberg's *oeuvre* and overlooking—or ignoring—other stylistic considerations. In the second part of his chapter, he offers a sample lesson that blends traditional set-locating skills and poetry interpretation with prompts that guide critical thinking regarding non-pitch parameters, such as gesture and orchestration. Buchler concludes his chapter with a call to broaden and diversify our post-tonal curriculum, asserting that the traditional curriculum puts extraordinary emphasis on the first part of the century, as well as undue (and unnatural) stress on the organic unit of "brilliantly interconnected . . . work[s] of genius" (231). In so doing, our curriculum fails to diversify repertoire and composers at the expense of our students. In urging us to do more than teach standard learning objectives, he insists that "we owe it to our students to teach courses that project a broad compositional landscape" (231).

Lynnsey J. Lambrecht's "Teaching and Learning Early Twentieth-Century Techniques at the Keyboard" (Chapter 33) opens the lesson plan chapters with a series of keyboarding activities that can be implemented into an undergraduate or introductory graduate course in post-tonal techniques. Hers is the only chapter in this unit that goes beyond teaching a specific piece or composer, focusing instead on six primary concepts from an aural and tactile perspective: diatonic collections, harmonic textures, symmetrical

collections, set theory, twelve-tone serialism, and characteristic composer techniques. Knowledge of these topics can then be applied to repertoire, primarily from the early twentieth century. For those interested in introducing more kinesthetic activities in the classroom, her multimodal approach serves as an excellent example. As she states in her lesson plan, her scaffolded approach can be customized to various student/cohort abilities and built into larger analytical and compositional projects.

Christopher Doll's "Starting the Twentieth Century with a Bang!: A Lesson Plan for Whole-Tone Scales in *Tosca*" (Chapter 34) aims to engage students in a discussion of cultural context, as well as how to apply knowledge of motive, scale collection, and pitch content to create meaningful analysis. His lesson draws many lines into context, including blended scales (diatonic, chromatic, and whole tone), opera, narrative, integer notation, fixed *Do*, and film. He has selected short excerpts from the opera to analyze motivic cells, which are then applied to larger units of music. After guiding students to answer questions about what the music signifies about the characters, he plays clips from a staged production of *Tosca* as well as from the 2008 James Bond movie *Quantum of Solace* in order to draw intertextual meaning about character between genres.

In "Twentieth-Century Polymodality" (Chapter 35), José Oliveira Martins presents a lesson plan aimed at uncovering methods for analyzing the manifold ways composers engaged "the increasing harmonic complexity of late nineteenth-century chromatic music by adopting simplified compositional materials and means" (244). Although the topic can be applied to various composers, he primarily draws on the music of Bartók. His method details three teaching stages: analytical, theoretical, and compositional. In the analytical part of the lesson, he helps students uncover the varied ways scales are layered to create polymodal music. In the theoretical part of the lesson, group work encourages students to experiment with polymodal combinations either through constructing their own or deconstructing musical excerpts. The final stage concludes with a composition exercise, in which students develop "pre-compositional strategies for pitch organization" in small form pieces (248).

The next two chapters offer unique lessons in twelve-tone analysis. Joe Argentino's "Twelve-Tone Study Using Symbols in Dallapiccola's 'Fregi,' from *Quaderno Musicale Di Annalibera*" (Chapter 36) provides a fun lesson that goes through the standard progression from row identification, invariance, tetrachord and hexachord analysis, to large-scale connections and meaning. He relates these processes to Dallapiccola's use of patterns in "Fregi." Integral to his lesson plan are the PowerPoint slides included in the Supplemental Materials. He walks through the steps of his analysis, beginning

with the discovery that "Fregi" translates to "frieze," meaning a type of pattern often associated with architectural design near the ceiling. He offers several examples of friezes, setting up his approach to pattern finding, which has an exciting reveal at the end of the lesson. By leading the students to dissect various sections of the rows using special symbols (circles, squares, diamonds, etc.) and colors, an elaborate design emerges that symbolizes the title of the movement. Argentino has created several slides at the end of his presentation that show the corresponding patterns in pitch and rhythm transformations ultimately revealing a detailed frieze pattern on each of his slides. It is clear that he has infused his lesson with the rather persistent (if not obsessive) theme of patterns in a way that indulges and pokes fun at the nature of this sort of analysis—namely, the hunt for patterns.

Rachel Mann's lesson on expanded integral serial techniques analyzes Robert Gerhard's String Quartet no. 1, Mvt. 3 (Chapter 37). This chapter is significant not only for exploring an underrepresented composer, but it also reveals Gerhard's unique deployment of serial techniques in pitch and rhythm. This lesson would be best suited for those who have already taught the primary twelve-tone operations and are building to more advanced operations involving combinatorial properties and serialism of non-pitch parameters. Notable characteristics in Gerhard's serialism that can facilitate interesting discoveries for the students include Gerhard's tendency to follow each row by its complement, and a serialized approach to durational row forms, evident in pitch and beat groupings within each measure. While some of these discoveries are math-heavy, Mann controls the amount of information so as not to overwhelm the lesson.

In the final chapter of the post-tonal unit, Natalie Williams's "Mapping Symmetry and Form in George Crumb's 'A Prophecy of Nostradamus'" (Chapter 38) offers a teaching approach to graphic analysis: a rather elusive, yet important and rewarding topic to teach. Her lesson, geared toward upper undergraduate or introductory graduate courses, offers a brief background on Crumb, a preparatory homework assignment, and detailed discussion of how form, pitch, extra-musical associations, and extended performance techniques create meaning within the work. Using Crumb's "A Prophecy of Nostradamus" from *Makrokosmos* Book II, she details a two-pronged approach in which musical parameters are studied independently before transferring that knowledge to large-scale symmetrical design features. Her lesson addresses a deeper connection that "carries intertextual and extra-musical associations, requiring aesthetic interpretation from students" (261). Throughout, she stresses the importance of discovery: students map divergent elements alongside a visual mirror-image score to uncover musical connections and conventional formal design.

