Journal of Music Theory Pedagogy

Volume 32 Article 8

1-1-2018

Review of The Norton Guide to Teaching Music Theory, edited by Rachel Lumsden and Jeffrey Swinkin

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The Norton Guide to Teaching Music Theory

edited by Rachel Lumsden and Jeffrey Swinkin
New York: W. W. Norton & Company, 2018

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Part I: Primary Topics in Music Theory

DAPHNE TAN

One of the most challenging yet rewarding aspects of teaching is finding your own way. With experience, one gains an understanding of how received wisdom and pedagogical trends might be reflected or refracted in one's own approach to a given subject, for a given population. Michael R. Rogers captures this process in the concluding sentence of *Teaching Approaches in Music Theory*:

> By forming and developing a set of consistent conceptual principles and a personalized belief system for teaching theory from an awareness of the similarities/differences and strengths/weaknesses of competing systems, we simultaneously solidify our own values and open our minds and ears to additional possibilities (Rogers 2004, 176-177).

Fittingly, this sentence appears at the outset of a new collection of essays, *The Norton Guide to Teaching Music Theory* (hereafter *NGTMT*), intended "to [fill] a lacuna in extended works devoted to pedogogy" (x) since Rogers's seminal book. Its editors, Rachel Lumsden and Jeffrey Swinken, read Rogers's statement as concerned with "methodological pluralism" (ix), and they, in turn, take "diversity and inclusivity" as the guiding principles for this collection (x). As a result, *NGTMT* features an impressive roster of accomplished scholar-teachers writing on a wide range of topics and approaches, from a wide range of perspectives. And yet, *NGTMT* does more than showcase methodological pluralism in music theory pedagogy. More valuable still, it invites the reader to consider the conceptual principles and personalized belief systems that individual theorists have developed, be it over several years or several decades. If Rogers provides us with a map for the journey, *NGTMT* offers accounts of what we might find upon arrival.

Please note that this is a multi-authored review, and citation of the review should credit the appropriate author(s) of the respective sections of the review.

Here I focus on Part I of the collection, considering each of the six essays individually. Before turning to these, however, it is worth noting the section title, "Primary Topics in Written Theory." With the word "primary," one might assume that Part I addresses topics that are first encountered in an undergraduate core sequence, or topics that are fundamental, that is to say, broadly applicable. As it turns out, neither is quite the case. While some authors concentrate solely or in part on topics typically found in graduate-level courses and undergraduate electives (Seth Monahan, Julian Hook, Peter Schubert), others outline approaches and concepts that require some specialist training, or at least prior classroom experience, to fully appreciate (Alan Gosman, Sarah Marlowe, Joseph N. Straus). Thus, to my mind, Part 1 of *NGTMT* will be most useful to readers who have already tried their hand at teaching the topics found within.

That said, the expressed audience for *NGTMT* is not music-theory specialists alone but "anyone who teaches music theory courses in a collegiate setting" (x). Moreover, the editors suggest that *NGTMT* could be used as the sole text in a graduate pedagogy course (xiv). Taking the editors at their word, then, we might consider the extent to which Part I serves as a useful resource for a more general readership. Questions we might ask in this vein are: What musical skills does each author address? How do they incorporate non-written activities, that is, how do they adopt Rogers's "thinking ⇔ listening" paradigm?[1] And what general pedagogical advice does each author offer, implicitly or explicitly?

Such questions are handily answered by Peter Schubert in "Teaching Historical Counterpoint," the first essay of Part I. Schubert calls for a "rehabilitation" of stylistic counterpoint, which he views as nearly extinct within the undergraduate curriculum (13). Beyond its natural connection to music history courses, stylistic counterpoint, Schubert argues, has the potential to be "the locus where theory and aural skills meet" (24). He makes a strong case for this, describing seven intertwined and imaginatively constructed activities that he incorporates into courses on 16th- and 18th-century counterpoint.[2] The singing activity, for instance, strengthens students' analysis skills: while reading from separate Renaissance parts (duos by Glarean and Lassus) and listening attentively to other lines, students raise their hands when they encounter cadences. In the analysis activity, students themselves choose works

1 Rogers (2004, 8).

2 Schubert doesn't state explicitly where in the curriculum these courses fall. Given that his class sizes are 16–20 students within a school of music (15), his students have likely completed at least two semesters of aural skills and some requisite piano classes.

from the repertoire, present them to their peers, use them in peer-to-peer dictation, and extract from them contrapuntal devices for small compositions. Schubert also has his students memorize four pieces over the semester to which they repeatedly return (a chant melody, a ricercar by Diego Ortiz, a mixed-value duo, and a three-part Benedictus). This practice relates to Brian Alegant's idea of "scuba diving" (Chapter 10 and Alegant 2014) as well as to spiral learning, discussed by Elizabeth West Marvin (Chapter 23). It is easy to see how Schubert's activities encourage students to form generalizations about a given style and to recognize special moments in particular pieces—and how they could be adapted for other historical contexts.

The activity of improvisation stands apart, as Schubert discusses no fewer than seven specific techniques. Readers who are interested in following him to the letter will benefit from having his two textbooks nearby and from watching his entertaining improvisation videos (all referenced in his footnotes). Perhaps trusting readers to use these additional resources, Schubert describes the techniques with varying levels of detail. He provides comprehensive guides to fauxbourdon, improvising against a *cantus firmus*, and improvising canons (*stretto fuga*). At the other extreme, a technique called "the parallel models" is described in one brief sentence, and unfortunately, the accompanying YouTube link led me to an unavailable video.[3] Indeed, the publisher would do well to provide a permanent online home for the author's supplemental materials. This issue aside, Schubert offers a storehouse of ideas for those wanting to instill more "thinking in music" (23), and contrapuntal thinking especially, into their teaching.

In the next essay, "Managing the Big Picture: Adventures in Classical Form," Seth Monahan zooms out from the particulars to address pedagogically framing the teaching of form. He outlines several broad considerations, beginning with the foundational skills that students need before they progress to studying entire musical works. Monahan rightly emphasizes "strategic, score-aided listening" in cultivating a sense for the rhetoric of Classical style. In this regard, he promotes two general concepts from William E. Caplin's theory of formal functions (2008): (1) the distinction between "tight-" and "loose-knit" organization, and (2) the notion that a passage can express the sense of beginning, middle, and end regardless of its actual temporal location. Monahan further suggests that it is vital for students to "attune themselves to cadential trajectories as *they unfold*," or in Caplin's terms, to recognize the specific harmonic, melodic, and phrase-structural devices inherent in a cadential

3 Readers wanting detailed descriptions of the parallel-sixth, third, and tenth models could turn to Schubert 2007, 192–94.

function rather than merely recognizing moments of cadential *arrival* (29).[4] Though Monahan's essay is aimed at instructors of upper-division form-and-analysis courses, he intimates that these foundational concepts could be implemented earlier. I would assert more strongly that they are essential ideas for those teaching first-semester diatonic harmony. After all, students are more likely to see the study of larger forms as an extension of their earlier coursework if, from the start, they are encouraged to attend to recurrent patterns of syntactical organization and voice-leading—that is, to develop phrase-level expectations.

When it comes to studying complete works, Monahan offers sound advice for repertoire selection (three crucial questions on pp. 30-31) and for making class time musically engaging. He favors works with compelling features that afford interpretations of long-range processes, imaginary agents, and narratives (citing the E-flat major minuet from Haydn's string quartet Op. 20, No. 1, and Beethoven's "Appassionata" piano sonata, Op. 57). Additionally, he ensures that students have studied the piece in advance through targeted assignments, embraces the qualitative aspects of music, and saturates class time with sounding music: these are exactly the right suggestions for the beginning teacher who might be overly concerned with content delivery. In an odd turn, though, Monahan concludes the essay by defending an instructor-led approach, one which critics might dismiss as "rearguard" (35) but which, he argues, is the best way to model for students how to be "articulate spokespersons" for classical music. While I wholeheartedly agree that analysts should champion the repertoires they teach, I question whether students can learn how to be advocates *on their own terms* through observation, or emulation, alone. Successful student demonstrations and presentations, for instance, teach us that there are many ways "to speak passionately, persuasively, and precisely" about music (36).

Continuing the focus on classical form in "Finding One's Place: Music Scrambles and Formal Function," Alan Gosman describes an activity designed to sensitize undergraduate students to "formal cues that they can easily overlook when contemplating an intact theme" (39). "Music scrambles" are mixed-up segments of a theme that students must reorder.[5] As Gosman explains in his concise and practical

4 To be clear, Monahan opts for a rather loose adoption of Caplin's terminology and does not discuss formal functions *per se*. Indeed, he doesn't endorse any textbook, arguing instead that "the most effective instructors will be familiar with *numerous* theories of form and be well versed in their points of contention" (34, n18).

5 Though Gosman limits the scrambles in this essay to eight-bar theme types, he notes that scrambles of sixteen-bar themes and of binary and small ternary (rounded binary) forms are also possible.

essay, students who are familiar with four specific formal functions—cadence, basic idea, continuation, and non-cadencing contrasting idea (adopted from Caplin)—will replace a trial-and-error approach with informed position-finding. Though Gosman also lists theme types that employ these functions, he rightly notes that one could undertake this activity without necessarily invoking sentences, periods, and Caplinian hybrids. The highlight of this essay is the section on scrambles for themes that are extended beyond eight measures. Gosman's discussions of varied repetition in the opening of Mozart's Sonata in C Major, K. 330, first movement (Exx. 4.6 and 4.7), and of pacing in "Voi, che sapete" from *Le nozze di Figaro* (Exx. 4.8 and 4.9), reinforce how musical particulars that are crucial to performance are also critical to a successful reordering. Finally, Gosman describes how the activity of model composition, in which students are tasked with expressing a theme's constituent formal functions, can be the basis of new scrambles. Though he doesn't explicitly discuss the role of listening, one could imagine aural-only scrambles as a complement to score-based scrambles and easily administering these through an online learning-management system.

