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Music Theory Pedagogy Curricula in North America: Training the Next Generation

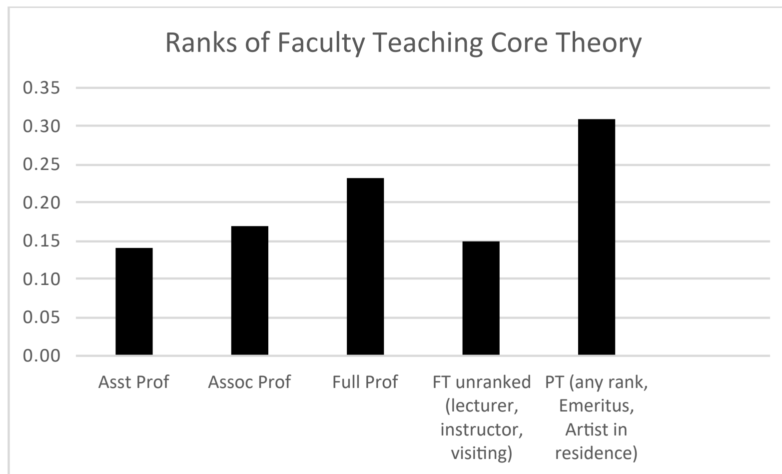
ELIZABETH WEST MARVIN

Interest in music theory pedagogy is resurgent in North America. Despite two theory pedagogy texts published in the early 1980s (White, 1981/2002; Rogers, 1984/2004) and a dedicated journal, *Journal of Music Theory Pedagogy* (founded 1987), theory pedagogy research remained somewhat marginalized at the end of the twentieth century. Recent years have brought great improvement, however. This paper reports on survey data collected from professors who coordinate theory pedagogy curricula (degrees, minors, and certificates) or teach a theory pedagogy course. It explores the design and objectives of these courses and curricula, which may serve as models for institutions considering adding pedagogy instruction. A significant new trend reported here is the development of certificate programs in music theory pedagogy that allow graduate students in performance and other non-theory majors to study theory and analysis beyond the requirements of their degree, take theory pedagogy training, and engage in supervised theory teaching. This trend bodes well for the comprehensive education of performing musicians, as well as for the next generation of theory students they prepare.

In November of 2017, the Society for Music Theory celebrated the fortieth anniversary of its founding. From the Society's very inception, the teaching of music theory was part of the conversation; it was one of the reasons given to justify a break from existing societies of musicologists, composers, and other musicians. For example, at the 1972 American Society of University Composers conference, a panel discussion explored the role of composers as teachers of music theory. Richmond Browne, who would become a founding member of SMT five years later, recalls "the division of sentiment in the room: a moiety in favor of composer involvement in theory and its pedagogy, the rest strongly opposed!" (Browne 1979, 3). Patrick McCreless likewise cites theory teaching as a factor in SMT's founding: "The impetus toward the formation of a national society emerged out of a grassroots movement of theory teachers who viewed the theory teaching of the time as generally inadequate (theory courses were often taught by composers or performers for whom theory was a secondary interest)... ." (McCreless 2010). Within a dozen years of the Society's founding, the pedagogy of music theory had become a research discipline in its own right, with a scholarly journal—the *Journal of Music Theory Pedagogy*—and two important books on the topic by Michael Rogers (1984/2004) and John White (1981/2002). Even so, and despite the importance of theory teaching as a factor in the Society's formation, theory pedagogy has remained under-represented in mainstream

music theory research journals. According to Duinker and Gauvin (2017), who have made a comprehensive tally of research areas represented in these journals since 1979, pedagogy articles make up just 3% of *Journal of Music Theory*, 5% of *Music Theory Online*, and 2% of *Music Theory Spectrum* (Duinker and Gauvin, Example 2). It is unclear whether the dearth of pedagogy articles in these flagship journals is due to editorial decision or to paucity of submissions. After all, theory pedagogy has had its own dedicated journal from 1987. If *Journal of Music Theory Pedagogy* attracts the best research, then fewer pedagogical articles will be submitted and published elsewhere than might seem justified in light of the fact that nearly all music theorists are also teachers.[1]

