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Report on the 2016 Workshops in Music Theory Pedagogy at the University of Massachusetts Amherst

By Morgan Markel and Nicholas J. Shea

Nearly fifty college-level instructors and graduate students from six countries and twenty-two U.S. states gathered at the University of Massachusetts Amherst for the fourth triennial Workshops in Music Theory Pedagogy from Sunday, June 26 through Thursday, June 30, 2016. Gary S. Karpinski, Coordinator of the Music Theory program at the University of Massachusetts Amherst, assembled some of the leading voices in music theory pedagogy for the Workshops: Poundie Burstein (counterpoint and four-part harmony), Walter Everett (popular music), David Huron (music cognition), Gary S. Karpinski (aural skills), and Deborah Stein (nineteenth-century harmony and form). Throughout the week, workshop faculty members hosted daily, hour-long symposiums on their area of expertise along with individual breakout sessions in the afternoon. Participants had the opportunity to attend each of the five non-overlapping sessions given by the workshop faculty; however, they were required to choose one of the simultaneously running breakout sessions on Sunday, Monday, Tuesday, and Wednesday afternoon. In addition to these daily sessions, participants also had the option of attending Jason Hooper's presentation on team-based learning in the undergraduate music theory curriculum, which was held on Tuesday night.

Lectures during the Workshops were presented in a variety of formats: some involved traditional PowerPoint presentations, whereas others were more discussion based. After each session, participants were provided with a copy of the lecture slides or a supplementary handout that they could then take home with them. The handouts included sample assignments and grading schemes, extensive bibliographies on select topics, lists of musical examples illustrating specific concepts, and concise summaries of the lecture material.

Networking and social activities were also offered throughout the course of the Workshops on Sunday, Monday, and Wednesday night. By the end of the week, participants had the chance to connect with many new contacts from across the world.

The following is a summary of the presentations given by the workshop faculty.

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Counterpoint and Four-Part Harmony

L. Poundie Burstein (City University of New York) addressed four-part harmony and voice leading during his five workshop sessions. On Sunday, Burstein provided a list of symbols that instructors can use to help students identify tendency tones and potential part-writing errors in their four-part harmonization exercises. Some of these symbols included circles for leading tones, inverted triangles for chordal sevenths, angled brackets for octaves, curved brackets for fifths, and squiggly lines for all leaps greater than a third. To demonstrate the usefulness of these symbols, Burstein had participants sing and play through different part-writing examples annotated with the symbols listed above. Through this interactive exercise, Burstein explained how such symbols can help students better visualize and hear tendency tones and prohibited intervallic successions. Burstein's session on Monday supplemented these symbols with a series of additional strategies for circumventing common part-writing errors, which included a set of preferred doublings for inverted and root position triads. His most useful part-writing "hack" addressed doublings within tonic and dominant chords in first, second, and third inversion. The "hack" specifies that the bass in the I^6 chord should be doubled when it is either preceded or followed by a dominant seventh chord in either first, second, or third inversion. In cases where the dominant seventh chord is in first or third inversion, the upper three voices should move in contrary motion to the bass to next closest note. In contrast, the upper three voices can move in either direction to the nearest available note when the I^6 chord succeeds or leads to a $V^{4/3}$ chord.

On Tuesday, Burstein addressed the topic of chorale harmonization. He suggested that students begin with the cadence at the end of the chorale when first learning how to harmonize a melody in four parts. The rest of chorale, he stated, becomes much easier when students establish a clear harmonic goal at the outset. Burstein also recommended that students be provided with a list of prototypical progressions that can appear at the beginning, middle, or end of the phrase at the start of the chorale-harmonization unit. He insisted that such a list ensures that students learn and memorize harmonic progressions known to work in a variety of functional contexts.

Counterpoint was the main topic of Burstein's session on

Wednesday. Again, he encouraged instructors to make students identify dissonances and perfect consonances with various symbols, which included circles for the former and squares for the latter. He argued that such symbols are an essential line of communication between the student and instructor, since they indicate whether or not a student understands a given concept. Burstein also offered thoughts on curriculum design and flow. Throughout the lecture, he repeatedly stressed the importance of introducing new topics in a logical sequence. The principles of a well-formed melody, for example, should not be placed at the beginning of the unit on counterpoint; rather, they should be presented gradually as students work through the five species until they can be discussed as a coherent whole.