Sarah Marlowe addresses details of the particular alongside curricular concerns in the next essay, "Integrating Schenkerian Concepts with the Undergraduate Curriculum." Her premise is that the theoretical-analytical outlook of Heinrich Schenker, often reserved for upper-level undergraduate and graduate courses, can be readily introduced throughout the core curriculum. Moreover, in a series of seven generously detailed lesson plans, intended to be spaced over several semesters, she demonstrates how one can adopt a Schenkerian attitude even without a Schenkerian-leaning textbook, thus laying the groundwork for later studies in Schenkerian analysis. After all, "it is not the text but the teacher who makes the difference in the long run," as Marlowe quotes David Beach (59).

Marlowe's first four lessons concentrate on linear motion in excerpts from the repertoire, with the goal of expanding students' thinking beyond part-writing and Roman numerals. In these, she returns several times to Haydn's String Quartet, Op. 76, No. 1: in the earliest lessons to teach species counterpoint, and later to teach implied harmony from two voices and "apparent" harmonies in four voices. Marlowe's use of spiral learning is typical of her evident concern for student engagement throughout this wide-ranging essay. At times, I found the lesson-plan format to be overly descriptive for a specialist audience, but beginning teachers will find plenty of useful suggestions for incorporating singing and group participation. Lessons 5 and 6 address a struggle often faced by beginning students: understanding harmonic organization in non-homophonic textures. Marlowe makes a strong case for having students create

textural reductions, even as soon as they learn melodic embellishments; doing so, she reasons, encourages students to grapple with the finer details of a musical work from the outset. Of the skills Marlowe presents, however, this one strikes me as specifically geared towards preparing students for an advanced course in tonal analysis and thus might not be suitable for all core curricula. The final lesson, centered around Schumann's "Fast zu ernst," *Kinderszenen*, Op. 15, No. 10, guides students towards acts of interpretation "to make more musically meaningful observations" (74).

We turn from Schenker to sets in the subsequent essay, "Ten Tips for Teaching Post-Tonal Theory," where Joseph N. Straus offers advice for teaching post-tonal theory at the undergraduate level. On the face of it, Straus's tips could be applicable to teaching any theory of music (e.g., "talk less, do more"). But his essay will resonate most with instructors who have been in the post-tonal trenches and have faced two inherent challenges: repertoires that are new to students and the temptation towards abstraction. To tackle the first challenge, Straus advises instructors to "plunge right in" to free-atonal and pan-tonal repertoires (avoiding a slow submersion via earlier chromatic music), to "relate to performance," and to "hear the music"—through recordings, to be sure, as well as through singing, dictation, and sing-and-play. This last point is particularly apt for those teaching in a curriculum without a co-requisite post-tonal aural skills class.[6] Straus also urges teachers to diversify their repertoire selection by gender and geography, and to include music composed in recent years.[7] To this I would add that a few words about the historical and cultural context of a work or style can go a long way in piquing students' interests; teachers of post-tonal theory can't always rely on a concurrent music history course to provide this information. Addressing abstraction, Straus encourages teachers to "spend most of [their] analytical energies" on concrete concepts (e.g., pitch over pitch class [pc], pc-set over set class) and to employ visual representations when presenting theoretical material (more on this below). Perhaps the most important tip, however, is Straus's very first: aim for mastery of a few essential concepts; do "less theory, more music."

Whether teaching post-tonal theory or music fundamentals, readers will likely have heard the complaint that theory is challenging because "it's like math." In "Teaching Mathematical Techniques in Music Theory," the final essay of Part I, Julian Hook offers a fresh perspective on this problem. He states at the outset: "Mathematical

6 There are no music examples in this essay; however, the model analyses in Straus (2016) contain some suggestions for specific aural activities.

7 He refers the reader specifically to the excellent collection of essays in Parsons and Ravenscroft (2016).

structure, to a lesser or greater degree, underlies many music concepts in music theory. Even when the content is not explicitly mathematical, a student's grasp of music theory is facilitated by analytical ways of thinking like those encountered in math classes" (88). Thus rather than refuting music theory's kinship to mathematics, Hook argues that teachers should embrace and foster mathematical thinking. In two separate sections, he provides examples of how this can be achieved within the early stages of the undergraduate core curriculum and at the graduate level.

At an elementary level, the circle of fifths, a geometric representation of musical pitch, is a standard visual aid. Hook suggests several other images to accompany fundamental concepts. The chromatic line and chromatic circle, for instance, can be used to illustrate the distinction between pitch and pitch-class (pc), respectively; and the chromatic (mod-12) and diatonic (mod-7) pc circles (Exx. 7.1 and 7.2) can be used to explain generic and specific intervals and chords, as well as to demonstrate the limited number of these elements through rotation (transposition). Hook doesn't *explicitly* recommend that the diatonic and chromatic spaces be used for the practical purpose of interval/triad identification, but a stronger word of caution about this possibility is warranted. After all, students would need to count the number of pcs in diatonic space for generic intervals but count the distance between pcs in chromatic space for specific intervals; this conceptual shift is best avoided.[8] Most convincing among Hooks examples are the circle of thirds (Ex. 7.5) as a mnemonic for functional harmonic progressions and the line of fifths (Ex. 7.6) as an aid for key identification. Finally, specialists will be particularly interested in the section on teaching graduate theory majors, in which Hook provides paths for introducing group theory and voice-leading spaces to students already conversant in modes and scales, neo-Riemannian transformations, and twelve-tone transformations. The two focal diagrams in this section (Exx. 7.7 and 7.8) are elegant and highly effective for graduate instruction.

The six authors in Part 1 of *NGTMT* offer expert perspectives on teaching counterpoint, classical form, post-tonal theory and analysis, and mathematical abstraction at undergraduate and graduate levels. Such topics are, of course, foundational to the discipline of music theory, and they remain central to curricula at

8 The crux of the matter is whether one begins counting in a given space from 0 or 1. Though one could conceive of the pcs in a diatonic space as ordered from C=0 to B=6, as Hook shows in his Example 7.2, this numbering is inconsistent with our traditional labels. C–E corresponds to 0–2 in diatonic pitch-class space, but we don't refer to this generic interval as a 2nd. In contrast, we traditionally determine specific intervals by their distance from 0 in chromatic space (C–E is 4 semitones). A scalar approach to teaching intervals and chords bypasses this conceptual shift, since the traditional label always corresponds to the scale degree reckoned from the lower note (E is $\hat{3}$ in C major).

North American conservatories and schools of music. Yet increasingly, instructors of written theory are giving due consideration to the topics addressed in Part III (jazz, popular and world musics, and race and ethnicity) and Part IV (Universal Design and newer forms of student engagement). Moreover, many of the approaches taken by the authors in Part I are happily consonant with those in Part II ("Aural and Performance Skills"). Those who are beginning to find their way as teachers, then, might do well to read *NGTMT* non-sequentially. For when placed within a broader context—provided by Parts II through IV, or through firsthand experience—the detailed, thoughtful essays of Part I present a wealth of "additional possibilities" with which to "open our minds and ears" (Rogers 2004, ix).

Part II: Aural and Performance Skills

STACEY DAVIS

In his introductory chapter to *The Norton Guide to Teaching Music Theory* (2018), L. Poundie Burstein laments that "music theory exercises frequently are treated as ends unto themselves, rather than as bridges to deeper understanding" (2). This viewpoint might explain why students often see theory classes separate from and unrelated to their other musical studies, with no immediate or meaningful application to listening and performing experiences. Part II of the *Norton Guide to Teaching Music Theory* (Chapters 8–13) contains six essays on "Aural and Performance Skills" that offer multiple perspectives and strategies for combatting these notions. Each chapter outlines general principles that could inform a teacher's pedagogical approach, as well as specific suggestions for course design, classroom activities, and student assignments. All are knit together by a shared intent to increase multimodal learning, encourage critical thinking, develop fluent skills, and make connections between theory and practice.

The concept of multimodal learning is most explicitly presented in Roger Graybill's essay, "Activating Aural Imagery through Keyboard Harmony" (Chapter 12). After summarizing different types of keyboard exercises and comparing the merits of teaching harmony with figured bass and model progressions, Graybill proposes a "multimodal web" that depicts the interconnected and interdependent nature of six modalities for understanding music: hearing, notating, conceptualizing, singing, reading, and playing (188, Example 12.5). This model "directly challenges the traditional hierarchical view of music theory training that assigns the place of highest honor to *conceptualization* while regarding the other modalities as somehow reinforcing and supporting such conceptualization" (189, emphasis in original). Teachers who instead consider conceptualization as just one of many similarly important modalities will create more activities that begin with or focus on musical experience (hearing, singing, playing) rather than verbal explanation. Graybill's recommendation of the "play and sing" is particularly worthwhile since it integrates all six modalities, inviting students to compose a harmonic progression, then play certain parts at the keyboard while singing other parts on *solfège*.

Diane Urista introduces a seventh modality in Chapter 9, with physical movement providing an additional means by which teachers can enhance learning. Echoing the thoughts of Graybill, Urista summarizes that "an embodied approach recognizes that doing, sensing, and feeling are as necessary to the learning process as conceptualizing"

(143). Many aural skills teachers might already encourage their students to use hand motions while singing to distinguish between intervals and scale degrees, with the Curwen hand signs being the most well-known. But those same teachers might be less familiar with how principles from Dalcroze Eurhythmics can strengthen our teaching of rhythm and form. Urista provides a clear description of the difference between time-point rhythm (or attack-point rhythm) and gestural rhythm (the flow from one time point to the next). Understanding that distinction helps students match physical motions (clapping, walking, etc.) with beats, connections between beats, divisions of beats, strong vs. weak beats, and complementary rhythms. In addition, Urista provides suggestions for using movement to indicate phrase beginnings and endings, cadences, and melodic focal points. All of these ideas remind us to ground our teaching on the assertion that "theory is to follow experience" (127).