PART VI: FORM

DAVID R.W. SEARS

In many ways, the ten chapters found in this section reflect the diversity of analytical and theoretical perspectives encountered in the "new *Formenlehre*" tradition over the last few decades (Marston 2001). But whereas other recent edited volumes elected to unify the selected contributions around a particular theory of form (e.g., Vande Moortele, Pedneault-Deslauriers, and Martin 2015), and/or a particular repertory (e.g., Neuwirth and Bergé 2015), the lesson plans selected for this volume apply several theories of form to a diverse body of music (though recent textbooks by Caplin [1998; 2013] and Laitz [2016] feature heavily). As a consequence, readers will encounter a profusion of taxonomic terms emphasizing different aspects of musical organization (e.g., thematic contrast, tonal opposition, temporal function, etc.), as well as a range of pedagogical approaches that proceed either from the particular (analysis) to the general (theory), or vice versa.

Nevertheless, all of the chapters in this section offer plans and strategies catered to undergraduate students in at least the second year of university study. That is, all assume previous experience with such notions as hierarchy (e.g., segmenting the musical surface into ideas, phrases, themes, and so on), cadence, diatonic and chromatic harmony, and tonal organization: in short, everything introduced in the first two years of the undergraduate theory curriculum. What is more, since undergraduate courses devoted to "form and analysis" often proceed from small- to large-scale structures, VanHandel organizes the chapters to follow suit. Thus, readers planning to teach a course on form using a specific textbook could easily include at least a few of the lessons found here.

Áine Heneghan's contribution, "Principles of Form" (Chapter 39), conceptualizes formal organization as an unfolding, emergent process. As such, Heneghan's pedagogical approach favors immediate apprehension over synoptic comprehension, at least in the initial stages of a classroom discussion. The classroom is thus a kind of laboratory for the discovery of formal structures using close-reading methodologies that proceed largely from the bottom up. In so doing, Heneghan hopes to "move beyond the taxonomic" by regarding the identification of formal types in a given composition—from motives and ideas, to phrases, themes, and beyond—not as an end in itself, but as a means to understanding the principles that shape and engender these types (273). No doubt these sentiments would sit well with biologist Stephen Jay Gould's

conception of taxonomy, not as a "glorified form of filing," but as a "fundamental and dynamic science, dedicated to exploring the causes of relationships and similarities" among its constituent members (1989, 98).

To model this approach, Heneghan offers a comparative close reading of the opening themes from the first two movements in Beethoven's op. 2, no. 1. Readers familiar with the *Formenlehre* tradition will know these excerpts well, but Heneghan's detailed analytical discussion reminds even the most seasoned analysts to proceed inductively, allowing students to discover the sentence and period theme types through the lens of these excerpts. Readers teaching these materials for the first time would do well to model Heneghan's approach, which first considers the grouping structure surrounding each theme's end, then attends to the opening idea and its potential repetition in each theme's opening phrase, and finally explores the effects of the opening phrase on the character and function of the material that follows. Thus, by favoring analysis over theory, Heneghan reminds readers that close readings of a given composition engender the taxonomies of form often encountered in undergraduate textbooks, and not the other way around.

VanHandel follows Heneghan's essay with lesson plans dedicated to small-scale forms at the level of the phrase and theme (e.g., sentences, periods, and hybrids), and large-scale forms that could potentially represent the complete movement (e.g., binary, sonata, concerto). Given the source material in Heneghan's essay, however, I will start with Andrew Schartmann's "From Theory to Practice: How to Compose a Sentence" (Chapter 42), which also references the sentence from the first movement of Beethoven's op. 2, no. 1. In Schartmann's lesson, students discover the principles underlying the constituents of the sentence theme type by completing a model composition based on a given two-measure basic idea. In this way, Schartmann hopes to leverage the musical intuitions of the students, many of whom produce reasonably stylistic continuations given a basic knowledge of diatonic harmony and the form itself (290). To that end, Schartmann divides the lesson into two parts. The first part reviews prolongational and cadential progressions and examines two examples of the sentence theme type: the first from Beethoven's op. 2, no. 1, and the second from Mozart's K. 545. The second part tasks students with composing a sentence, given a simple basic idea that invites a statement-response repetition within the initial four-measure phrase.

Much like Heneghan and Schartmann, Eric Hogrefe's "Recomposing Phrase Structure" (Chapter 40) encourages students to discover the organizational principles underlying these forms for themselves. To that end, students complete an in-class

recomposition of the theme from Brahms's op. 56b, but in this case the students must recompose the period underlying the theme as a sentence. Hogrefe thus hopes that the act of recomposition will encourage students to recognize the similarities and differences between these two forms more readily than they might through analysis alone (279). Accordingly, this lesson would need to follow an introduction to both theme types in previous class sessions, perhaps designed around the essays just mentioned.

Hogrefe's lesson begins by asking students to analyze the ten-measure period from Brahms's op. 56b. Hogrefe primes the recomposition task by asking students to reduce the theme to eight measures, identify the tonic prolongation within the theme's initial basic idea, and consider possibilities for fragmentation of the initial melodic-motivic material that could appear in the recomposed second phrase. Students then work in small groups to recompose the theme.