Burstein's final session on Thursday investigated some of the ways in which instructors can bridge the gap between abstract exercises and real music in the theory classroom. As part of the lecture, Burstein offered participants various assignments designed to teach how real music can explain four-part harmony and vice versa. In one of his proposed assignments, students are instructed to reduce an elaborate melody and accompaniment into a simple homophonic texture. In another, students are asked to develop a basic melody and accompaniment from a set of Roman numerals or blocked chords. Burstein concluded his lecture by emphasizing the relevance that such assignments can carry for student musicians in the music theory classroom.

Popular Music

To equip instructors with the proper terminology and knowledge to teach popular music in the undergraduate classroom, Walter Everett (University of Michigan) centered his lectures around the topics of harmony and form. On Sunday, he introduced the basic terminology that theorists use to discuss harmony, rhythm, meter, and form in popular music, focusing on the subtleties and ambiguities of each term. On the following day, Everett went on to discuss phrase structure in pop and rock music. He showed how structures like the 8- and 16-bar period and the sentence, which he refers to as the SRDC, also appear in popular music—with some modifications of course.[1] When overviewing these different phrase

[1] For more information on the SRDC, see Walter Everett, *The Beatles as Musicians*: Revolver *through the* Anthology (New York: Oxford University

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groupings, Everett suggested that participants describe them as closing with one of four cadence types: half, plagal, deceptive, and full. Everett's definitions of deceptive and full cadences are more generalized than those found in many traditional harmony textbooks. For him, the deceptive cadence involves a dominant chord moving to some non-tonic chord, and the full cadence entails a dominant chord moving to a tonic chord. In each case, the root motion and chord identity is privileged over the scale degrees in the melody for determining the cadence type.

Everett expanded upon Monday's discussion of phrase structure by providing an overview of popular song form in his session on Tuesday. Drawing on his extensive knowledge of the Beatles, Everett spoke at length about the different formal sections in the verse–chorus and verse–prechorus–chorus songs of the 1950s and 1960s. Here, he focused his discussion on the verse, prechorus, chorus, and bridge—the most important sections of these two formal types. Using famous songs such as "Hey Jude" and "I Want to Hold Your Hand," Everett examined the different harmonic, rhythm, textural, and lyrical features that distinguish these four sections from one another.

Harmonic function in popular music provided the topic for Wednesday's lecture. During his second-to-last session, Everett explored the various syntactic roles that different chords can assume in pop and rock music. He began his lecture by overviewing eight fundamental principles to consider when determining tonal relations. The principles were as follows:

1. Sonorities assert themselves as tonic until proven otherwise.
2. Diatony determines possible characteristics of tonal centers.
3. Tonal music is goal directed in both harmony and upper-voice melody.
4. Root motion in descending fifths tends to appear goal-directed.
5. Tonic, dominant-preparation, and dominant are the three functions.
6. Harmonic drive may be tempered or masked by voice leading.
7. The listener's imagination plays a role in interpretation.[2]

After reviewing these eight core axioms, Everett discussed

Press, 1999): 16, and Walter Everett, *The Foundations of Rock: From "Blue Suede Shoes" to "Suite: Judy Blue Eyes"* (New York: Oxford University Press, 2009): 141–43.

[2] The text in this list is taken from Walter Everett's handout "Incorporating Popular Music in the Curriculum," which participants received as part of his lecture on Wednesday.

how chords and chord progressions in pop and rock music could be described as either diatonic, chromatic, or modal. In this discussion, he stressed how chords and chord progressions in these three categories can support fundamental root motions, such as descending fifths and thirds, and prolong different harmonic functions. To provide participants with sufficient teaching material on this topic, Everett furnished participants with a comprehensive list of songs that featured different chord progressions and chords from the three categories listed above.

In his fifth and final session on Thursday, Everett discussed some of the many ways in which the Beatles altered their phrase structures to produce metric dissonance. Using the song "All I've Got to Do," Everett demonstrated how the Beatles often challenged audiences' expectations by manipulating hypermetric groupings. In addition, Everett gave a brief presentation on the recording session and rehearsals for the final track on the Beatles' 1967 album *Sgt. Pepper*'s *Lonely Hearts Club Band*: "A Day in the Life." The presentation provided participants provided with valuable insights into the Beatles' creative process, while placing all the material covered in Everett's sessions into context.

Music Cognition

On Sunday, David Huron (Ohio State University) discussed how implicit learning can affect aural skills training. Throughout his lecture, Huron stressed the importance of exposing students to the harmonies, rhythms, and meters they will be expected to identify in listening exams. He recommended that aural skills instructors provide at least thirty examples of a specific concept since students and humans, in general, tend to identify familiar objects faster than unfamiliar ones. To facilitate implicit learning, Huron also suggested that concepts be presented in categories (i.e., scale degrees, chord qualities, chordal inversions, etc.) and be introduced and reinforced by clear-cut examples.