In order to improve critical thinking skills, Janet Bourne's essay (Chapter 8) outlines how principles from cognitive psychology can help students understand *why* they are encouraged to follow certain compositional or analytical principles. Teaching our theory classes through this "cognitive lens" also helps students make connections by engaging them with questions about *how* their analytical efforts illuminate musical features that play a role in their listening and performing experiences. As Bourne summarizes, "Since cognition acts as a gateway to different listener experiences and meanings, tying cognition to theory could help mitigate music theory's unfortunate stigma of being uncreative and cold" (109). In this chapter, focus is placed on how five cognitive principles could inform the teaching of a paired music theory concept: prototype theory and phrase structure, auditory stream segregation and counterpoint, affordances and Roman numeral analysis, embodiment and meter, and schema theory and composition.

Within these pairs, the sections on prototype theory and auditory stream segregation contain particularly useful explanations and student activities. Bourne introduces prototype theory by inviting students to think of examples of birds, with respondents more likely to list robins than penguins (110). Although both technically fit the category, one better matches its prototypical characteristics than the other. Analogously, some pieces of music are prototypical examples of a certain musical form, while others deviate from the norm. Analyzing phrase structure from this perspective prevents students from feeling uncomfortable with ambiguity or frustrated by an inability to fit a piece into a certain "box." Students instead learn to think critically and articulate the ways in which a given piece fits or does not fit the prototype, which typically leads them to discover that atypical moments are often the most striking,

unexpected, or expressive. In the section on teaching counterpoint, Bourne references seminal articles by David Huron to teach how principles of auditory stream segregation explain the existence of certain voice-leading conventions (113–114). Teachers could also consult Huron's more recent text, *Voice Leading: The Science Behind a Musical Art* (2016), which outlines cognitive and perceptual support for the various part-writing customs that continue to be foundational components of the undergraduate theory curriculum (size of intervals within voices, chord doubling, parallel octaves and fifths, tendency tone resolution, etc.). An awareness of these perceptual explanations aids students in composing based on desired style and sound, rather than fear of "breaking" rules that seem arbitrary or archaic.

Although Brian Alegant's essay (Chapter 10) is billed as a chapter on teaching post-tonal aural skills, it ultimately provides an excellent framework for designing any course and teaching any repertoire. In order to emphasize the development of fluent skills over the coverage of content, Alegant begins his course creation by employing the principle of backward design. With this approach, instructors first determine the desired outcomes or results of the course, then decide on appropriate assessment strategies and learning activities. This prioritization of skill development is also aided by his concept of scuba diving, where students spend a significant amount of time deeply exploring a small number of skills, rather than encountering copious concepts quickly and from a distance (148–149). Scuba diving's "less is more" strategy contrasts with the "more is better" approach of snorkeling (Alegant 2014).

For his post-tonal aural skills class, Alegant focuses on three specific skills: performing melodies, performing rhythms, and notating in real time. Although this approach requires him to sacrifice time spent on other valuable activities (e.g., dictation, transcription, sight-reading), Alegant admits that he is often dissatisfied with the "pedagogical return on investment" of these activities (149). He therefore makes "a conscious decision to trade depth for breadth, willing to work on fewer skills so that students will use them with greater facility" (149). Alegant also structures class sessions like an ensemble rehearsal, with time allotted for warm-up, intensive work, and cool down. Given students' familiarity with the format and outcomes of rehearsals, this approach reinforces the notion that the aural skills class has similar goals of skill development and polished performance. Applying a rehearsal model also inspires teachers to analyze complete works rather than excerpts, thus increasing the probability that students will include the aural skills class on their list of places where they learn to perform music "competently, accurately, and musically, with careful attention to phrasing, dynamics, articulation, gesture, line, and expression"

(148). Alegant also emphasizes that the efficacy of both an ensemble rehearsal and an aural skills class is dependent on selecting appropriately difficult repertoire, choosing pieces that we enjoy, and giving precise and constructive feedback after each student performance. Alegant's Table 10.2 lists suggested repertoire, which includes pieces that emphasize various scale collections (e.g., Hampton, "Midnight Sun" and Ives, "The Cage"), atonal and twelve-tone compositions (e.g., Bartók, String Quartet No. 6, first movement and Babbitt, "The Widow's Lament in Springtime"), and rhythm innovations (e.g., Stravinsky, Three Pieces for Clarinet Solo and Carter, *Riconoscenza* for solo violin).

When pondering this concept of fluency, teachers often focus solely on their students' analytical and performance skills. In Chapter 11, Michael Callahan advocates that teachers also consider the development of their own pedagogical skills. One such skill is the use of the keyboard in class, where teachers tend to self-categorize as either pianists or non-pianists. The experienced pianists feel at ease playing in class and often view the keyboard as a resource for live performance (in place of using a recording), while the purported non-pianists feel less comfortable, avoid playing during class, and/or spend significant time practicing as part of their class preparation. As an alternative to both of these categories, Callahan proposes that theory teachers become "pedagogical pianists," where the emphasis is on developing keyboard skills that allow us to "illustrate, highlight, experiment, explain in sound, accompany, interact and *teach* with piano—in other words, to do things that recorded performances cannot do" (162, emphasis in original).

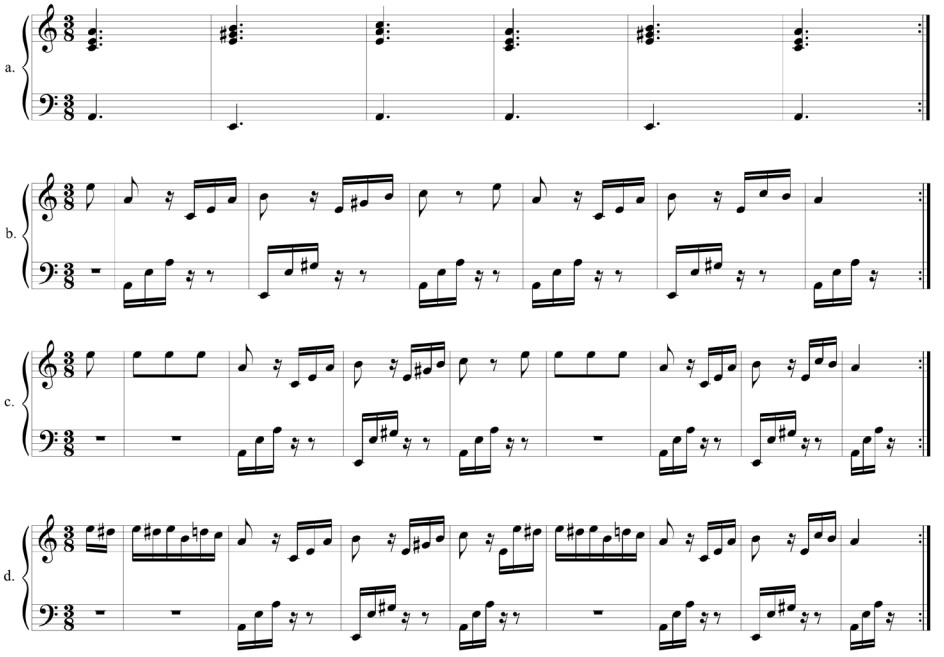
Callahan sorts these pedagogically-oriented keyboard skills into four categories: explaining through musical sound, aural highlighting, what-ifs, and collaborative music-making. When explaining through musical sound, the teacher uses the keyboard to introduce the main components of a concept, with brief spoken explanations playing a secondary role to aural discovery. As an example, Callahan helps students discover the effects of chromaticism by pairing different elaborations of an originally diatonic harmonic progression with different versions of a basic sentence (166–167). Just as adjectives can add color to a sentence without changing its underlying meaning, chromatic chords can embellish a progression without altering its overall tonal context. In the same vein, the role of adjectives could be related to adding non-harmonic tones to an initially unadorned harmonic progression. Similarly, aural highlighting uses the keyboard to supplement or enhance different analytical observations. As a corollary to Graybill's play-and-sing activities, Callahan recommends that teachers "play and talk" while directing student's attention toward different analytical observations. Inviting

students to sing a certain part of the texture during this type of activity further deepens their engagement with the music and has the potential to create "vivid, exciting" moments where students are "hooked and viscerally, observably engaged" (169).

Engagement and understanding are also enhanced when teachers use the keyboard to recompose a musical passage, thereby allowing students to ask "what if" questions that reveal differences between a composer's choice and other things that could have happened. In my experience, the opening motive of Beethoven's *Für Elise* provides a compelling resource for incorporating this type of activity into the earliest stages of learning about tonal harmony, both because it is familiar to students and because it is simple to play. Teachers could begin by playing various options for arpeggiating a basic i–V–i progression in A minor (Example 1a), taking ideas from students and discussing the aesthetic merits of each possibility. After arriving at Beethoven's choice of simple triple meter and continuously ascending motion, the next stage of recomposition explores the options for an upbeat. The teacher first adds a single eighth-note E to create a stereotypical dominant to tonic pickup (Example 1b), then repeats that E for another entire measure to delay the arrival on tonic (Example 1c), then finally plays Beethoven's embellished version that uses chromaticism to tonicize E (Example 1d). Throughout this discussion, students discover that the characteristic motive of this piece is actually an extended upbeat that creates both tonal and metric ambiguity prior to an arpeggiated presentation of the most typical chord progression. That awareness also informs their perception of later passages in the piece, such as when Beethoven manipulates the opening chromatic half-step to influence expectations prior to the return of each A section within the overall rondo form (see mm. 35–39 and mm. 81–83).