The next three lesson plans task students with classifying periods, sentences, and other such forms, either in genres and style periods beyond the European musical traditions of the common-practice period, or in the music of underrepresented composers. Andrew Vagt and Douglas Donley's lesson plan in "Teaching Musical Structure Through Disney Songs" (Chapter 41) expands the canon by examining sentence and period theme types in music that students "are more likely to have heard during their childhood" (284). Using the taxonomy found in Laitz's textbook (2016), Vagt and Donley include a list of Disney songs that feature sentences or periods of various types, and then offer lesson plans catered to distinct class sizes, from small seminars to large lecture formats.

Gabriel Navia and Gabriel Ferrao Moreira's lesson plan in "Incorporating Latin-American Popular Music in the Study of Musical Form" (Chapter 43) similarly expands the canon by including genres from Latin-American popular music traditions that feature similar (if not identical) thematic structures to those found in the high classical style. In doing so, Navia and Moreira hope that students will confront their own assumptions about the parameters that bear form in one tradition relative to others. In the case of Latin-American popular music, for example, the authors demonstrate that Caplin's theory of formal functions references hybrid theme types that are rare in the classical style but nonetheless common in the Brazilian choro and Argentinian zamba genres (1998). The supplementary materials include annotated transcriptions and phrase diagrams of sentences, periods, and form-functional hybrids, along with an in-class handout and links to recordings. The authors close by arguing that none of the theories of form associated with the new *Formenlehre* tradition serve as canon-invariant tools for the study of musical organization in toto.

To close the trio of lesson plans examining nontraditional musical corpora, Victoria Malawey's "Binary Form through the Music of Underrepresented Composers" (Chapter 44) expands the purview from the level of ideas, phrases, and themes to that of potential full-movement formal types, in this case binary form, which represents "a larger manifestation of periodic structure" (301). To do so, Malawey designs a lesson plan around the music of American composer Valerie Capers, an African-American woman who was the first blind student to study at Juilliard, and French Baroque composer Elisabeth Jacquet de la Guerre (301). After reviewing the characteristics of binary form described in Laitz's textbook (2016), Malawey situates the selected compositions in their cultural and historical contexts and then proceeds with a close reading of each. Readers unfamiliar with the pedagogy surrounding binary form should review the terms in Figure 44.1 and the suggested readings in the Supplementary Materials.

Following Malawey's essay, Andreas Metz's lesson plan in "A Form-functional Approach to Binary Form Analysis" (Chapter 45) offers a new theory of binary form using a form-functional approach motivated by Denes Bartha's concept of the quatrain (305). For Metz, binary form expresses four distinct functions (or *sectors*) within the two-part form: *initiation* and *continuation* in the first part, and *digression* and *conclusion* in the second part. In many respects, this model conforms to those found in other form-functional theories (e.g., Caplin 1998), but Metz's digression sector, borrowed from Green (1979), emphasizes the functional distinction between the second and third sectors, and in so doing, prepares students to distinguish the continuation material found in the exposition from that of the development section in sonata-form movements (309). Metz's lesson plan then guides readers through an analysis of three compositions using the four-function model. The supplementary materials also include over a dozen annotated examples spanning the period of common practice.

Next, Elizabeth West Marvin's "Exploring Ternary Form through the Lens of Analysis-Performance in a Mozart Aria" (Chapter 46) examines the ternary form underlying "Voi, che sapete" from *The Marriage of Figaro*, paying particular attention to the ways in which analytical interpretations can inform performance decisions (311). To that end, Marvin suggests a seminar format that includes an in-class performance by student peers, with coaching based on analytical observations provided during class discussion. Marvin plays a video recording before asking students to complete a phrase diagram of the aria's form. Marvin's notes include detailed analytical observations about each section, along with phrase diagrams that readers can employ in class. Marvin's attention to various realizations of the grouping structure across several

performances also encourages students to place analysis and performance on equal footing by demonstrating how the latter can also impact the former (Lester 1995).

In many ways, Thomas Childs's "Sonata-Allegro Form: Understanding the Drama" (Chapter 47) revives Leonard Ratner's characterization of sonata form as a tonal conflict resulting from the dramatic opposition of keys (1949, 165). Childs begins the lesson by drawing an analogy between the three sections of a narrative arc (exposition, conflict, and resolution), and those of a sonata-form movement (exposition, development, and recapitulation). From this point of view, the primary and secondary keys found in the exposition serve as the protagonist and antagonist of a tonal drama. The "victory" of the secondary key area at the end of the exposition then motivates the tonal instability of the development and the recapitulation of material in the movement's final section, which "represents the protagonist's triumph over the antagonist" (321). After diagramming the main sections of sonata form and identifying their narrative functions, Childs then leads the class through close readings of two other movements.

Finally, Patrick Johnson's lesson plan in "Concerto Form: Transforming a Sonata into a Concerto" (Chapter 48) closes the section by introducing students to the concerto form in a classical concerto's first movement. According to Johnson, this lesson should follow introductions to sonata and concerto form in a course involving large forms, and so serves as an "effective reinforcement activity" (324). Students begin by analyzing the first sonata-form movement from J. C. Bach's op. 5, no. 2, which was later recomposed in concerto form by Mozart in KV 107, no. 1. Johnson then tasks the students with reimagining the movement in concerto form before presenting Mozart's solution. Rather than include the score to the Mozart example in the Supplementary Materials, Johnson instead offers an interactive phrase diagram of the analysis using Variations Audio Timeliner, a free, open-source software application that allows users to create and align a formal diagram to a selected audio recording (Yorgason, Halliday, & Colvard 2017).