In the intervening 40 years since SMT's founding, the discipline of music theory in North America has evolved and grown, as has the number of universities offering music theory majors and degrees (that is, distinct from composition, musicology, or music education). Although more undergraduate core music theory classes are now taught by faculty trained as music theorists, the practice of assigning performers and composers to teach theory classes is still widespread (and may be a financial necessity in many institutions). A search of the College Music Society's online *Directory of Music*

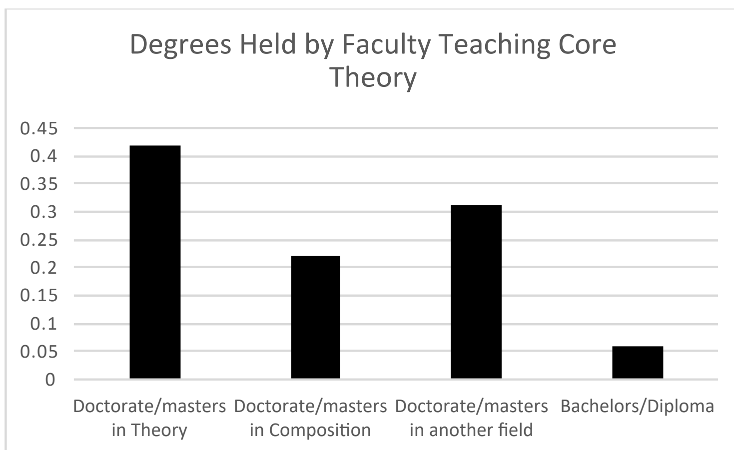


Example 1
Ranks of Faculty Teaching Music Theory Core (CMS Data).

1 There may be other factors at work in the low proportion of pedagogy articles published in mainstream theory journals, such as a disciplinary bias toward theory over practice. No matter the reason, the result is a lack of visibility in our field for pedagogical research. I am hopeful that the recent shift to online delivery for *JMTP* will increase its visibility and readership.

Faculties, made in January 2018 and filtered by teaching specialization, produced 5,848 names of faculty teaching across North America in the following core areas of music theory: Rudiments, Harmony, and Ear-training/Sight-singing/Solfège. Example 1 shows their faculty ranks: only half (54%) are in tenure-track positions, 15% are in full-time non-tenure positions (visiting professors, instructors, or lecturers), and nearly a third (31%) are part-time and *emeritus* faculty.

Example 2 sorts faculty by degree and primary specialization: theory, composition, or other (such as performance or musicology). Of faculty with graduate degrees who teach core music theory classes, 42% have music theory as their specialization, 22% composition, and 31% other. In addition, 6% of those teaching core theory classes have no graduate degree. In other words, a little over 40% of faculty teaching our undergraduate theory courses are primarily music theorists by training, with almost 60% of faculty coming from outside our discipline. These faculty have much to offer our undergraduates, including their direct involvement with music performance and their understanding of the musical and historical contexts in which the works we study were composed. Students look up to performance faculty as role models who hold professional positions similar to those to which the students aspire. Yet these faculty typically are not trained in music theory pedagogy, and may rely on textbooks, classroom methods, and repertoire by which they themselves were trained decades ago, unaware of the many changes in our discipline since that time.



Example 2
Specializations of Faculty Teaching Music Theory Core Courses (CMS).

Training the Next Generation: Pedagogy Courses and Curricula

Thus we come to the question suggested by the title of this paper: how are we training the next generation of teachers? Knowing that potentially 60% of the faculty who will teach music theory are trained primarily as performers, conductors, composers, and musicologists, how can we help to prepare our current students in these majors for their potential roles as future theory teachers? One answer to this question is to offer theory pedagogy courses for non-theory majors, as well as graduate degree programs and certificates in theory pedagogy that may be pursued concurrently with master's and doctoral study in performance or other area. Data reported here may serve as a resource to faculty who are considering adding such programs. Example 3 denotes six institutions (with a check mark) that offer master's degrees specifically in music theory pedagogy, or whose MM or MA in theory has a specified option of a pedagogy focus for its coursework and thesis.[2] Ten additional schools (those marked with a star) offer a certificate in theory pedagogy or have a certificate program currently under development. The master's degrees surveyed require 30–35 credit hours of study, including one or two semesters of theory pedagogy, other theory courses selected from a list of options (usually counterpoint, keyboard skills, and upper-level analysis courses), and a few courses from outside of music theory, possibly in education. As culminating activities, the master's degree usually offers a supervised apprenticeship or internship teaching a course in the undergraduate curriculum, a graded teaching demonstration for faculty observers, a written research project, and sometimes a skills exam (e.g., sight singing, keyboard skills, four-part writing, and/or figured bass).