Being able to play such recomposed possibilities at the keyboard, as well as pausing prior to significant moments in a piece and exploring what might come next, enlivens class discussions and enriches students' ability to discover the aesthetic impact of various musical features. No matter how expert or beautiful the performance, a recording cannot provide these pedagogical possibilities. And although adequate keyboard skills are essential for these activities, the focus is on using the keyboard to teach and not just to play. Adopting Callahan's idea of pedagogical pianism could therefore improve our pedagogy by reorienting the relationship that many theory teachers have with the keyboard.

Woven throughout all of these chapters are comments about the importance of making explicit connections between analysis and performance. The final essay in



Example 1
Beethoven, *Für Elise*, mm. 1–8 (a. basic harmonic progression; b. addition of eighth note pickup; c. extended pickup; d. original score with embellished motive).

this section (Chapter 13) provides an excellent conclusion by specifically focusing on this topic. Daphne Leong begins this chapter by reminding us that analysis and performance are naturally linked since they share common goals, complement one another, and interact to produce new cross-disciplinary knowledge. She then outlines three categories of teaching practices that aid in making these connections: *integrating* the two by modeling performance both inside and outside of class, *incorporating* questions about performance into analytical activities and discussions, and *instituting* these topics in the creation of a stand-alone class on analysis and performance (198–199, 204).

The concept of integration is particularly essential to successful theory teaching. I am reminded of this when students are taken aback after hearing me play in class for the first time. Perhaps this reveals a tacit assumption that theory classes are for talking about the music, not performing the music. Or perhaps students are simply unfamiliar with the potential performance skills of theory teachers, having likely

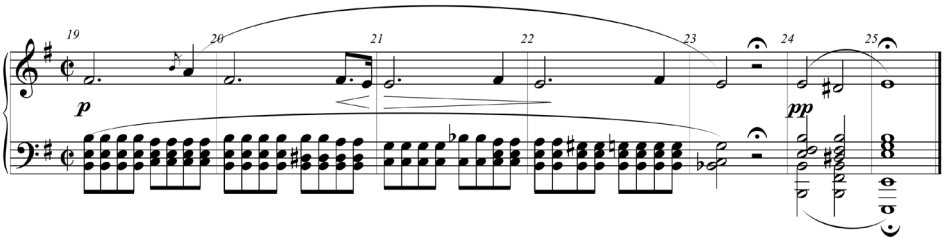
only encountered private lesson teachers and conductors prior to college. Theory teachers can therefore establish an experiential affinity with students by integrating performance into the classroom. Likewise, we gain "street cred" when students see us perform and hear us talk about performance. That credibility significantly increases the likelihood that students will see music theory class as a means to an end (of great performances and listening experiences), rather than an end in and of itself. As Leong insightfully observed, students also benefit when performance faculty integrate analytical insights into private lessons and ensemble rehearsals (199). With this reciprocal integration between theory class, lessons, and ensembles, students begin to recognize that the ability to identify and determine the effects of various musical elements is relevant to any musical task or experience.

Leong's idea of incorporation is similarly essential since it encourages teachers to consistently weave questions about performance into every analytical task, no matter how elementary or advanced. During these discussions, students become more conscious of how analysis can inform expressive performance, as well as how great performances can draw attention to important musical attributes or moments. In this context, one might consider expanding upon the list of questions that Rogers (2004) offers to aid in the analysis of Chopin's Prelude in E minor, Op. 28, No. 4 (94–99). These questions focus on functional and non-functional chord progressions, structural and decorative melodic pitches, motivic similarities and differences, and characteristics of the climax. Roger's fifth question is especially relevant to this collection of chapters in the Norton text since it encourages critical thinking and invites teachers to play multiple recomposed options at the keyboard. In addressing the passage shown in Example 2, Rogers asks:

> ... how is the arrival of m. 21 *both* the achievement of a long-awaited goal and the derailment of that goal? How could this measure be recomposed to make it the ending of the piece? Formally, why would this location (m. 21) be unsatisfactory as the end? (97, emphasis in original).

After exploring the answers to these questions, teachers could invite students to consider how performers might respond to the deceptive cadence and subsequent delay of the eventual tonic arrival. Regardless of whether students ever play this exact piece, they could brainstorm how variations in tempo, dynamics, and articulation bring a performer in partnership with a composer to create surprise and delay expected moments, hopefully later applying related strategies to their own repertoire. Leong also reminds us that comparing multiple performances of the piece, either through listening or empirical analysis, could reveal additional expressive possibilities (204).

When designing these analysis and performance activities, Leong makes repertoire choices that reflect the interests of the students enrolled each semester. Pieces are therefore drawn from a wide historical range (from the Baroque to the twenty-first century), as well as from jazz and popular music.



Example 2
Chopin, Prelude in E minor, op. 28, no. 4, mm. 19–25.

Although each of these six chapters focuses on a different aspect of aural skills and performance, all achieve an effective balance between outlining general pedagogical approaches and suggesting specific classroom activities and assignments. Within that balance, all chapters offer numerous suggestions for enriching our classes with multimodal activities that have the potential to improve students' critical thinking and skill fluency. Some teachers might be most intrigued by the incorporation of cognitive principles, while others are drawn toward ideas for integrating movement, keyboard skills, and performance considerations into their classes. Some might adopt the specific course design elements or repertoire suggestions from certain chapters, while others are inspired to adapt general approaches or principles in designing a different course. No matter which outcome, these chapters reinforce Elizabeth West Marvin's insight that "our job is to harness students' intrinsic motivation for music and to transfer this enthusiasm to music theory" (366). That transfer seems most likely when our theory classes strive to "uncover pathways, ideas, and possibilities that students can pursue further on their own" as they make connections between music theory and all other aspects of their musicianship (Burstein, 10). The chapters in Part II of this text make a significant contribution to the development of that type of music theory pedagogy.

Part III: Expanding the Canon

TIMOTHY KOOZIN

The essays on "Expanding the Canon" in Part III of *The Norton Guide to Teaching Music Theory* each demonstrate ways that core theoretical methodologies we teach in our theory classes can be presented as flexible principles adaptable to broad repertoires. The four authors each affirm the goal of positioning the music theory discipline as a means to engage with the world today through connection to rich and diverse musical traditions. Brad Osborn shares practical classroom strategies on integrating pop-rock repertoire in the undergraduate theory curriculum. Chris Stover provides a concise tutorial on jazz theory that shows how tonal harmony and voice leading relate to jazz practice. Ellie Hisama shares a compelling personalized account of her experiences as a student and instructor that underscores the importance of focusing sustained attention on culturally diverse musical repertoires in the theory core. Jane Clendinning offers a practical guide on integrating South America Andean music in the theory curriculum, drawing on her experiences as a performer, instructor, and author. The four chapters comprise a guide to enhancing the music theory core curriculum that may position the music theory discipline to take a leading role in preparing music students for the decades ahead, through studies that are more diverse musically and conceptually. Several of the authors speak directly to the priorities expressed in the College Music Society report, "Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors" (Shehan Campbell, et al. 2014).

"Pop-Rock Pedagogy: Composition, Performance, Transcription and Analysis in the Undergraduate Theory Core"

A central practice in Brad Osborn's approach is to apply concepts students learn in studying the theory of classical music to composition projects in popular idioms, leveraging students' creativity to establish commonalities between popular and art music genres. In teaching SATB part writing, he focuses on students' ability to create singable lines that they perform in class, emphasizing a revision process to develop musically interesting independent lines. Osborn draws on Allen Moore's concept of four functional layers (primary melodic, harmonic filler, functional bass, explicit beat) to form a conceptual framework in examining correlations between classical

composition and pop-rock arranging.[9] The exploration of Moore's functional layers in both vocal and instrumental writing aids the student in adapting concepts of SATB voice leading to creative composition projects for string quartet, brass quintet, and jazz ensemble.

Aiming to illustrate each music-theoretical topic with examples from both classical and popular repertoire, Osborn offers a chart of demonstrative examples (Table 14.2) comprising an eclectic mix of pop-rock repertoire, including older classic songs (Beatles, Queen), more current indie bands (Arcade Fire, Smashing Pumpkins) and experimental Icelandic rock (Amiina, Sigur Rós). Listed examples illustrate basic topics of diatonic and chromatic harmony (vii°7 of ii in Garth Brooks' "Friends on Low Places") and more advanced formal and structural elements as well (a melodically fluent $\hat{5}$-line in The Beatles' "I'll Cry Instead"). Osborn uses a flipped classroom model to cover much of the essential instruction through video, quizzes, and homework outside of class, freeing up more class time for students to create compositions and present their own analyses as group projects.

Like the other authors in this section of the book, Osborn emphasizes the value in transcribing and analyzing music as a pathway to engagement with and deeper understanding of musics that do not have a score. Transcription assignments prepare students for a variety of arranging projects. In larger culminating arranging projects, students in groups share tasks in arranging songs they have transcribed.

Brad Osborn's discussion of "Prolongation in Pop-Rock Pedagogy" reflects an easing in the controversial debate as to whether pop-rock music has prolongational voice leading structures that can be explicated through some adaptation of Schenkerian methodology, as writers including Walter Everett (2015) and Drew Nobile (2011) have asserted, when it has been counter-argued that pop-rock music employs a unique syntax of harmony that is resistant to analytical methodologies derived from the study of classical music (see Moore 1995, Tagg 1999). Osborn has posited elsewhere, in his work on Radiohead, that pop songs exhibit systems of voice leading that can be characterized as tonal, modal, or non-functionally contrapuntal (2016, 2017). He explores how these varied systems display attributes comparable to those found in classical music, supporting his view that these syntactical systems are "inherited

9 Moore's concept of "harmonic filler" refers to the function inner voices often serve in supporting a primary melody and bass line, an aspect of musical texture Moore finds to be characteristic of Baroque trio sonatas as well as popular songs (2012, 19–21). Moore's approach is aimed toward interpretive observations of ways that "secondary domains," including texture, timbre, and spatial location, interact with "primary domains," including melody, harmony, meter, and rhythm in popular music.

largely from common-practice tonality" (2017, 84). Here, he demonstrates how an instructor can establish correlations between voice leading in pop-rock songs ("Far Too Young to Die" by Panic! At the Disco, and Max Richter's theme to the HBO series *The Leftovers*) and the models of prolongation espoused in two leading undergraduate theory textbooks, *The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin (2016), and *The Complete Musician* by Steven Laitz (2015).