PART VII: POPULAR MUSIC

DAVID R.W. SEARS

Popular music appears with increasing frequency in the undergraduate theory curriculum, though often by serving a model of instruction that privileges melody, harmony and voice leading, and form: features more readily associated with the common-practice period. By comparison, features associated with the composition, recording, and reception of popular music—including rhythm, texture, timbre, and stereo position, among others—receive relatively little attention. Thus, VanHandel includes four chapters in this section that either propose a fundamental revision of the first two years of instruction (see also Chapter 62 in this volume), or integrate popular music into the traditional theory curriculum. Admittedly, this section is much shorter than the other sections in this volume, but cross-referencing reveals a few other chapters that readers might consider (see Chapters 9, 22, 41, and 43).

John Covach's essay, "Popular Music in the Theory Classroom" (Chapter 49), considers whether, and to what degree, we might revise the undergraduate curriculum to include popular music. To that end, Covach offers two approaches: the "mild revision," which broadens the traditional model of instruction but remains committed to "musical values and priorities shaped by eighteenth and nineteenth-century art music"; and the "fundamental revision," which "rethinks the model from the ground up" (331–32). Although either approach risks privileging breadth over depth (as Covach readily admits), retaining the traditional model of instruction continues to privilege one repertory at the expense of others in the first years of the undergraduate curriculum, when students should be "musicians first and specialists second" (338). Thus, Covach recommends a fundamental revision using an integrated curriculum that would revise the undergraduate music major to include a wide range of musical styles. Doing so would presumably encourage instructors to adopt increasingly style-invariant methods for the study of pitch structure, rhythm, timbre, and texture, at least in the first year(s) of undergraduate instruction.

Following Covach's essay are three lesson plans devoted to the analysis of popular music, all of which attend almost entirely to harmony and voice leading, perhaps in hopes that readers could include these lessons within a more traditional undergraduate curriculum. Walter Everett's lesson on "The Beatles' "Day Tripper": A Tortured Stretching of the Twelve-Bar Blues" (Chapter 50) begins by outlining the basic model of the twelve-bar blues form, then presents conventional examples of the

form in the Delta blues and British rock genres, among others. The Supplementary Materials also include links to several other examples, should readers prefer to devote an entire session to the twelve-bar blues. Next, Everett tasks students with completing a diagram of the expanded twelve-bar blues form underlying the verse of "Day Tripper." Throughout, Everett invites students to revise and reinterpret the diagram as the music unfolds before analyzing the song's remaining sections.

Joshua Albrecht's lesson, "Making Borrowed Chords 'Pop': Teaching Modal Mixture through Popular Music" (Chapter 51), tasks students with applying the "theoretical machinery" designed for common-practice pitch structures to more familiar musical styles (345). To that end, Albrecht first provides an annotated list of songs with modal mixture, and then presents a lesson plan that navigates students through the list in a prescribed order, from the clearest to the most complex examples. The lesson is also nearly entirely aural: For each song, students listen to the excerpt, identify the modal harmony, which often features ♭6 in a major-mode progression (e.g., iv, ii^{ø7}, etc.), and note the resolution of the chromatic tendency tones in the next harmony. Albrecht concludes by facilitating a discussion of the stylistic differences between borrowed chords in the common-practice and popular music traditions. Indeed, although the major-minor system clearly colors Albrecht's identification of borrowed chords, the greater variety of diatonic systems in popular music must complicate the identification of such structures, particularly for progressions featuring flat-side triads (Biamonte 2010; Everett 2001).

Finally, like Albrecht, Victoria Malawey offers a lesson in "Chromatic Mediants in Popular Music" (Chapter 52) that first defines chromatic-mediant relationships between chords and keys relative to the major-minor diatonic system, and then presents close readings of several examples. The Supplementary Materials include a guide with annotated examples and an assignment. Malawey's dictation exercise for identifying chromatic-mediant modulations is a particularly effective way of integrating aural skills in the theory classroom. Nevertheless, as Covach points out, readers electing to include popular music examples in a course on chromatic harmony should encourage students to reflect on the "theoretical machinery" itself. Is the second harmony in Malawey's first example, the I–♭III–IV–V progression from Donna Summer's "I Feel Love," a chromatic (rather than diatonic) mediant? This interpretation seems plausible within the major-minor system of common-practice tonal harmony, but less so within the minor pentatonic system characteristic of 70s rock. Deciding between the two interpretations is not a simple matter, but establishing an appropriate stylistic context would be a good place to start.

PART VIII: WHO, WHAT, and HOW WE TEACH

ANN STUTES

The authors of Part VIII invite readers to ponder long-standing assumptions in light of contemporary music students and their career expectations, curricular implications of diversity and inclusivity, and innovative strategies for delivery and assessment. Sharing both first-hand experiences and well-documented research, the sixteen authors provide an inspiring potpourri of philosophies, strategies, and challenges, with the collective goal of encouraging readers to experiment with innovative pedagogies relevant to their specific students and programs. The seven chapters dedicated to WHO we teach are divided into two categories: those related to student diversity, accessibility, and accommodation, and those exploring specific student groups, including community college musicians, music industry students, and those both within and beyond the academy who might benefit from public music theory initiatives. Within the four chapters dedicated to WHAT we teach, each author calls for varying degrees of curricular reform, while those scripting the remaining five chapters share fresh ideas on HOW to increase student engagement using technology, student-centered assessment, improvisation, and strategies for cultivating curiosity.