Huron's session on Monday reviewed the scientific literature on how listeners respond emotionally to music. In this session, Huron discussed why certain music sounds "happy" or "sad" and why "sad" music in various cultures tends to have more lowered tones than "happy" music. He also spoke about the six qualia typically experienced when listening to music: yearning/tending, deceptive/surprising, weird/wrong, open/beginning, closed/

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ending, pause/repose. When overviewing these qualia, Huron explained how they are internalized by individuals in a specific cultural environment through implicit learning.[3] Table 1 lists the six qualia Huron reviewed along with the generic experience they tend to elicit for the reader.[4]

[3] For more information on qualia as they relate to specific scale degrees, see David Huron, *Sweet Anticipation: Music and the Psychology of Expectation* (Cambridge: MIT Press, 2006): 144–50.

[4] The text in this table is taken from David Huron's handout: "The Implicit Origins of Expectation-Related Qualia," which participants received as part of his lecture on Monday.

Yearning/Tending	Given my past experience, in this context, this pitch/chord/gesture has one and only one reasonable consequence. Therefore I hear the pitch/chord/gesture as unstable, with a strong feeling of tendency, a sense of anticipation, or a feeling of incompleteness.
Deceptive/Surprising	Given my past experience, in this context, this pitch/chord/gesture is mildly unexpected. Therefore I hear the pitch/chord/gesture as deceptive, somewhat surprising, perhaps thrilling.
Weird/Wrong	Given my past experience, in this context, this pitch/chord/gesture is completely unexpected. Therefore I hear the pitch/chord/gesture as wrong, a mistake—at best, it is weird.
Open/Beginning	Given my past experience, in this context, this pitch/chord/gesture is an appropriate beginning to something. Therefore I hear the pitch/chord/gesture as open, pregnant with possibilities.
Closed/Ending	Given my past experience, in this context, this pitch/chord/gesture, in this context, this pitch/chord/gesture is likely to occur at the end of a musical work. Therefore I hear the pitch/chord/gesture as stable and giving a sense of completion or closure.
Pause/Repose	Given my past experience, in this context, this pitch/chord/gesture is likely to be followed by a pause, but not a stop. Therefore I hear the pitch/chord/gesture as stable, and offering a feeling of repose, but not a sense of completion—I anticipate more to come.

Table 1. Six common qualia experienced when listening to music.

Music and the sublime was the main topic for Huron's Wednesday session. In this lecture, Huron expanded upon his theory of expectation that he first wrote about in *Sweet Anticipation: Music and the Psychology of Expectation* (2006). His new "suppressed-fear theory of emotions" attempts to explain why humans experience the sublime when listening to music. The foundation of Huron's suppressed-fear theory lies in the fact that humans have

two cognitive systems for evaluating incoming stimuli: a fast-track and a slow-track system. As the names imply, the fast-track system provides an immediate response to an incoming stimulus, while the slow-track system provides a thoughtful appraisal of the incoming stimulus. Huron argues that sublime emotions are experienced when the response of the slow-track system cancels the response of the fast-track system; that is to say, sublime emotions tend be experienced when the slow-track system negates the fear-induced response of the fast-track system. According to Huron, the contrast between the two systems' appraisals then produces one of four sublime responses: frisson, awe, lacrimation, or laughter. In brief, Huron's suppressed-fear theory of emotion suggests that each of these sublime emotions is produced as a result of a suppressed response to fear.

In his final session on Thursday, Huron examined the American entertainment industry's influence on the global marketplace. To do so, he explored the history of media technology and, in particular, the history of the radio, television, and computer. In discussing these histories, Huron observed how the radio, television, and computer were eventually transformed into vehicles for personal entertainment. Thus, while these technologies were initially conceived for use in businesses and schools, they were ultimately appropriated by the arts and entertainment industries. Today, the music and entertainment industries are larger than countless non-entertainment industries in the United States. For example, the music and entertainment industries, with their blockbuster films and hit albums, make even more money than the U.S. pharmaceutical industry. Given the vast earning potential of the music and entertainment industries, Huron states that we should now look to the arts and entertainment industries to help drive our economy forward.