This chapter offers a positive student-centered approach that leverages student creativity and teamwork in applying flexible theoretical principles to explore musical processes in common-practice and pop-rock music. It is a valuable resource for instructors seeking to offer students transformative experiences in the theory classroom that deepen their understanding of both classical and popular musical repertoires.

"Jazz Theory's Pragmatics"

In his essay, "Jazz Theory's Pragmatics," Chris Stover succinctly explains essential similarities and differences in the syntactical processes of jazz and classical music. He observes that jazz theory is "radically pragmatic," in that it is oriented toward helping players to improvise in particular contexts that comprise much of the music in the jazz repertoire. While this practical orientation toward guiding performers in creating their part has much in common with historical pedagogical approaches including thoroughbass and *partimenti*, it serves a different purpose than that found in what is typically covered in the music theory classroom. In exploring parallels and differences between jazz theory and conventional music theory, the essay models an inclusive approach that recognizes how each can inform and enrich the other. In addition, Stover's pedagogical approach aims to connect with the improvisatory character of spontaneous invention inherent in jazz, enlivening the theory classroom with a "jazz attitude" (236).

Stover presents voice-leading practices in jazz in terms of guide tones that "gently direct" (237) harmonic motion through circle-of-fifths syntactic background patterns, forming smooth stepwise paths in which dissonances are not compelled to resolve as they would in common-practice tonal settings (the "paradigmatic harmonic object" [286] being the seventh chord). This guide tone principle integrates parsimony, in moving to the nearest available tones in a subsequent chord, and syntactic patterning, whereby chordal thirds connect to chordal sevenths and vice versa, but it is more flexible and less determinative than conventional voice leading in which a dissonance is directed toward a specific goal of resolution. This principle of voice-leading motion in jazz provides a foundation as Stover explains and illustrates players' improvisatory

processes of chord substitution, transformation of circle-of-fifths prototypes, and use of altered and extended chords.[10]

The essay concisely explains chord-scale theory, a rubric through which players conceptualize melodic notes that will go well against a given chord, essentially transforming into linear-scalar form notes that form an extended chord. Stover then expands the discussion of chord-scale relations to include minor scales, the octatonic collection, and other scalar formations as they relate to harmonic patterns employing altered chords. This has immediate practical application in theory classes, where we typically introduce the diatonic modes along with whole-tone and octatonic collections as an essential aspect of post-1900 art music, but we might miss the opportunity to make this valuable connection to jazz practice. Stover rightly cautions that chord-scale theory oversimplifies aspects of actual jazz performance practice, providing only a pedagogical entry point in understanding the rich and multifaceted complexities of melody and harmony in jazz, but the same qualifier could also be applied when examining reference to modal and symmetrical scales in modern art music repertoires.

In his model analysis of the jazz standard, "Autumn Leaves," Stover describes a flexible process of listening-based analysis that foregrounds the improvisational nature of jazz. Underscoring the possibilities for multiple interpretational perspectives that Stover posits to be inherent in jazz, the discussion explores tensions between G major and E minor as competing tonal centers in the song that arise through sequential circle-of-fifths harmonic patterning, while forward-leading melodic gestures that span over the bar line create fluidity in phrasing and hypermeter.[11]

This chapter provides a thoughtful primer on jazz theory that clearly articulates how tonal harmony and voice leading relates to jazz practice. The essay reminds us that a jazz performer's improvisatory process involves finely nuanced listening and in-the-moment analytical thinking. Since we aim to cultivate those same skills in the theory classroom, we can potentially reap benefits not only through the inclusion of jazz repertoire, but also through integration of theoretical concepts and in-class activities that draw upon jazz-oriented spontaneity and creativity.

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10 See the open-access volume, "Engaging Students Through Jazz," 2016, co-edited by Chris Stover, Garrett Michaelsen and Dariusz Terefenko (http://flipcamp.org/engagingstudents4/). Stover's essay in that volume, "Strange Changes," explores patterns of chord substitution inherent in the structure in many jazz standards, that can be understood in terms of modal mixture alterations and tonicizations that prolong various transformed chords.

11 Stover's analysis interrelating phrasing, hypermeter, and voice-leading guide tones has qualities in common with William Rothstein's chapter on Chopin in his *Phrase Rhythm in Tonal Music* (1989). For another study of "Autumn Leaves" and the treatment of voice-leading guide tones, see Schachter 2013.

"Considering Race and Ethnicity in the Music Theory Classroom"

While music theory might be regarded as a technical and culturally neutral component of the student's education, Ellie Hisama argues that theory students can and should grapple with issues of gender, race, and ethnicity. Only in doing so can we develop transformative and inclusive approaches to theory pedagogy that will foster the growth of a broadly diverse community of performers and listeners.

Hisama powerfully describes her personal experiences as a graduate student and instructor when first discovering that the range of topics considered appropriate for doctoral music research, and the musical examples encountered in undergraduate theory textbooks, were nearly exclusively focused on music by composers that were white, male, and European. In an environment in which compositions by women were underrepresented, her experience in studying Ruth Crawford's *String Quartet 1931* in a music theory elective course was revelatory. In this essay, Hisama offers practical suggestions on how we can provide similarly transformational experiences for our students, representing and honoring the full range of people that participate in musical culture.

Hisama's extensive bibliography (263–266), with resources that can help instructors in enhancing and diversifying the music used to explore theoretical topics, will be of great use to readers. Hisama explains how we can broaden the conceptual range of our classes by acknowledging histories of gender, race, and ethnicity in our teaching, while offering students diverse choices in selecting music for extended analytical projects.[12] Again underscoring key principles through her accounts of personal experience, she relates how she enlivened a class discussion on augmented sixth chords by using an example from "Troubled Water," a piano piece based on the traditional African American spiritual melody, "Wade on the Water," from the *Spiritual Suite* by Margaret Bonds. She cites commentary from a student's analysis assignment that vividly describes the turbulent and evocative harmonic treatment of the melody, achieved through the use of a directly resolving augmented sixth chord, that is strikingly appropriate when considering the text of the original melody and place it occupies in the history of African American culture.

Hisama's essay underscores that the canonical separation of music works into categories of "masterworks" and "everything else" is a limitation in modes of teaching and research we can overcome through attention to cultural practice, connecting

12 See Hisama 2000 and 2001 for more on situating compositions within their historical, political, and social contexts.

musical study to diverse groups of people rather than a single authoritative listener-analyst perspective. She further advocates that we develop a curriculum that acknowledges new processes through which musical ideas achieve realization, in which notes on a page play, at most, a limited role. The point here is not the issue of musical literacy alone, but a broader cultural shift that recognizes and honors the full range of human involvement in musical creativity. As an example of ways we can acknowledge diverse repertoires and modes of musical creativity, Hisama discusses her upper-level class for non-music majors, "Listening to Hip-Hop," a course that promotes close engagement with music without relying on the use of traditional music notation. Drawing from methodology in Adams (2009), lyric charts are used to map patterns of accentuation and rhyme without employing musical notation. The focus on what rappers and audiences describe as "flow," which encompasses all performative aspects of the rapper's delivery, highlights articulative strategies and large-scale associations that more traditional modes of musical analysis might miss.

Hisama discusses her classroom applications of Mediathread, a platform that supports multimedia analysis within a group environment, through which users create an annotation layer that interacts with web-based media content. Mediathread allows students to annotate audio and video content in real time, offering possibilities for aural analysis of diverse repertoires in broadly varied contexts and discussions that are directly linked to sonic and visual material. While facilitating study of a range of repertoires in her classes, she observes that the online forum has also provided a democratizing mode of discussion that invites students to contribute comments on music they select, on their own time while participating equally online, without the competitive vying for attention that can occur in classroom discussions.

Hisama argues that it is crucial we recognize the rich diversity of musical culture as we educate students, through pedagogical approaches and repertoire studies that take into account a full range of identifications including race, ethnicity, gender, and sexuality. We can choose to prioritize affirming classroom experiences that honor and represent the broadly diverse cultural heritage of our students. Ellie Hisama's personalized account reminds us that the current cultural climate provides each of us with opportunities to chart an individualized course of action in further developing teaching interests and areas of scholarly expertise that will extend our reach across this broadly inclusive musical terrain. In doing so, we will be better equipped to teach by example, so that students will be more prepared to cultivate their own engagement with a wide range of musical repertoires and discover opportunities in an increasingly diverse world.

"Teaching World Music in the Music Theory Core"

In her essay, Jane Clendinning brings her expertise as an active performer, researcher, and analyst of world and traditional musics, as well as her perspective as a co-author of leading music theory textbooks. She advocates that more theorists should seek opportunities for direct encounters with world musics that can be mind-expanding and life-changing. She observes that musics from world cultures are increasingly a part of our daily lives. The future teachers, performers, and other music professionals we train will be expected to know world music repertoires as an integral component of their expertise.

Clendinning highlights some of the curricular challenges in integrating studies in world music. Responses that have been proposed have ranged from the inclusion of a single course to a complete overhaul of the curriculum that foregrounds jazz, world, and popular musics. Clendinning suggests that the most practical place to incorporate at least some exposure to popular and world musics is in the music theory core, alongside the materials currently taught in these courses. Music-theoretical issues concerning pitch and rhythm, form and structure, instrumentation, and musical texture we routinely cover in the theory core all offer potential ways to engage with world music examples. An obstacle to be overcome is access to high-quality readily available materials. Also, most teachers of music theory have only been trained in theory and analysis of European concert music. But with more theory colleagues working on the development of world music materials for implementation in core music theory classes, this goal is within reach. Clendinning recommends that all current graduate students take advantage of opportunities to study world musics, since there is some likelihood that they will need to be prepared to teach world music at some point in their careers.