Certificate programs typically enroll students who are concurrently matriculated in another graduate degree, and who wish to receive pedagogy training to enhance their portfolio of skills for the job market. These programs range from 12–18 credits and include many of the same elements as the full master's degree, but with fewer required theory courses and (usually) without a final research project. Certificate students less often teach a theory class on their own, but are instead assigned a faculty mentor whom they observe and for whom they teach occasional short topics in class. They may also assist with homework grading and/or tutoring students outside of class. As the culminating event of the certificate, the student teaches one

2 Example 3 summarizes results of a query to SMT-announce and an internet search for course listings. The list may be incomplete due to limitations of the search engine. Faculty in the institutions identified were asked to complete a survey about their course and curriculum.

Appalachian State University
Arizona State University★
Bowling Green State University
California State University, Northridge
East Carolina University
Eastman School of Music✓ ✢ (★)
Florida State University ✢ ★
Indiana University
Juilliard School
Kent State University
Mannes School of Music ✢
Manhattan School of Music ✢
McGill University✢
Michigan State University✓ ✢ (★)
North Dakota State University✓
Northern Arizona University
Ohio State University★
Peabody Institute✓
Pennsylvania State University
Rowan University
Southern Methodist University✓ ✢
University of Colorado, Boulder
University of Florida
University of Houston
University of Iowa*
University of Kansas
University of Kentucky, Lexington★
University of Louisville, Lafayette
University of Maryland
University of Massachusetts, Amherst (★)
University of Michigan★
University of Minnesota
University of North Carolina, Greensboro★
University of North Texas
University of Northern Colorado
University of Oklahoma
University of Oregon
University of South Carolina
University of Southern Mississippi
University of Tennessee, Knoxville✓ ✢ ★
Western University
Youngstown State University

✓Masters in theory pedagogy (or theory with pedagogy thesis)
★ Certificate program in theory pedagogy
(★) Certificate program under development
✢ Two (or more) semesters of theory pedagogy offered
* Minor in theory pedagogy

Example 3
Universities that Offer Music Theory Pedagogy Courses in North America (*n* = 42).

or more complete class sessions, observed and graded by faculty, either for enrolled undergraduates or in a "mock" teaching session before faculty and peers. Associated with that final teaching project, the certificate student may be required to develop materials such as a syllabus or curriculum plan, lesson plan, class handouts, and homework assignments. Because students enrolled in these programs are not music theorists, some survey respondents expressed concern about pedagogy students' basic part-writing and voice-leading skills. Several universities have instituted part-writing examinations, either within the pedagogy course or as a culminating exam for the certificate, and others require supervised grading sessions where certificate students learn to spot part-writing errors and how to follow a grading rubric.

Apart from degree and certificate programs, theory pedagogy courses have sprung up at many universities and music schools as required courses for theory majors and

elective courses for students in other majors.[3] Although typically aimed at graduate students, some pedagogy courses enroll undergraduates as well. Example 3 lists forty-two schools that offer at least one semester of theory pedagogy; those marked with a plus sign offer a two-semester sequence or more.[4] Of the schools listed and sent a theory pedagogy survey, all but three responded with completed surveys (a 93% response rate). I suspect that the high response rate is associated with the high value and sense of ownership that instructors feel for this particular course. Many respondents volunteered comments that captured this sentiment. One said, "I feel that to do this course 'right'... requires an enormous investment of time and energy. It is a labor of love, though." Another remarked, "[I]t remains one of the most popular graduate/upper-division courses [here]... . For my part, I believe it to be the most challenging and rewarding class I offer, and I think the students who have taken it feel likewise." A third respondent offered, "It may be the most enjoyable class I teach! It never fails to stimulate, and I learn so much from the discussions."