Although Professor Huron's final two sessions deviated from the pedagogical focus of the Workshops, participants remarked how much they enjoyed learning about how humans respond to music from a cognitive perspective. Wednesday's lecture, in fact, was chosen by participants over another lecture Huron had prepared on a pedagogy related topic, and Thursday's session left participants eager to continue their careers as practicing musicians and teachers.

Aural Skills

Gary Karpinski (University of Massachusetts Amherst) began with a fundamental pedagogical question: "What are the goals of undergraduate training in aural skills?" He encouraged instructors to begin with the audible elements of meter. To demonstrate, he had participants "clap along" to the slow movement of Beethoven's Seventh Symphony. Different responses to the intentionally generic prompt allowed Karpinski to draw distinctions between the rhythm and the various levels of pulse. By tracking the responses on the chalkboard, Karpinski showed how the intersection of these elements can contribute to a student's understanding of pulse, meter, and rhythm. The resulting visual representation was then used to distinguish between duple and triple meters, and to measure rhythms within those meters, in a system of protonotation.[5] In regards to pitch and its production, the major scale was recommended as the best point of entry, since nearly all students arrive in the aural skills classroom with the major scale well ensconced in their minds through years of enculturation. Karpinski demonstrated how to link functional solmization syllables to the pitches of the scale, and urged instructors to demand both speed and accuracy in various beginning exercises (scales and sequentials), in an effort to begin the "brainwashing" process of having students think fluidly in pitch space when sight singing or taking dictation.

Cognition and perception as they pertain to musical memory and dictation were the focus of Karpinski's session on Monday. Here, metric protonotation was used in conjunction with solmization syllables ("functional solmization") to highlight the mental processes involved in hearing, remembering, understanding, and notating a melody, skills that students can develop and improve over time through aural-skills training. Karpinski expressed that these four phases of musical cognition should be developed through using restricted melodic content when first attempting dictation.[6] Explaining some traits of such restricted melodies, Karpinski stated, "Melodies should be short, about 6-10 'bits' in length, in the major mode, with skips only to $\hat{1}$, $\hat{3}$, and $\hat{5}$, in simple meters, with rhythms of one half beat and longer, and no dotted rhythms." More

[5] See Gary Karpinski, *Aural Skills Acquisition: The Development of Listening, Reading, and Performance Skills in College-Level Musicians* (New York: Oxford University Press, 2000): 83.

[6] Karpinski, *Aural Skills Acquisition*, 64–103.

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advanced topics—e.g., dotted rhythms, syncopation, skips to other scale degrees, triplets, etc.—should be introduced one-by-one, and only after sufficient time is spent with simple melodies. Throughout the demonstration, Karpinski also frequently linked the cognitive processes used for dictation to those involved in effective error-detection, which many participants agreed is an invaluable skill for all musicians.

On Tuesday, Karpinski built on Monday's discussion of cognition and memory, but addressed more advanced topics that move beyond the first-semester aural skills course. He highlighted three important skills involved in singing prepared music and singing at sight. First, before students even begin they must be able to mentally establish the tonic, meter, and tempo of the piece. Then, they should scan the music to determine characteristics like clef, meter, starting pitch, and how the pitches translate to solmization syllables. Finally, once they begin to sing, they then draw on their knowledge of solmization and rhythm patterns to as they read in real time. Karpinski also discussed how to integrate conducting to reinforce meter and general musicality.

Wednesday's session explored how to diagnose and remediate problems students might encounter when singing or doing dictation. Again referring to the four phases of cognition, Karpinski discussed strategies that can be used during each stage to help students who struggle with hearing, remembering (short and long-term memory), understanding, and/or notating an excerpt. For example, one student who frequently misidentifies the starting pitch of a melody might have problems inferring the tonic from what they hear, whereas another who exhibits the same errors might simply have difficulty remembering the beginning (even before attempting to apply syllables). Karpinski provided instructors with a myriad of tools to anticipate and address such potential problems.

In his final session, Karpinski spoke about grading and assessment in aural skills training. Participants were first asked to define the differences between the two. Karpinski pointed out that, in the simplest terms, assessment involves marking what's correct and what's incorrect, but that evaluation then makes value judgements about those results. He encouraged instructors to think about these as separate phases of the grading process, and to develop and make public the assessment rubrics and evaluation criteria used in every graded activity. Various approaches used by prominent aural-skills texts and software were then explored, and

Karpinski discussed his own method of assessment and grading in response. He detailed his approach to assessing dictation work[7] and he encouraged instructors to embrace a strict, simple approach to sight singing early in the curriculum—grading on a scale of A (perfect, or one quickly corrected error), B (two to three corrected errors), or zero.[8] This "you know it or you don't" approach was strongly advocated to better serve student mastery over the long term. Karpinski stressed that, although this approach is strict, students should always be given the opportunity to make up any failing work within a week's time. To conclude, he also highlighted strategies instructors can use to assess the abilities of incoming students, and what to do with students who need remedial help.