To illustrate some of the learning opportunities that can be gained using only a few examples, Clendinning discusses musical examples from the Andean Altiplano (high plateau) region in South America. She begins by discussing instrumentation, overall sound, and rhythmic characteristics associated with two dance styles, the *cueca* (also *zamacueca*, *marinera*) and the *huayno* (or *wayno*). Aspects of meter, syncopation, and polyrhythm are considered, along with elements of melody, modality, and formal organization, by way of thoughtful questions she poses to students to direct their listening. Students are encouraged to sing or play along while listening, prior to creating their own transcriptions. She examines a song that exhibits patterning in both C major and A minor, suggesting implications of dual modality and the "double

tonic complex" that both Brad Osborn and Chris Stover also address in their examples from pop-rock and jazz music. Theories of metrical dissonance, with contrasting approaches drawn from the work of Harold Krebs (1999) and Justin London (2004), are invoked in order to examine metrical patterning. The discussion is intended to guide the student toward entrainment of the distinctive rhythmic feel of this music, which can exhibit a fluid dual-metricality in which implications of 6/8 and 3/4 coexist. This can be revelatory for students who have been taught that musical meter should always be understood as simple or compound, one or the other. She includes a valuable list of YouTube video links (281-282) related to the music discussed in the essay.

Through her introduction to music of the Andes, Clendinning provides a glimpse of how transformative our theory core courses can be in widening the scope of our students' thinking about music. As students explore the complex origins and ongoing cultural history of folkloric dances and musics as they are repopularized and transformed, they gain an appreciation of how music can project varied modes of identification that may be understood as both national and international, both traditional and counter-cultural, and both serious art and popular entertainment. In observing how world musical traditions appear in different cultural contexts as they are passed on to new generations, Clendinning illustrates that once you begin tracing the heritage of traditional styles of music and dance, the perceived boundaries between Western and non-Western music or between folk, popular, and concert music overlap or break down altogether.

Conclusion

The authors of these four chapters propose classroom strategies that align with aspirational goals outlined in the 2014 College Music Society Report, "Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors" (Shehan Campbell, et al. 2014). The CMS "Manifesto" has sparked discussions underscoring the importance of studying diverse musics while offering students integrative experiences that interrelate studies in music theory, history, and performance with creative experiences in improvisation and composition. As Brad Osborn observes in his essay, activities that integrate composition, performance, transcription, and analysis resonate with the stated CMS goal of promoting the "improviser-composer-performer identity" espoused in the report (Shehan Campbell, et al. 2014, 20). Such modes of active creative engagement, projected across as culturally broad an expanse as possible, may be essential in preparing students to excel in a rapidly changing and increasingly diverse musical world.

The essays each reflect a current interest in learning models that guide students in developing skills to use knowledge actively and creatively, in contrast to old academic models of transmitting knowledge to be merely memorized and recalled. This is exemplified in the probing analytical questions that each of the writers present to students, with the intention of inviting multiple interpretations, varied modes of listening, and a diversity in learning outcomes.

The focus on flexible methodological principles adaptable to diverse musics also persuasively illustrates that tonal harmony is a living tradition. Musical examples selected from different repertoires enable students to learn how tonal principles are still operative in different musical contexts. Approaches that allow students to engage with music theory and analysis across numerous repertoires provide important opportunities that prepare students to engage with the new and unfamiliar while refuting old notions of academic music theory as being narrowly focused on a limited corpus of works.

The authors each creatively integrate topics that are often compartmentalized under separate headings of theory, musicianship, musical form, and analysis. For example, activities that correlate studies in harmony with examination of prolongational structure and musical form in pop songs and jazz, as Brad Osborn and Chris Stover each explore, provide an opportunity to help students cultivate the kind of "Big Picture" thinking that Sarah Marlowe discusses in "Integrating Schenkerian Concepts with the Undergraduate Theory Curriculum," Chapter 5 of this volume.

When we engage students in exploring theoretical concepts across diverse musical repertoires, we have an opportunity to further enlarge the conceptual frame by appropriately contextualizing the music we study. Jane Clendinning rightly observes that many students entering our classes lack a deep understanding of *any* musical repertoire and we must do our best to culturally contextualize *all* the music we use in theory classes. As we continue to cultivate our own interests in varied repertoires, as these writers have done, we will be better equipped to teach students to cultivate an attitude of openness. Students will be more thoughtfully engaged with all the music they encounter and more professionally versatile in exploring opportunities across a broad spectrum of musical activity.

The essays also address approaches to studying music where there is no written score, highlighting the value of transcription as a learning tool.[13] This can be revelatory

13 The evolving role of transcription in musical research has been a topic of lively discussion and some controversy. Transcription as a means of documenting musical artifacts has undergone change as a result of developments in sound and video recording technology. Critics have observed the limitations

for students that have only played from written music while offering students who have some experience in playing by ear a chance to shine. The authors demonstrate that improvisations, transcriptions, and arranging projects offer opportunities to critically engage with all the music that surrounds us, without reliance on a preexisting musical score, while further developing students' aural skill acquisition as a powerful practical resource in their professional toolkit.

As a discipline, we can actively choose to create a more inclusive music theory pedagogy that more fully recognizes the contributions of diverse musicians, including women and composers of color, as well as newer modes of musical creativity that are evident in today's globally connected world. While the aim of expanding the repertoires and methodologies we cover in theory classes is ambitious, these four authors offer practical solutions and concrete projects that make this goal approachable. As theory instructors read these engaging essays, many will discover ideas they will be eager to implement in their own classes. These chapters provide a valuable resource in our mentoring of future teachers, and will surely serve as required reading in theory pedagogy courses.

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of transcriptions to render nuances and raised ideological questions, positing that transcriptions provide a means to territorialize new repertoires into an academic setting where scores and other print materials constitute a credentializing marker of status (see Stanyek 2014 and Winkler 1997). As a complex act of visual communication, it is important to consider the purpose any transcription serves in context and not conflate a transcription with a musical score. Transcription as a learning activity for students provides a way to visually document close involvement with musical sound, particularly in studying repertoires where no score would be available.

Part IV: New Approaches

DAVID A. RICKELS

In their introduction to *The Norton Guide to Teaching Music Theory*, Rachel Lumsden and Jeffrey Swinkin state that they hold "a conviction that we theory teachers need to continually ensure that our topic is maintaining its relevance for twenty-first-century students" (ix). The final section of the book, "New Approaches", takes this challenge head-on. In five chapters, Lumsden and Swinkin, along with Anna Gawboy, Lynne Rogers, and Jeffrey L. Gillespie tackle approaches to pedagogy that are informed by emerging trends and interdisciplinary perspectives. By offering commentary on how the teaching of music theory can be enhanced by video technology, student writing, discussion strategies informed by a feminist theoretical lens, Universal Design for Learning (UDL), and the process of exemplification, these authors push the reader to consider their own pedagogical practice in light of alternatives and adaptations toward better teaching.

Many of the trends these five authors write about have either disseminated into my discipline of music education in the last two decades or originated in educational research. My background as a K-12 school music educator and then as a teacher educator at the university level has led me to encounter and experiment with many of these approaches in my own teaching. In my own research over the past ten years, I have been particularly interested in how technology tools can impact the learning environment when properly adapted to the needs of the instructor and students (Rickels 2013, 2016). I have also been engaged on my own campus with a community of instructors interested in the scholarship of teaching and learning, sharing and conducting research on teaching practices in the post-secondary realm (again, particularly with technology). With this mindset and disciplinary framework, I comment on these topics while also offering perspective from a neighboring discipline.

Teaching Music Theory with Video

Anna Gawboy's chapter explores varied applications of video technology that can support teaching. She draws a distinction between use of video to support inverted or flipped classroom strategies, and video used for microlectures or other supports. This division follows the recent scholarship on the flipped classroom as a distinct approach to pedagogy, contrasted with a broader view of video as a tool to enhance learning in other pedagogical approaches. Gawboy notes throughout the exploration of these

technologies that a primary benefit is how they can "heighten students' engagement with material both inside and outside of class" (285).

Gawboy states, "the inverted classroom is premised on the idea that students can learn basic vocabulary, concepts, and procedures on their own, while more sophisticated analytical, synthetic, or evaluative goals are best pursued in class through interactions with instructor and peers" (286). This means that instructors often use video delivery of content in the form of microlectures or demonstrations that students watch outside of class, followed by an assessment where the instructor gathers information on the student's mastery of the instructional goals for those videos. This then leads to a class meeting oriented toward collaboration, drill, and practice rather than lecture or other forms of information delivery. Gawboy chooses not to delve into a lengthy background from literature on the topic of the flipped classroom, focusing instead on the practical application to teaching music theory. She does, however, provide some key references that readers would be well-advised to consult on this important emerging area of pedagogy that sees interest from scholars in a variety of disciplines.[14] Gawboy's Table 18.1 (288-89) excellently outlines the phases of the inverted approach with a variety of specific strategies instructors might consider at each step. Gawboy calls particular attention to the importance of the assessment step prior to the start of the class activities in the inverted classroom, which she notes is critical to the success of the approach.[15]

Gawboy appears to draw heavily from her firsthand experience employing the inverted classroom approach, and she presents a variety of practical suggestions for ways to maximize student learning. Her Example 18.1 (291-92) is a sample student questionnaire that instructors could use or adapt to help collect information on how students respond to the inverted approach. Gawboy makes an important point worth underscoring further: instructors who plan to use the inverted approach do not need to create all the content themselves, but can adapt existing video or other media content into the lessons they wish to flip.[16] She then discusses how instructors can

14 In addition to the authors Gawboy cites, readers may also wish to consult a review of literature on the flipped approach by O'Flaherty and Phillips 2015.