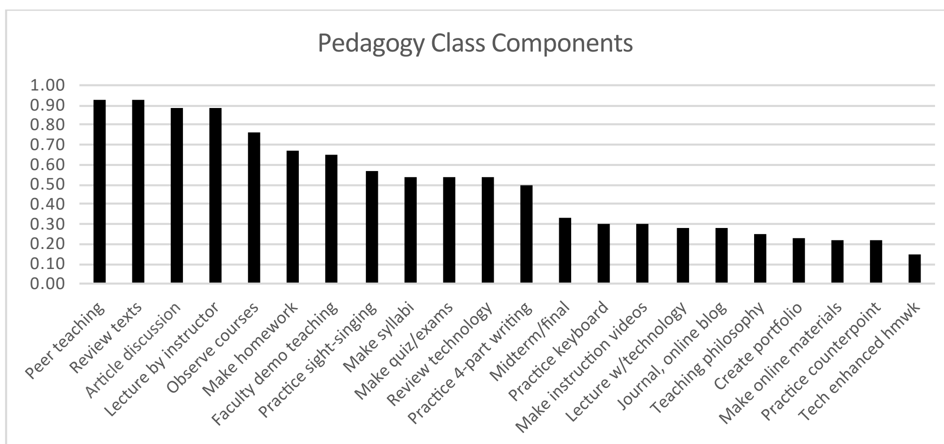
Course Content and Organization

What does a music theory pedagogy class typically entail? The survey asked instructors to identify from a list of choices which components their course included, to specify texts and readings, and to describe their course organization and modes of assessment. Instructors were also given the opportunity to volunteer any additional information they wished, and to describe how the course fit into a pedagogy major, minor, or certificate, if any. Example 4 shows faculty responses to the list of course components.

The top five, identified by over 75% of faculty, were: (1) demonstration teaching by students (either for peers in the pedagogy course or in actual undergraduate theory classes), (2) review of textbooks, (3) discussion of articles in pedagogical journals, (4) lectures on pedagogical topics by the faculty, and (5) required observations of classes in the undergraduate theory curriculum. We will return to the top three in a moment, with more detail. The next group of activities, cited by 50–70% of faculty surveyed, focused primarily on practical skills: creating syllabi, quizzes, exams, and

3 Before researching this paper, I believed Pedagogy of Theory classes to be a fairly recent phenomenon, perhaps dating to the 1960s. However, an inquiry to the Registrar at the Eastman School of Music resulted in a course listing from the 1931–32 course catalog. I do not know when other universities began offering the course.

4 The outlier is the Mannes School of Music, which offers four semesters of theory pedagogy: one semester is devoted to harmony, one to analysis, and two to ear-training and dictation.



Example 4
Course Components in Music Theory Pedagogy.

homework assignments, and practicing sight-singing and four-part writing. It also included reviewing online materials and computer-assisted instruction, as well as demonstration teaching by the faculty member. About 20–30% of faculty engage technology in a purposeful way, requiring students to incorporate presentation software and other technology into their lectures, to create instructional videos, online materials, and technology-enhanced homework assignments, or to keep a journal or online blog. Some reported using technology to facilitate conversations or guest lectures with theory pedagogues and textbook authors from remote locations. One course component not found among the choices on the survey, but volunteered by 25% of faculty teaching the course, was the creation of a written teaching philosophy for inclusion with job applications. Some respondents included other professional development activities as well, such as developing a CV and cover letter, preparing for a job interview, and creating a teaching demonstration video. Finally, 23% of respondents require that students create a teaching portfolio or notebook to consult, once graduated and teaching professionally. This resource might include anything from teaching philosophy to textbook reviews, from course handouts to syllabi, homework samples, and grading rubrics, as well as links to teaching videos.

Faculty comments indicate that demonstration teaching by students is the heart and soul of most pedagogy courses. This may be explained in part by the deep satisfaction that comes from observing the marked improvements in virtually every student from the first teaching demonstration to the last. It may also be attributable to

what researcher and educator Ken Bain calls a "natural critical learning environment" in the pedagogy classroom—natural, because the skills to be learned are embedded in authentic tasks that students find inherently interesting; and critical, because it teaches students to think critically, pose important questions, and reason from the evidence presented (Bain 2004, 99). The teaching demonstration is an authentic task that mimics in small-scale the career for which students are preparing, and the discussion by peers that follows each teaching demonstration provides a natural platform for critical thinking and for direct application of lessons learned to one's own future teaching. Faculty attest that teaching the pedagogy class never fails to provide new insights into their own teaching as well.