Nineteenth-Century Harmony and Form

Deborah Stein (New England Conservatory) began her discussion on Sunday by addressing the limitations of Roman-numeral analysis when attempting to analyze non-functional chords and chord progressions. She maintained that instructors need to make students aware that Roman numerals will often fail to explicate passages where there are other compositional techniques at work. She took the first nine measures of the Chopin Prelude in E minor, Op. 28, No. 4, as a case in point. The first nine measures, she argued, can be best explained in terms of contrapuntal passing motion: each new sonority is produced by one or two voices moving down by semitone in the left hand. She asserted that examples like the Chopin prelude can be used to teach students how contrapuntal motion can produce non-functional chords and chord progressions.

Stein's session on Monday explored the tenuous relationship between tonicization and modulation in music from the common-practice period. In this session, Stein had participants debate the tenets of tonicization and modulation in passages from works such as the third movement from Mozart's Piano Sonata in D major, K. 284 and Schubert's "Heidenröslein," D. 257. After demonstrating how conflicting interpretations of the same ambiguous passage can spark lively conversations about the technical aspects of music, Stein encouraged participants to initiate similar exchanges in their

[7] Karpinski, *Aural Skills Acquisition,* 103–110.

[8] Both students and the instructor can acknowledge errors to address. Students often receive a better score if they can identify their own mistakes and correct them efficiently.

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own classrooms as a way to develop students' communication and critical thinking skills.

Stein's sessions on Tuesday and Wednesday addressed the topic of formal ambiguity in eighteenth- and nineteenth-century instrumental music. Binary and ternary form were the focus of Tuesday's session, while sonata form was the center of attention on Wednesday. In discussing sonata form, Stein made sure to point out the three main approaches to sonata form that had been developed over the last twenty years.[9] She noted that analyses of sonatas will differ depending on which theory or set of theories instructors choose to teach from.

Stein's final session on Thursday examined the issue of tonal ambiguity in nineteenth-century German *lieder*. Here, Stein reviewed techniques that students and instructors can use to analyze pieces that have two or more competing tonal centers. She cited music-text relations as one of the many possible angles for approaching tonally ambiguous German *lieder*. To demonstrate the rich potential of this type of analysis, she discussed two famous songs by Robert Schumann: "Im wonderschönen Monat Mai" from *Dichterliebe*, Op. 38, and "In der Fremde" from *Liederkreis*, Op. 39. In her discussion of each piece, she highlighted how the shift in tonal center often coincides with a brief, but important change in topic. In "In der Fremde," she noted how the temporary shift from F♯ minor to A major accompanies the narrator's momentary excursion into thoughts about peace and quiet during his lament about having been forgotten in his homeland. Likewise, the play between the implied F♯ minor and A major tonal centers in "Im wonderschönen Monat Mai" reflects how the narrator's pleasant memories of the past mix with his present anguish. Stein concluded her final session by reinforcing the importance of teaching students how to discuss and interpret moments of formal and tonal ambiguity in their undergraduate theory coursework.

[9] William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998); James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Eighteenth-Century Sonata* (New York: Oxford University Press, 2006); and Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (New York: W. W. Norton & Company, 1997).

Team-Based Learning and "Flipped" Classrooms

In a special session on Tuesday night, Jason Hooper (University of Massachusetts Amherst) challenged workshop participants to reconsider the roles of the instructor and student in the undergraduate theory classroom. Hooper placed participants in a SCALE-UP learning environment, similar in format to the Music Theory I and II classes he teaches.[10] Participants were split into teams of five to six persons and tasked to collaborate in answering a set of pedagogical questions. Prompts such as "What are the three most important *values* [emphasis his] that you want your teaching to reflect?" not only required a great deal of critical thinking and pedagogical reflection to arrive at an individual answer, but also challenged groups to come to a consensus amongst their peers. The result of their efforts was then submitted as the group's response. This process was repeated throughout the session in order to demonstrate the intensive decision-making processes students encounter in classrooms of this format, and, more importantly, highlight the benefits of collaboration in diverse groups.