In her essay "Instructing a Range of Experiences within the Music Theory Classroom" (Chapter 55), Cora S. Palfy outlines her "objective-focused and skill-scalable" method for navigating a mixed-skill undergraduate classroom. Instructors at all levels will appreciate her comprehensive review of research pertaining to music theory students displaying a broad range of experiences. In light of institutions who are logistically unable to disaggregate students into smaller, more cohesive teaching units, Palfy advocates building lessons around a clearly-stated objective while cultivating a flexible classroom environment in which the instructor can both, "push those students who need extra challenge . . . and ease challenging activities for those students who require more reinforcement of basic skills" (377–378). She presents three curricular samples—rhythm duets, play-and-sing, melodic improvisation—outlining for each the purpose, and offering innovative strategies for both skill-scaling down and skill-scaling up. Her experiences suggest that individual students find success as they are empowered to critically examine their in-class activities and at-home practice by taking on "the onus of challenging themselves to increase mastery" (380).

The three chapters on access and accommodation are essential reading for those in higher education who are tasked with tracking accessibility data within their programs.

Jennifer Iverson summarizes the challenges of teaching for inclusion by linking five familiar scenarios with considerable supporting research in "Designing for Access in the Classroom and Beyond" (Chapter 58). She outlines steps toward developing a more accessible classroom by encouraging review of stated syllabus policies, cultivation of modified classroom dynamics, and overall course design. In doing so, she classifies industry-accepted guidelines for *Universal Design for Learning* (UDL) that "include anticipating the needs of a diverse cohort within the course design, and creating systems for flexible execution and adjustment as the course unfolds" (399). Iverson's goal, particularly as related to accommodations, communication, materials and content, and flexible execution, is for faculty to proactively welcome students into well-designed music theory classes by minimizing student vulnerability, improving communication, and reducing the degree to which students require accommodations.

In "Music Analysis and Accessibility in the Music Theory Classroom" (Chapter 59), Shersten Johnson develops a convincing argument for "expanding the sensorium of understanding" with a "variety of modalities of understanding that address learner variability" (407–408). Like Iverson, Johnson borrows principles from UDL, particularly those that "call for employing multiple means of representation, expression, and engagement in order to enrich learning for all students" (407). She suggests that an overdependence on notation—score reading, graphing, diagrams—results in a bias that favors the visual learner. With incorporation of aural listening skills, improvisation, and collaborative performance into comprehensive lesson plans, instructors will guide more students beyond mere recognition of prescriptive norms into "[richer] conceptualizations of how music works" (412). Instructors planning to experiment with UDL will find a thorough model for a unit on fugue, with curricular implications for other content areas.

Concluding this trio of chapters is Charlene Romano's case study in "Accommodating Dyslexia in Aural Skills" (Chapter 60). This heartfelt account of accommodating a dyslexic student in an aural skills course will resonate with many. Romano suggests that focused and early dialogue between the instructor and student is essential, and further submits that, as students themselves embrace an openness to conversation, they often are able to make suggestions and/or help develop their own accommodations. The list of conversation points on page 418 provides a launchpad for instructors aiming to expand their understanding of dyslexia and other sensory processing disorders.

In "Challenges and Opportunities of Teaching Music Theory at Community Colleges (and Elsewhere)" (Chapter 53), Nathan Baker summarizes the realities of teaching

music theory in a community college, including the often-deficient experience levels of incoming students, heavy teaching loads, and professional isolation. His optimistic summation of best practices is worth reading, particularly for those unfamiliar with this particular environment, and for those hoping to find professional affirmation for cultivating engaging programs for community college students, building strong interdepartmental and intercollege relationships, and developing a service-oriented mindset.

Jennifer Snodgrass shares her professional journey toward becoming a music theory instructor for undergraduate music industry students in "More than Just Four Chords: Teaching Music Theory/Aural Skills to Music Industry Majors" (Chapter 54). The depth to which she researched career expectations for her students is as admirable as her survey of relevant teaching resources is valuable. With confidence drawn from her own curricular experimentation, Snodgrass states that music industry students should develop:

> 1) a strong ear, specifically in harmony and melodic lines, 2) knowledge of chord charts, basic voice-leading, and how to improvise/write chord charts, 3) knowledge of the Nashville Number System, and 4) the ability to talk intelligently about a piece of music in terms of harmony, melody, and performance (370).

In "Music Theory Pedagogy and Public Music Theory" (Chapter 56), J. Daniel Jenkins acknowledges institutionally driven trends that support public music theory, such as rewarding service-learning as volunteerism and granting agencies encouraging public engagement. He then provides a rich, well-documented account of the ways in which public music theory positively enhanced the discipline in years past. Of particular interest, in light of current conversations surrounding diversity and inclusion, is the discussion of antidialogical versus dialogical pedagogies (387–388), the second having the potential to open pathways dynamically connecting with those outside of the academy.

After presenting a summary of current curricular models, Justin London posits that many undergraduates are ill-prepared for graduate music study in "What Should an Undergraduate Music Theory Curriculum Teach? (And, Alas, What Most of the Time We Don't)" (Chapter 62). To strengthen connections among undergraduate program objectives, graduate faculty expectations, and career realities, London suggests that requiring "mastery of a bundle of dubiously relevant skills and terminology" should be replaced with a broader purpose:

> First and foremost, it should respect and engage the student's intellect – it should encourage our students' *curiosity* about the music they hear and play. Second, it should enable them to be *articulate* about music, whether they are speaking to their students (as many will become teachers), their audiences, to public policy makers, to various grant agencies, or as advocates for their art (427).

To achieve this goal, London offers strategies for reducing the scope of traditional content while infusing the curriculum with creative writing and interdisciplinary resources. He closes by outlining the realities of building consensus for change within the music theory community, and recognizes that students will continue to learn traditional content, but with the added benefit of developing the "critically informed musical minds" they will require as future leaders (431).