Demonstration teaching benefits both the student who is teaching the lesson and the peers who serve as the make-believe undergraduates they teach.[5] In most classes, peer teaching is followed by a class discussion in which students provide constructive criticism of their peers, citing areas of strength and those needing improvement. Sometimes this critique is framed around a rating scale and rubrics for evaluation that were created collaboratively by the class itself, and in others with a scale provided by the instructor. Among the criteria shared for evaluating student teaching were: organization and pacing of the lesson, accuracy of content, fluency of musicianship (singing in tune, playing the piano with musicality), teaching style, interactivity with students, incorporation of appropriate musical examples and sounding music (including singing), and effective use of the classroom space (chalkboard, piano, technology, proximity to students). In some curricula, students submit teaching videos for critique by peers and instructor in advance of in-class teaching demonstrations. The experience of evaluating one's peers (with tact and a mindset of helpfulness, of course) allows students to think critically about what they have seen, and to assess its strengths and weaknesses in relation to their own teaching experiences. Group discussion is followed by faculty feedback, either during class, in written form, or in a one-on-one appointment with each student. In most

5 One challenge of peer teaching is to get the pedagogy students to mimic an undergraduate classroom experience accurately. Students need to pretend that the topic is new to them and to ask realistic questions for clarification. Meanwhile, the student teacher needs to learn how to interact with an uncooperative or over-eager student. One technique to achieve this simulation—originating with Steve Laitz (The Juilliard School, personal communication)—is to distribute "personality cards" to the class before each peer teaching session. The cards I have developed describe some behavior for the pretend students to enact during the lesson (e.g., "Student is texting during class." "Student stayed out late partying and can't stay awake." "Student loves theory and raises a hand or volunteers an answer for every question.").

classes, the teaching demonstrations are video-recorded, and the student is given an opportunity to view his or her own video after the fact, and to provide a written self-assessment as well. The teaching demonstration usually requires a written lesson plan, class handouts, and development of a homework assignment. In many schools, classmates are required to work through the homework assignment and the group grades them, for practice in accurate and consistent scoring.

Demonstration teaching in the pedagogy class is not the same as experiencing real undergraduates in the classroom, of course, and some programs provide opportunities for the pedagogy students to observe faculty teaching the existing first- or second-year theory classes offered in a given semester, and to teach short topics (ca. 15-20 minutes) in these classes. A few programs give pedagogy students a full class to teach for enrolled undergraduates as a culminating project. Having a class of "real" undergraduates in front of pedagogy students gives them authentic experience with managing their time, handling student personalities, answering unexpected questions, singing and playing in front of a group, and assessing student learning in real time. This prepares students for their eventual teaching career, and also for the job interview that precedes it, where they will teach an unfamiliar group of students in a high-stakes demonstration of their skills.

The second most-cited component of a theory pedagogy course is the textbook review. Faculty described many different ways in which this component might be realized. In some classes, the instructor or library holds a collection of texts on reserve for examination. Students choose among them to write a short research paper that compares and contrasts the authors' approaches (overall or to a particular assigned topic). At some institutions, students keep a journal, portfolio, or notebook with evaluations of texts for future reference or for an open-note examination. Some teachers bring texts to class for "show-and-tell," to walk students through the conceptual and pedagogical differences between them, noting for example how the Table of Contents might imply a linear approach to harmony and voice-leading versus a vertical approach to chord labeling and principles of chord succession. Such demonstrations can incorporate classic texts—some no longer in print—to discuss their pedagogical roots. For example, texts by Hindemith, Salzer and Schachter, and Schoenberg illustrate the impact that the diaspora of German and Austrian music theorists to the U.S. had in the 1940s and 50s (Hindemith 1946, Salzer and Schachter 1969, Schoenberg 1954). The pedagogical approach and repertoire covered in texts by Cooper, and by Cogan and Escot, may be used as examples of the Comprehensive Musicianship movement of the 1960s and 70s in the U.S. (Cooper 1973, Cogan and