15 Readers might consider tools that are available for online assessment in many popular learning management systems such as Blackboard, Moodle, Desire2Learn, Canvas, and others. Online tools can help instructors achieve the assessment step outside of class time prior to meeting, rather than at the start of class. In addition, newer online services such as PlayPosit or Hapyak are capable of embedding assessments such as multiple-choice quizzes or even threaded discussions directly into online videos in ways that can be very engaging to students.

16 To create videos for the flipped classroom, interested readers should know that tools vary widely

start small with only a few lessons and then scale up, as "gradual adoption allows an instructor to assess and troubleshoot implementation on a smaller scale and then add additional modules in subsequent years" (287).

Throughout the exploration of the inverted classroom, a recurring thread appears in Gawboy's advice: flipping is not just about putting videos online and letting the students run freely. In addition to the suggestions for learning strategies, she also includes tips for common issues that may arise when trying the approach in the music theory classroom. Some issues she addresses include how to ensure students watch the videos, dealing with technical or device-specific barriers to watching the videos, helping students manage the different time demands of a video versus a traditional reading, and helping students navigate a shift in format from the more passive learning styles they may be accustomed to. Again, Gawboy's firsthand experience is evident and helpful in the advice she offers to support instructors as they navigate potential pedagogical pitfalls.

The discussion of the inverted classroom approach makes up the bulk of the chapter, but Gawboy closes with a look at other uses of video media to support learning. Examples include using video tools to support a process of placement exams and remediation lessons for students as necessary to help some students "fill in specific gaps of knowledge" (294). She also mentions using brief videos during class for engaging students' attention or for starting discussion. Videos that follow up on knowledge after class is another option—a way to vary the flipped model by giving demonstration or application after the initial exploration of content in a class. In a short but interesting section, Gawboy suggests the use of instructor-made videos to deliver feedback to students as part of the assessment process.[17] Lastly, she discusses the benefits of live video as the technologies available have become "increasingly ubiquitous and convenient" (296) to support activities such as online office hours, peer-to-peer mentoring, and guest speakers.[18]

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depending on whether the user will be working in a PC, Apple/Mac, or tablet environment. One useful and powerful set of tools is the Camtasia/Snagit suite by TechSmith, available for Mac or PC.

17 Readers might be interested in exploring Technology-based feedback tools that can embed text, audio, and video feedback directly into other media. Some commercially available products include the tablet app Coach's Eye and web services VoiceThread and Bongo/YouSeeU.

18 There is a plethora of live video streaming and video meeting technologies currently available (Skype, Zoom, Adobe Connect, Cisco WebEx, and GoToMeeting, just to name a few). For instructors teaching at the college or university level it would be highly advisable to consult the information technology department at your institution to determine if any tools are campus supported, as this would provide additional resources.

Incorporating Writing into Music Theory Courses

Lynne Rogers bases her chapter on the premise that writing is used in a minority of music theory classes. From this anecdotal assertion, she argues that "writing prose in undergraduate music theory courses, including those in the core, is so beneficial as to merit serious consideration from all instructors" (299). To support this argument, she connects to literature on Writing Across the Curriculum (WAC) approaches to contend that writing builds students' communication skills and their ability to analyze abstract concepts. She also connects to literature supporting the use of writing to develop students' critical thinking. From this position, she offers suggestions for integrating writing primarily into undergraduate music theory courses, though she notes that many of the same strategies may be applicable to graduate-level courses.

Most of the chapter focuses on strategies to guide students in writing a formal analytical essay. Rogers defines this as a type of high-stakes writing, along with term papers and literature reviews. She briefly mentions a distinction between this and other forms of low-stakes writing that include "listening journals, summaries of lectures, and in-class writing that responds to instructors' prompts" (301). While she notes the utility of these types of low-stakes writing, she does not to go into more detail and continues with the analytical essay. According to Rogers and based on her experience with her own undergraduate classes, having numerous short essays rather than a single larger term paper can offer more benefits to the students. These short works can be easier for students to write (and master writing), as well as reduce the load on the instructor to grade a lengthy single assignment. She gives extensive examples from her own pedagogy, with numerous helpful suggestions for how to begin with limited writing demands and progressively ramp up the expectations for students over time throughout a multi-term core theory sequence.

Many of Rogers' suggestions are concentrated around the importance of preparatory tasks that allow students to develop the necessary analytical knowledge before bridging to writing using discipline-specific conventions. Example 19.1 (304) helpfully details a student assignment made up of several preparatory and small writing stages. This example models many of the suggestions she makes for incorporating writing. These include beginning with listening, building on class discussions, and breaking the writing down into discrete tasks that students can connect to the analytical skills they are learning. The example further illuminates several excellent suggestions from a section titled "Conveying essential elements of essay writing" (306-308):

- define the audience for the paper
- explain the essay's structure
- offer support for writing the thesis statement (Example 19.1 includes a fill-in-the-blank strategy)
- demonstrate how to support a point in prose at the paragraph level.

At one point Rogers suggests there would be ways to modify the example assignment to use more of the low-stakes writing mentioned earlier as an alternative to the high-stakes essay, but there are no specific examples.[19]

In the midst of these suggestions for supporting students' writing, Rogers notes "some may protest that the prefatory activities described above for the assignments …'give the answers away'" (305). This step-by-step approach breaks skills down for students and might be criticized for not making them work more independently, but she argues it is more appropriate for their skill level. This approach has significant support in the education and learning psychology literature. Interested readers may wish to turn to literature on Lev Vygotsky's Zone of Proximal Development and on strategies for Jerome Bruner's concept of scaffolding students' learning.[20] A significant body of both research and pedagogical literature based on this rationale supports students' learning from their existing skill levels, rather than taking a sink-or-swim approach that may be an unintentional consequence of large high-stakes term papers or similar works.

The chapter closes on the evaluation of students' writing and suggestions for offering feedback, as well as tips for dealing with poor writing. Rogers highlights two main strategies: instructor commentary and use of grading rubrics. She recommends balancing the need to mark errors with offering support for students' growth, and argues that it is worthwhile to address writing style and conventions of grammar, spelling, punctuation, etc., since "writing style—especially the clarity of the writing—affects how well ideas and arguments are understood" (309). Rogers notes the benefits of multi-criterion rubrics to help students understand their level of achievement across multiple dimensions as opposed to a single score that may not demonstrate areas of strength and areas for growth. Interestingly, she suggests rubrics as an alternative to

19 It is easy to imagine how many short writing assignments or multi-stage assignments might be aided by online document tools such as Google Docs. These tools could allow students to share their work in real time with the instructor and/or other students, allowing for collaborative possibilities that aren't hindered by the one-version-at-a-time process of submitting files.

20 Moll 1990 provides a good introduction to Vygotsky's theories. Bruner's work builds on Vygotsky, and the term "scaffolding" first appeared in the literature in Wood, Bruner, and Ross 1976. Bruner 1978 also provides an overview of his scaffolding concept.

instructor commentary, though commentary can often be used effectively alongside rubrics for greater gain. Additionally, she notes that rubrics can be particularly useful to help students identify areas of improvement when their writing is poor. She also discusses the advantages of having students write in multiple stages, with formative commentary either from the instructor or from peer reviewers.

Enriching Classroom Discussions: Some Strategies from Feminist Pedagogy

Rachel Lumsden's thoughtful and well-sourced chapter begins with the assertion that interactive activities in the classroom are not synonymous with true discussion. Noting that music theory instructors likely experience a range of responses when leading discussion that include extremes of vibrant and engaged student participation students all the way down to total silence, she "presents some tips and techniques from feminist pedagogy that help to stimulate and enliven discussion in the theory classroom" (314). Throughout the chapter, Lumsden incorporates ideas from key writers in (not only) feminist pedagogy, but also highlights commonalities with other areas such as critical pedagogy and traditional music theory pedagogies.

The first of three main ideas in the chapter centers on how instructors in music theory can encourage communities of learning in the classroom. Lumsden notes that this idea is not unique to feminist pedagogy, but shows how a feminist perspective offers more than learning about women's issues or including repertoire by women composers. Feminist pedagogy partly deals with questioning power structures, and from this ground she encourages instructors to break down classroom hierarchies and reconsider the instructor-centric "sage on the stage" model. While synthesizing ideas extensively from feminist pedagogues such as bell hooks, Lumsden also makes excellent connections to parallel work in critical pedagogy such as the work of Paolo Freire.[21] She argues that building a sense of community in the classroom is the enabling feature of engaged class discussion, and that a conversation model rooted in a democratic approach allows discussions to flourish. A true community in the classroom where conversation is genuinely valued can avoid the common problem where "discussion quickly morphs into a monologue (monopolized by either the professor, or one or two loquacious students), or even a limited dialogue where a few students interact with the professor while the majority of the class sits in silence" (316).[22] In this exploration

21 bell hooks is the pen name of a well-known feminist pedagogue who intentionally uses lower case in both her first and last name, which Lumsden accurately cites.

22 Threaded discussion tools commonly included with campus learning management systems provide

of democratic classroom strategies based on a participatory community, Lumsden is also careful to point out that such strategies are best suited to work in tandem with lectures and traditional approaches, rather than replacing such traditions.[23]

As a way to promote freedom of discussion, Lumsden examines several strategies for small-group work that can be employed in medium- and large-sized classes. By breaking down the size of the group, instructors can avoid the "consolidation of responsibility"—a term Lumsden borrows from Jay R. Howard—where a few students take over all the discussion in a larger group. In addition, theory instructors can build on the fact that "most music students already have years of experience working collaboratively as performers" (317). In advocating for strategies based on her own teaching experience such as modifying the physical arrangement of the classroom and appointing group representatives who lead the small group and report back to the full class, she also carefully notes that some small-group strategies can be effective but still run the risk of having some students take over or lack the transfer of energy back to the large scale. Watchful ongoing instructor attention to fostering and balancing the classroom community is needed. Lumsden closes this section with two further suggestions: collaborative discussion leading, where groups of students "work together to lead the class discussion on a particular reading, series of readings, or topic" (318), and panel discussions where students take responsibility for specific themes from the course as starters for larger class discussion. Another effective way to promote meaningful collaboration (and therefore the sense of community in the classroom) is to model it by inviting other professors and colleagues through team teaching and invited guests.