Deborah Rifkin offers a candid account of a comprehensive curricular review process in "Strategies for Revising Music Curricula for the Twenty-First Century: A Case Study" (Chapter 63). Particularly relevant for those in leadership positions, this narrative offers valuable insight into the process of seeking relevance for contemporary curricular design. Drawing from research as well as her own experiences, Rifkin identifies best practices for effective change leadership, stages of institutional change, strategies for developing a change vision and communicating it well, and ways to successfully overcome prohibitive challenges deeply embedded within institutional cultures. Though her own journey was fraught with trials, Rifkin successfully navigated a call for reform within her own institution. Her reflection offers proven strategies for those hoping to realize change.

For those planning to experiment with a flipped-classroom approach, Matthew Heap offers justification along with specific self-tested modifications to support a revised curriculum in "Putting it Together: Rethinking the Theory Curriculum" (Chapter 64). He notes that the two priorities motivating the change were to include more analysis and composition at each stage, and to encourage students to contemplate the "why" of individual musical moments, as well as the larger question of why we study music theory at all. By flipping the classroom, Heap enables students to master basics before coming to class by viewing weekend videos and self-assessing through online quizzes with automatic feedback. These preparatory activities assure that valuable class time may be spent on such activities as the *Friday Challenge*, with emphasis on group projects and composition. Of particular benefit is the inclusion of content outlines comparing pre- and post-modification sequencing for all four semesters of the traditional undergraduate curriculum (445–47).

Susan M. Piagentini's chapter, "Adapting the Aural Skills Curriculum: A Move Away From 'The' Right Answer" (Chapter 65), concludes the set of contributions

advocating comprehensive curricular reform. Focusing on the aural skills curriculum, she challenges instructors to "rethink our approach in the aural skills classroom to transcend beyond mere identification in the isolated exercise and finite testable moments. Our charge is to reignite the joy of exploration and value of skill development as an ongoing process, while emphasizing a healthy approach to deeper learning and engagement" (450). With intention, Piagentini meets her own challenge head-on by offering a variety of innovative methods and accessible activities.

Two authors, William O'Hara in "Analytical Podcasting" (Chapter 57) and Marcelle Pierson in "Using Video Technology in Music Theory Assignments" (Chapter 67) illustrate the potential for enhanced engagement and scholarship inspired by employing technology in teaching. Intent on developing his students' capacity for articulation and critical inquiry, O'Hara uses podcasting as a platform through which students produce a 6- to 8-minute podcast of a song analysis containing a well-crafted argument, supporting evidence with musical examples, and a convincing conclusion, all recorded and edited as a polished podcast. Beyond cultivation of critical thinking and communication skills, benefits include improved aural processing, familiarity with industry-standard software and recording applications, and engagement with diverse repertoire. Readers hoping to incorporate podcasting will benefit from reviewing O'Hara's supplemental resource, *Podcasting in Audacity: A Crash Course*. By requiring recorded performances of original work with weekly assignments, Pierson hopes students will improve practical skills developed through composition and performance, better connect written notation with sound, and develop skills applicable across a wide variety of musical styles. She includes suggestions for a rich variety of assignment options aligned with curricular content, strategies for assessment, and an honest summary of potential drawbacks and additional long-range suggestions for curricular development.

In "Writing Exams Cooperatively with Students" (Chapter 61), Jan Miyake outlines the process she uses to lead students in reflective reviews of topics learned, to help them differentiate between content and skills relative to the assessment, and to work with students to actually design the exam. Through a detailed system of checks and balances encompassing several class periods, students make informed decisions about what and how to assess. As co-creators, students are invested, and confident in knowing the scope and style of the exam and how to prepare.

Cynthia Folio imparts a wealth of activities for exploring new music in "Incorporating Improvisation in a Theory Class on Contemporary Music" (Chapter 68). The featured lesson plan is *The Indeterminate Jam*, which falls late in the term

(476–78). Through this detailed summary, Folio aptly demonstrates the essential role improvisation plays in realizing some forms of contemporary music and outlines a strategic plan for implementation. Her curricular chart outlining additional content-based weekly improvisation activities along with her in-depth explanations trigger the imagination and inspire consideration of other creative classroom activities (476, 478). Her summary of the general benefits of including improvisation in the classroom is worthy of note (479).

Philip Duker's commentary, "Cultivating Curiosity: Questions, Relevance, and Focus in the Theory Classroom" (Chapter 66), touches on many of the philosophies outlined by other authors within this section, and provides a research-based framework for conceptualizing who, what, how, and why we teach music theory. By elevating "cultivating curiosity" to the status of a formalized learning goal, Duker invites instructors to "show students what it looks like to investigate the music they are performing, and encourage them to ask questions about their pieces and follow different threads of investigation to go deeper into their art," and in doing so, set students up with "strong habits to lead rich musical lives" (466). The research-based summary of *The Five Dimensions of Curiosity* elucidates areas that are tied to learning environments: joyous exploration, deprivation sensitivity, stress tolerance, social curiosity, and thrill seeking (460–62). Duker illustrates how three activities fall along this continuum: scrapbooking for relevance using repertoire to illustrate fundamental ideas, strategies for discussing repertoire examples in class, and using score study sheets to reflect on the music they are performing (462–66).

Conclusion and Suggestions for a Second Edition

Overall, the review team agrees that there is a wealth of valuable tools, concepts, and strategies in this volume. In many ways, the book breaks new ground as a wide-ranging resource that touches every corner of our classrooms, and we fully anticipate it continuing into future editions. Therefore, as a conclusion to this review, and with the highest respect for the 68 contributors to the first edition, we humbly submit some ideas that we feel would strengthen a second edition.