Escot 1976; see also Marvin 2018 for discussion). Other teachers leave students on their own to complete textbook reviews, testing their ability to glean the authors' pedagogical intent and assessing their understanding on an exam or graded portfolio. Finally, some instructors focus on a preferred text or approach and compare other texts to this standard. For example, at one large university students shape their first peer teaching assignment around the appropriate chapter in the Kostka, Payne, and Almén (2018) text. After receiving peer and faculty feedback on their teaching, students read about the same topic in five other textbooks and revise their lesson based on new perspectives gained. They then have the opportunity to teach the revised lesson to students enrolled in the undergraduate core. In contrast, another school requires only two texts, both heavily influenced by Schenkerian theories: Aldwell, Schachter, and Cadwallader (2011) and Salzer and Schachter (1969). After working with these texts, students compare the core texts' pedagogical approach with other texts that espouse a different approach to harmony instruction, like Piston and DeVoto (1987) or Kostka, Payne, and Almén (2018). This latter approach—incorporating "legacy" texts like Salzer and Schachter and Piston (first edition, 1941)—is unusual, though not without value; more often, students survey more recent texts to get a sense of the most up-to-date pedagogical trends.

The third-cited activity for pedagogy instructors was discussion of relevant articles and book excerpts. Three books dominate the field as required or recommended texts for the course (see Appendix): Rogers (1984/2004), recommended by 77% of survey respondents, Karpinski (2000) recommended by 30%, and Bain (2004) recommended by 26%. The Appendix also lists other books and articles recommended by two or more respondents. The two journals from which most recommended articles come are now both freely available online to students and faculty: *Journal of Music Theory Pedagogy*, founded in 1987 and available online since 2013; and *Engaging Students: Essays in Music Pedagogy*, founded in 2013, with six online volumes published. Notable too was the fact that four respondents cited *The Norton Guide to Teaching Music Theory* (2018), a collection which at the time of the survey had not yet been published, but had been seen in page proofs at several conferences. The teaching resources cited run the gamut from the very practical, but now thirty-year-old, Rogers text to the most current books and journals. Rogers' opening section on "philosophical orientations" is very much in need of an update, as is his bibliography, but the practical sections on teaching techniques, mind training, and ear training still provide the invaluable advice of a seasoned theory teacher. A number of the more recent publications cited address active-learning strategies for music theory classrooms and opportunities to diversify the curriculum.

In some pedagogy classrooms, students read and discuss the controversial "manifesto" published a few years ago by the College Music Society (Campbell, Myers, and Sarath 2014). This document, called "Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors," was written by a CMS Task Force whose members included three ethnomusicologists, a music educator, a community-music specialist, a music theorist, a university orchestra conductor, and a jazz studies and improvisation professor. Not surprisingly, given the background and composition of the task force (and particularly its three ethnomusicologists), the document calls for more diverse repertoire for study and performance in the undergraduate curriculum and a new emphasis on improvisation, movement, and creative activities, especially in the theory and aural skills classrooms. A discussion of their recommendations is certainly relevant to the theory pedagogy class, as is the cogent rebuttal published in the *College Music Symposium* by a group of music theory pedagogues two years later (Chattah, Hoag, Sayrs, Laitz, and Snodgrass, 2016). The authors of the manifesto also claim that "recent research about perception, cognition, and motivation to learn is at odds with much traditional music instruction" (Campbell, Myers, and Sarath, 2014, iv). I would argue that the authors of the manifesto were simply unaware of recent scholarship on the teaching and learning of music theory, which very expressly addresses cognition, motivation to learn, improvisation in the classroom, and diversity of repertoire (in particular, popular music, jazz, and world music). For example, a tally of recent articles published in the *Norton Guide to Music Theory*, plus five years of *Engaging Music* (2013–17) and *Journal of Music Theory Pedagogy* (2010–15) results in 47 articles that address student motivation, cognition, and theories of effective teaching and learning; 15 on improvisation, creativity, and movement; and 21 on diversifying repertoire in the core curriculum.