Between team discussions, Hooper introduced the basic tenets of flipped-classroom[11] and team-based-learning strategies[12] to show how one might design an effective course around these models. Key components to this approach included how to build diverse teams,[13] foster peer-to-peer evaluation and instruction, maintain student accountability, and create a culminating team project. Integrating technology into sessions was also heavily emphasized, with Hooper encouraging instructors to keep readings short, create their own notes and handouts, use instructor videos, and record lectures for students to review later when possible. A lively question-and-answer session followed Hooper's demonstration, where participants inquired about the difficulties and benefits of teaching music theory in this format.

[10] http://scaleup.ncsu.edu/.

[11] Johnathan Bergman and Aaron Sams, *Flipped Learning: Gateway to Student Engagement* (Eugene, OR: International Society for Technology in Education, 2014).

[12] Larry K. Michaelsen and Michael Sweet, "Team-Based Learning," *New Directions for Teaching and Learning* 128 (Winter 2011): 41–51.

[13] Charles Duhigg, "What Google Learned From its Quest to Build the Perfect Team," *The New York Times* (February 25, 2016).

Additional Activities

A variety of additional activities were offered after the daily sessions throughout the workshop. On Sunday night, a catered ice cream social allowed participants to network with other theory instructors from around the world. The next evening, a number of participants competed against one another in a game-show-like quiz on different musical topics. On Wednesday evening, Gary Karpinski presented his unpublished paper: "A Private Universe: Quarter-Note Beats, Melodic Minor, and Other Prejudices," which addressed learned biases students bring with them to the theory classroom. Afterward, participants gathered at The Hangar, a popular restaurant in Amherst, to socialize over food and drinks. The workshops ended with a final session on Thursday in which all the faculty joined together for an open question-and-answer session. Broader issues, such as the role of musicality in music theory, curriculum reform, and the increasing demands placed on undergraduate music majors were cordially discussed to conclude the 2016 Workshops in Music Theory Pedagogy at the University of Massachusetts Amherst.

Participant Perspectives

The authors of this report, in addition to assisting with the Workshops, attended all the symposiums and most of the hour-long breakout sessions that followed. Our time with the faculty left us with a positive impression overall: we received an abundance of new teaching material and nuanced our understanding of concepts taught in our graduate coursework. After speaking with several participants throughout the Workshops, it was clear that most of the other attendees felt the same. For many participants, the Workshops offered the opportunity to hear alternative perspectives on teaching music theory to undergraduates and to learn new strategies for addressing common problems in student assignments, such as parallel fifths and octaves. In addition, the Workshops allowed participants to exchange ideas and contact information with one another, broadening their professional circle.

As then second-year master's students and teaching assistants in music theory, we attended the conference with a thorough grounding in many of the topics that would be covered. The sessions that were therefore most beneficial to us were those that

focused almost exclusively on pedagogical technique. The sessions led by Poundie Burstein, Gary Karpinski, and Jason Hooper on counterpoint and four-part harmony, aural skills, and team-based learning demonstrated the most value because they offered tools for confronting recurring challenges in the theory classroom. Some of these tools included "tried and true" techniques for instructional efficiency (marking dissonances and consonances in counterpoint), effective assessment methods, and alternative solutions to reinforce student accountability.

It is important to note, however, that not all the participants attending the Workshops were instructors of music theory or professional music theorists. Indeed, many participants were from other related disciplines, such as musicology and performance, and were attending the Workshops to acquire the conceptual knowledge needed to teach elementary musicianship classes at their home institutions. Moreover, there were several participants from outside the United States who had heterogeneous (non-American) theoretical backgrounds. The nineteenth-century harmony and form, music cognition, and popular music symposiums often served as halfway points for the mixture of participants present, since they contained a careful balance of pedagogical and instructional content. Many of the participants, the authors included, walked away from these sessions with a deeper understanding of the concepts presented and a greater knowledge of how to integrate them into existing course material. In the case of David Huron's sessions, we learned how to answer those tough questions about why we experience music the way we do. Valuable discussions also arose from these particular sessions. Perhaps the best example of this was a debate over cadence types that occurred in Deborah Stein's first symposium. When discussing phrase structure in Schubert's Impromptu in A♭ Major, Op. 142, No. 2, Professor Stein was met with minor protest from some participants, who argued that the V^6 to I motion in mm. 7–8 was indeed cadential since it coincides with the end of the phrase. This ultimately resulted in a lively discussion amongst the participants and faculty about the relationship between phrase, harmony, and form. Such candid and cordial exchanges occurred frequently throughout the Workshops and served as a model for discussions that could (and likely will) occur in music theory classrooms.

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