First, in the interest of design transparency and connecting readers quickly with the information they seek, we would love to see the Table of Contents clearly distinguish between essays and lesson plans. Similarly, because the range of topics, writing styles, and audiences is so wide, we feel that short introductions to each of the eight parts that further guide the reader and highlight common threads in the component chapters would help pull the volume into a more cohesive document.

Secondly, with so many rich resources available on what does and does not work in the high school and college classroom, it was a little disappointing to see so few citations in the lesson plans. A future edition might ask authors to support their excellent ideas and personal experience with more citations to published pedagogical research. Such citations might be taken from music-centered resources such as this one or from more general resources such as Linda Nilson's *Teaching at Its Best: A Research-Based Resource for College Instructors* (2016).

Finally, the Supplemental Materials website transforms the volume into a deeply powerful resource, reaching far beyond the utility of a traditional book. We discussed three ideas to build on that trend: (1) To facilitate reading and Dropbox navigation, these materials would benefit from a concise, universal strategy for all chapters that applies to the chapter prose, the file names, and the pages of the materials themselves. (2) To ensure that these online resources are available long term, perhaps Routledge or one of the contributors' institutions could agree to host permanent links to recordings and other materials, akin to Digital Object Identifiers (DOI) for online publications. (3) A few chapters featured teaching videos in the Supplemental Materials to great effect. We would like to see this practice expanded to more chapters. Doing so could potentially create a virtual community of teachers, showcase good teaching models, and supplement the lesson plans with demonstrations that clarify and realize the parts of the lesson that do not communicate as well on paper alone.

In summary, this collection represents an exciting contribution to the field of music theory pedagogy. The depth and breadth of topics and ideas is inspiring. Every

music theory teacher, regardless of their experience level, their student population, or the nature of their institution, will find valuable resources and ideas to continue improving the educational opportunities for the next generation of musicians.

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Contributors

Rosa Abrahams is an Assistant Professor of Music at Ursinus College, where she coordinates the music theory curriculum. Her research is interdisciplinary, centering around analytical approaches to oral tradition musics and the integration of music analysis and ethnographic methods. She works primarily with embodied musical experiences in Jewish and Greek Orthodox liturgical settings, as well as studying embodiment in music theory pedagogy, music cognition, and music philosophy. She earned a Ph.D. and M.Mus. in music theory and cognition from Northwestern University, and a B.Mus. in Music Theory from the Eastman School of Music.

Jennifer Beavers is an Associate Professor of Music Theory at the University of Texas at San Antonio. In the area of music theory pedagogy, she conducts empirical and qualitative research that has a direct impact on classroom experiences and how students create relevance between music theory and their professional musical lives.

Nathan Beary Blustein is a Professorial Lecturer in the Theatre/Musical Theatre Program at American University, where he teaches musical theatre history/performance and musicianship. His research focuses on the drama of musical form in Broadway songs, which coexists with his practice in music direction, dance/vocal arranging, and orchestration. He has presented on music analysis of musical theatre at meetings of the Society for Music Theory and the Association for Theatre in Higher Education, and has a forthcoming chapter in an edited collection on analyzing musicals. Nathan completed his Ph.D. in Music Theory at Indiana University.

Chelsea Burns is Assistant Professor of Music Theory at the Butler School of Music, University of Texas at Austin. Her research interests include Latin American modernist concert music as well as bluegrass and country musics. She is especially interested in how contexts—economic, political, material—affect analytical interpretation. Her research suggests that such contextual understanding shapes analysis in critical ways, at times undermining or reversing prevailing musical interpretations. Her work touches on issues of race, postcoloniality, instrumental technologies, and expressions of privilege and class, among others. Recent articles appear in *Music Theory Online*, *Music Theory Spectrum*, and *Journal of Popular Music Studies*.

Kevin Clifton is an Associate Professor of Music Theory at Sam Houston State University. His research interests include film music and music theory pedagogy. During the pandemic, Kevin has enjoyed creating electronic music and has a single ("New Frontiers") under contract with MojoHeadz records.

David Forrest serves as the Associate Director for Academic Studies and Associate Professor of Music Theory at the Texas Tech University School of Music. He has presented research across Europe and the United States, predominantly on popular music, the music of Benjamin Britten, and the music of Kate Bush. Dr. Forrest's work has been published in several journals including *Music Theory Spectrum*, *Music Theory Online*, *Journal of Mathematics and Music*, and *College Music Symposium*. He currently serves as President of the Texas Society for Music Theory.

Elizabeth Gerbi is an independent scholar, musical director, and vocal educator, coaching or conducting nearly 200 productions over her career. She has previously held music and theatre faculty positions at SUNY Dutchess, SUNY New Paltz, and The American University, has taught workshops at the International Thespian Festival, NYSTEA, NETC, and ATHE, and written contemporary commercial music features for the NATS *Journal of Singing and Musical Theatre Educators' Alliance Journal*. She currently serves as the Region 1 Co-Chair of Musical Theatre for the Kennedy Center American College Theatre Festival. For more information, please visit www.elizabethgerbi.com.

Aaron Grant is an Assistant Professor of Music Theory at Missouri Western State University, where he coordinates the music theory core sequence. His research engages issues of form, narrative, and meaning in 19th-century music, particularly in the music of Franz Schubert and Louise Farrenc. In addition to his work on 19th-century form, Aaron's pedagogical research focuses on connecting the music theory classroom to other disciplines and the public sphere. His work can be seen in the *Journal of Music Theory Pedagogy*, *Engaging Students*, *19th-Century Music Review*, and he has a forthcoming article in *Music Theory Spectrum*.