Since the authors of the manifesto—respected educators with many years of teaching experience—may not be aware of these resources, it is even more likely that students in our theory pedagogy classes are unaware of them. It is therefore up to those teaching theory pedagogy to assign readings from this recent literature and to work through these ideas with pedagogy students, or else we may find that we are awarding certificates to students whose pedagogical mindsets are somewhat old-fashioned and don't take advantage of what current scholarship in teaching and learning has to offer. The publications listed in the Appendix are a good place to start. Textbooks that embrace diverse repertoires are also important to review (e.g., Holm-Hudson 2016, Snodgrass 2015), and students should be encouraged to experiment with

teaching pieces drawn from popular music and jazz, film and TV music, video-game music, or show tunes. The *Norton Guide to Teaching Music Theory* has an entire group of essays on "Expanding the Canon" that includes pedagogical advice for teaching pop-rock, jazz, and world musics, as well as considerations of race, ethnicity, and gender in creating an inclusive repertoire for music theory instruction. Introducing students to current research in theory pedagogy can help them see new ways to teach that don't simply echo the ways they were taught, and can unleash their creativity in the classroom.

The two remaining course components that pedagogy instructors cited most are the lecture by instructor and observation of courses in the undergraduate core. It should go without saying that observing undergraduate theory classes taught by different professors (or teaching assistants) creates another of Bain's "natural critical learning environments." Here, students observe teaching role models as they engage in the work to which students aspire, and they are invited to think deeply about which aspects of the observed teaching were successful (or not) and to reflect upon this, in a journal entry, short paper, or class discussion. Even a less-than-successful class observed can lead students to reflect upon what went wrong, and how the instructor might have framed the class differently to improve the outcome. Observation of the regularly scheduled theory or aural skills classes also affords the pedagogy student an opportunity to see how the instructor paces the class, effects transitions between activities, and interacts with students—for example, correcting a student with a wrong answer, setting the key and tempo for a singing or dictation exercise, bringing an inattentive or disruptive student back on task, and handling the unexpected.

Within the pedagogy classroom, the lecture by instructor might be more interactive than the word "lecture" connotes, since the teacher aims to model best practices. That means minimizing what Alison King (1993) calls the "sage on the stage"—the all-knowing professor who speaks for the full class period with little student interactivity—in favor of the "guide on the side"—a faculty facilitator, who assists students in constructing their own learning through active participation (King 1993, Marvin 2018). This latter approach, known as constructivist, inquiry-based, or problem-based learning, encourages students to be active participants in their own learning, interacting with the material under study rather than passively receiving it. Thus, for example, the pedagogy teacher who "lectures" on methods of solmization in aural skills training would have students sing melodies with both fixed- and moveable-do, compare la-based and do-based minor, or perform rhythms with traditional modes of counting and the takadimi system; students would experience and discuss

the merits and challenges of each (Hoffman, Pelto, and White, 1996). Topics listed by survey respondents that might lend themselves to this type of interactive and participatory lecture include curriculum design, philosophical orientations, history of theory pedagogy, creating a lesson plan, modes of assessment, review of counterpoint or four-part writing guidelines, instructional technologies, piece-centered teaching, diversity in the classroom, learning disabilities and student accommodations, preparation for the job search, and ideas drawn from education research outside of music theory (such as the flipped classroom, backwards design, just-in-time teaching, and community engagement).

How is the typical music theory pedagogy class organized with respect to topics and ordering? While courses tend to share the basic components shown in Example 4, the syllabi for these classes can look quite different. For schools with more than one semester of study, some devote semester one to diatonic topics (written and aural), with chromaticism, form, and post-tonal topics reserved for semester two. Other schools separate "written" skills into one semester and aural skills into the other. Yet others cover basic topics in the core curriculum (fundamentals, aural skills, diatonic/chromatic harmony) in semester one, saving the scholarship of teaching and learning and recent pedagogical trends for semester two. Within the stand-alone one-semester pedagogy course, some are divided into three or four multi-week units (e.g., teaching philosophies and curriculum design, fundamentals, aural skills, harmony) while others divide the semester in half, covering pedagogical topics and theories of learning in the first half of the course and devoting the second half to peer teaching experiences. Another design devotes the first half of the semester to aural skills and the second half to written theory topics. Organizational schemes can be as diverse as those who teach the courses. One respondent has nine units: pedagogy of theory, aural skills, keyboard harmony, rhythm, form, and counterpoint, followed by curriculum design, a history of pedagogy, and teaching theory outside the U.S. Another begins with a quick overview of tonal theory and textbooks, followed by demonstration teaching by the faculty member (harmony and aural skills topics) and then by students. This opening gambit is followed by a series of pedagogical topics: diversity in theory, teaching in hybrid or flipped classrooms, topic-centered vs. piece-centered approaches to teaching, post-tonal theory and aural skills, popular music in the undergraduate classroom, writing a teaching philosophy, performance and analysis, and a final demonstration teaching by the students.

Implications for the Future

It is easy to imagine that theory pedagogy courses might be offered only at highly specialized institutions with large theory faculties, but this is not the case. I was surprised and gratified to discover theory pedagogy courses at forty-two institutions with music programs of varying sizes (and there are some that I undoubtedly missed), as well as ten certificate programs, either in place or under development. This bodes well for the discipline in a number of ways. For music theory students enrolled in Ph.D. programs, it provides mentoring for their experience as teaching assistants and realistic preparation for a career path that will inevitably combine scholarship with teaching. These students will arrive at a first job, not only with a freshly minted Ph.D. and a start on a publishing career, but also with knowledge of typical curricula, the pros and cons of current textbooks, techniques for engaging students, and real experience in the classroom. For those majoring in performance, conducting, and composition, such courses offer an opportunity for students to brush up on their own theory and aural skills, and to understand the pedagogical contexts into which their previous theory training fits—so as to replicate a successful curriculum or to know where and how to suggest changes to improve a curriculum. These graduates will arrive with knowledge of multiple approaches (rather than defaulting to those that they had as an undergraduate) and of diverse repertoire, current books and journals, and online resources that can inform and inspire their theory teaching. Of course they will arrive with some theory teaching under their belts—even if only demonstration teaching for their peers—so that when they teach their first class in the new job, it is not actually their first theory class ever. This training gives performers or composers a distinct advantage in the job market, since they can demonstrate the kind of versatility that is needed in faculty hires today, especially at smaller colleges. It will prepare them well for the job interview's sample teaching, whether the subject is music theory, music appreciation, orchestration, or something else.

Finally, the presence of theory pedagogy courses at our institutions raises the level of teaching and learning across academic generations.[6] The graduate-student

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6 Faculty who wish further professional development in music theory pedagogy and reinvigoration of their theory teaching now have a number of summer opportunities. In alternate years, the Gail Boyd de Stwolinski Center (Steve Laitz, director), the publisher of *Journal of Music Theory Pedagogy*, will sponsor a "Pedagogy into Practice" conference. The first juried conference of papers and workshops took place in Cleveland, TN in June, 2017. See reviews in *Journal of Music Theory Pedagogy* 31 by J. Daniel Jenkins and Angela Ripley (2018) and in *Music Theory Online* 23, no. 2 (2017) by Greg McCandless. Every third year, Gary S. Karpinski organizes and sponsors the Workshops in Music

performer taking your pedagogy class today may one day become the faculty member who prepared the new undergraduate sitting before you. The music-education student in your pedagogy class today may develop the high-school AP Theory class that prepares a future first-year student who aces your placement test and arrives enthused about music theory. As theorists, performers, and other musicians in graduate school work intentionally to create highly musical, interesting, diverse, and relevant music theory classes, the result is better-prepared and motivated students entering our classrooms in the foreseeable future—and that benefits us all.[7]

Theory Pedagogy at the University of Massachusetts, Amherst. Here he gathers 5–6 noted pedagogues for a week of talks and activities around the topic of pedagogy. Finally, the group that publishes the online journal, *Engaging Students*, has held a series of summer FlipCamp "unconferences," that invite attendees to flip the conference protocol and participate actively in creating their own paper sessions, rather than relying on a program committee. These unconferences have been held in 2013, 2015, 2016, and 2018 at various locations around the country.

7 An earlier version of this paper was presented at "Sharing Ideas in Music Theory: A Continuing Colloquy," held at the China Conservatory of Music (Beijing, China), March 17-21, 2018 and will appear in the *Proceedings* from that event.

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Appendix

Books and Articles for Theory Pedagogy Courses Most Recommended by Survey

Books:

Ambrose, Susan A., Michael W. Bridges, Michele DiPietro, Marsha C. Lovett, and Marie K. Norman. 2010. *How Learning Works: Seven Research-Based Principles for Smart Teaching*. San Francisco: Jossey-Bass.

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