Anthony Kosar is a Professor of Music Composition, History, and Theory at Westminster Choir College of Rider University, where he has been on the faculty since 1984 after receiving his Ph.D. from The Ohio State University. He chaired the Department from 2008 until 2014 and has served as Associate Dean of the Westminster College of the Arts. His research, published in the *College Music Society Symposium*, the *Journal of Music Theory Pedagogy*, the *International Country Music Journal*, and the *Journal of Popular Music Studies*, has included work on theory pedagogy, nineteenth-century chromaticism, and, most recently, various aspects of country music.

Rachel Mann is an Assistant Professor of Music Theory at the University of Texas Rio Grande Valley and has held appointments at the University of Illinois, University of North Texas, and University at Albany (SUNY). Her research interests include music theory pedagogy and educational technology and the music and writings of Roberto Gerhard. She is a reader for the AP Music Theory Exam and Senior Content Developer for the software app Harmonia by Illiac Software, which has received major funding from the National Science Foundation. Her Gerhard research is published by Ashgate, Cambridge Scholars Press, Routledge, and Oxford University Press (forthcoming).

William O'Hara is Assistant Professor of Music Theory at the Sunderman Conservatory of Music at Gettysburg College. He holds a Ph.D. in Music Theory from Harvard University and an M.A. from the University of Wisconsin-Madison, and taught previously at Tufts University. His research interests include chromatic harmony, the history of music theory, and music in contemporary media. Some of his recent writings appear in *Music Analysis*, *Music Theory & Analysis*, the *Journal of Sound and Music in Games*, and *The Routledge Companion to Music Theory Pedagogy*.

Marcelle Pierson is a Lecturer II in Music at the University of Pittsburgh, where she teaches courses in music history, theory, and composition. She has previously taught at the University of North Carolina, the University of Notre Dame, and Harold Washington College in Chicago. She holds a Ph.D. in Music History and Theory from the University of Chicago with a minor field in Composition (2015), and also graduated from the Oberlin

Conservatory of Music with a double major in Composition and Music Theory (2007). Her research interests include modernism, voice and vocality, noise, texture and timbre, new music, and heavy metal.

Katherine Pukinskis is a Visiting Assistant Professor in Music Composition at Amherst College, where she teaches courses in composition and music theory. Prior to her appointment at Amherst, she taught at Harvard University and was a Postdoctoral Fellow at the University of Chicago. She holds a PhD in Music Composition from the University of Chicago with a minor field in ethnomusicology (2016), and an MM (2010) and BFA (2008) from Carnegie Mellon University. Her research interests include identity, diaspora, traditional folk and choral music, and activism, with particular emphasis on Latvia and 20th-century American art song.

Deborah Rifkin is a Professor of Music Theory at Ithaca College. She is an award-winning teacher whose research interests include: the music of Sergei Prokofiev, gesture and narrative in neo-tonal music, and pedagogy of music theory and aural skills. Her scholarship appears in *Music Theory Spectrum*, *Music Theory Online*, *Theory and Practice*, *twentieth-century music*, *Journal of Music Theory Pedagogy*, *Engaging Students: Essays in Music Pedagogy*, and *The Routledge Companion to Music Theory Pedagogy*.

Katrina Roush is an Assistant Professor of Music Theory at the University of Texas Rio Grande Valley. She earned her Ph.D. in Music Theory from Indiana University and has previously taught at Michigan State University, Indiana University, and Butler University. Her research interests include analysis of individual listening experiences, teaching music fundamentals online, and issues of diversity, equity, and inclusion in music theory pedagogy. She currently serves on the editorial board for SMT-Pod and is a creator and co-host of the video podcast *Keys to Success for Music Majors*.

David Sears is Assistant Professor of Interdisciplinary Arts at Texas Tech University, a member of the School of Music's music theory faculty, and Co-Director of the Performing Arts Research Laboratory (PeARL). His current research examines the structural parallels between music and language using both behavioral and computational methods, with a particular emphasis on the many topics associated with pitch structure, including scale theory, tonality, harmony, cadence, and musical form.

Peter Smucker is Associate Professor of Music Theory and Director of Music Theory at Stetson University. He holds degrees from the University of Chicago (Ph.D., 2015), the University of Minnesota (M.A., 2007), and Valparaiso University (B.M.E., 2001). Prior to his appointment at Stetson, he held visiting and lecturer positions in music theory at the University of Notre Dame, the University of Chicago, Valparaiso University, and the University of Minnesota. His research interests include ludomusicology, post-tonal music in the United States, Elliott Carter, transformational theory, music theory pedagogy, and intersections of society, music, and multimedia.

Ann B. Stutes, Ph.D. serves as Academic Dean of the School of Creative Arts at Wayland Baptist University. As the Shaw Professor of Music, she coordinates the theory curriculum in addition to her administrative duties. She has served the National Association of Schools of Music on the Commission on Accreditation and currently serves as a visiting evaluator. She is active in the Texas Association of Music Schools, Texas Music

Educators Association, and serves on the board of the Texas Society for Music Theory. Her research interests include curricular authenticity and strategies for improving student engagement.

William van Geest is a Ph.D. candidate in Music Theory at the University of Michigan. His dissertation is entitled, "From Musical Work to Model for Musical Structure: A Genealogy of the Chorale in American Music Theory." William's areas of research interest are the history of music theory, medieval grammar, rhythm and meter, and the music of Anton Webern.