Lumsden's second main idea asks the reader to consider how to empower student voices in the music theory classroom, beginning with developing practices to help students know they matter and can participate. She invokes Howard's concept of homophily, which "refers to a pervasive phenomenon: that individual students tend to be more engaged when they believe they have something in common with their instructor" (321). From this, Lumsden cites the need for role models in whom students

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a way for students who didn't have a chance to speak in class or who don't quite feel comfortable contributing in the moment.

23 Lumsden's laudable goal of maximally engaging every student in discussion can be nuanced by Wenger's (1998) "community of practice" theory. An integral idea of the community of practice is that all members participate but in different ways. Applied to classroom discussion, Wenger's lens one might observe that Student A offers more in verbal class discussion than Student B, but Student B contributes to the community in other ways such as writing to the instructor or other students after class.

can see themselves, and shares an anecdote from her own teaching where inclusion of a work by a female composer of color in an analysis exercise changed the experience for a student in the class in a powerful way. Because instructors typically hold the power of choice in their classrooms, she exhorts readers to go beyond token inclusion, superficial curricular changes, and use of the traditional canon. Rather than simply replicating the past, she presses instructors of music theory to examine diversity in the canon and to aim for transformation (a feminist objective). Toward the goal of including students in about thinking of diversity and role models in repertoire, Lumsden includes an intriguing example of a gender and music questionnaire (Example 20.1) that prompts students to reflect on and discuss their experience performing and analyzing works by female composers.

The final section of this chapter deals with developing an "ethic of care" in the classroom. This feminist concept refers to a classroom built on a network of relationships based on mutual care about one another's learning. Lumsden notes that features of this ethic of care are empathy and kindness, but she also discusses how kindness has often been perceived as feminine and "inappropriate to the professional sphere" (325). She argues that kindness can be balanced with intellectual rigor, despite how it has not always been seen that way in academia. Care is manifest in classrooms in how instructors listen and respond to students. This includes being comfortable with silence—rather than feeling a need to fill it with supposed expertise—as well as listening empathetically and responding with care even (or especially) when making the corrections students need to learn. Lumsden provides an intriguing flowchart for responding to students, which she terms her "ACT" method (326-327). The three parts of a caring instructor response to students involve *acknowledging*, responding in a *caring way*, and then *transitioning* into further *thinking/talking*. Giving helpful examples of how each step might be enacted in response to various types of student comments, she acknowledges how this method might seem "pedantic and contrived" (327), but such an approach can in fact be a very real and developmentally appropriate way to encourage student engagement in discussions. By creating a welcoming openness to risk contributing while reducing the fear of embarrassment, an instructor can lay the cornerstone of student engagement.

Engaging First-Year Music Theory Students through UDL (Universal Design for Learning)

This chapter presents a personal account where one music theory instructor—the author Jeffrey L. Gillespie—details his application of an interdisciplinary concept as a

framework for redesigning the first year of a core theory sequence. Gillespie observes two main problems that drove his personal need to seek a new approach. First, he notes that in the first semester undergraduate theory course, "it is challenging to consistently engage students and to instill in them a belief that what they are learning is valuable to them as professional musicians" (331). Second, he laments the lack of applicable analytical skills evident by the end of graduate study, where students frequently struggle to describe even basic musical structures in examination settings. To address the first challenge (though arguably also impacting the second as well), Gillespie chose to significantly alter the pedagogy of his first-year undergraduate music theory classes by applying the concepts of Universal Design for Learning, in order to reach all learners to a deeper degree.

Gillespie presents a brief overview of the history and concept of Universal Design for Learning (UDL). Universal Design (UD) originated in architecture as a way of integrating building accessibility from the start, regardless of users' abilities (rather than secondary accommodations, such as a ramp added at the back of a building for those who cannot negotiate the integral front steps). Universal Design for Learning developed in the 1980s from educators working with students with learning disabilities who wanted to help schools remove barriers for students. UDL has the goal of changing the curriculum to meet needs of all learners, rather than aiming at the average learner and accommodating everyone else above and below that average. Proponents focus on creating a dynamic curriculum that begins with the assumption that all students can master their own learning. A core idea is that if a particular approach (even one that might normally be a special accommodation) can benefit some learners, it likely can have benefits for all learners and can be made integral to the instruction rather than ancillary. This also has the benefit of removing potential stigma associated with some students receiving special accommodations even when well-intentioned. UDL explicitly connects to the work of Lev Vygotsky and the need to provide scaffolding for student's learning, which decreases as the students gain mastery and independence.[24] Gillespie provides a reference chart of the three core principles and subsidiary guidelines of UDL in Example 21.1 (335), as well as references to supporting materials readers can consult for more information. The three core principles of UDL ask course instructors to (1) provide multiple means of representation, (2) provide multiple means of action and expression, and (3) provide multiple means of engagement. Gillespie notes that these three ideas parallel the what, how, and why of instructional design. As he begins his narrative of how those principles influenced his course redesign, he encourages all

24 See fn7.

theory instructors to learn more about UDL, and the college/university-level resources that may be available to support that framework.

The bulk of the chapter relates Gillespie's personal anecdote of redesigning a two-semester theory sequence for first-year undergraduates. He explains how he chose to primarily explore multiple means of engagement, which led him to focus more on repertoire rather than "basic" skills in the abstract. Much of this repertoire focus in the course (Theory 1) took the form of a midterm and final presentation assignment built around a personal repertoire selection, where students chose two scores from their private lessons, and had multiple options to choose from for the format of their presentation.[25] The instructor then personalized topics and assignment questions for each student from those pieces. Gillespie includes a list of repertoire in Table 21.1, along with detailed examples of student assignment questions (338). The reader can easily see not only how the experience for each student was very individualized to their chosen piece while focusing on skills appropriate to a Theory 1 level, but also how the instructor deliberately tailored the assignment to the students' performance goals as a way of increasing perceived relevance for the students. Gillespie discusses how various forms of scaffolding were employed, including individual consultations and carefully individualized guiding questions, and relates that most students mastered presenting their pieces without scaffolding by the end of the term. He also gives examples of other activities for in-class discussion of instructor-chosen pieces ranging from Beethoven to Berio, and enumerates common concepts explored in multiple sections of the Theory 1 class (Example 21.2).

In the Theory 2 (second semester) course, Gillespie describes how a similar presentation assignment was structured, again with student-chosen repertoire. Based on their experiences in Theory 1, students were given more freedom to select what to focus on in their piece, and again focused on the practical application of their analysis to their performance decisions. In Theory 2, more complex instructor-chosen repertoire served as vehicles for group analysis and discussion, with a particular focus on demonstrating pieces via live performance that included reacting to analytical comments from students to see how the analysis would change the interpretation of the piece. Gillespie also describes how he made heavy use of online discussion groups to engage students outside of class meetings. Two other notable projects from

25 Gillespie relates his choices of formats that involve writing, performing, and oral presentation. As this idea is scaled up to larger classes, time demanded for such presentations during class meetings might become prohibitive. Readers might consider technology options for students to "present" their work outside of class time through YouTube, Google Docs Presentation, and Prezi.

Theory 2 included inviting one student and studio instructor pair to demonstrate a solo repertoire selection in master-class format with the entire class analyzing the piece in advance, and a composition project in two parts, where the students created a short composition for the midterm (8-bar) and final (16-bar). The composition projects were designed to unfold in several stages with students receiving feedback and additional instructions to allow for individual scaffolding despite the short length of the final product.

Gillespie closes the chapter by reiterating how the redesigned Theory 1 and 2 courses utilized the UDL framework, and he reflects on successes, challenges, and next steps. He revisits the three core principles and how each was present in elements of the courses. Two common themes throughout this redesign seemed to be allowing for student choice and making the learning experience individualized to each student (rather than assignments based on a "one-size-fits-all" approach), and these themes resonate strongly with the philosophy of UDL. According to Gillespie, students generally responded positively to focus on their performing repertoire, although not all students were as successful at making connections between the analysis and their actual performance practice. Students also viewed the Theory 2 composition projects positively for their stage-based progression and opportunities to be creative. He provides several student comments from course evaluations and several suggestions for specific units that were successful in the courses, as well as what he would do differently next time. The focus on repertoire sometimes limited time and attention to drill of fundamental skills, but students still learned those skills through the application to the repertoire. Gillespie reflects:

> As an instructor, I had to continually remind myself to keep focusing on practical skills the students would likely need as professional musicians. All of them will regularly be performing, conducting, and/or teaching other performing musicians. Few of them will be part-writing chorale harmonizations, unless they become music theorists or theory instructors. (347)

Individualization was not without its challenges. Gillespie reports (with admirable honesty) that creating the assignments based on student-selected repertoire was a time-consuming challenge to the instructor for 40 students, especially in early stages. He felt that this approach in the end was worth the investment, paying off with a level of mastery that allowed for some time on topics not usually broached until the second year. His goals for the future include continuing to engage students through connecting analysis and performance so they can see the relevant application of their analytical work, and continuing to expand the idea of multiple paths for students to

reach a learning goal. Gillespie urges music theory instructors to consider these goals and how a UDL framework might guide their implementation.

Teaching by Example: Experiential Dimensions of the Theory Classroom

In his short chapter, Jeffrey Swinkin argues for the use of exemplification as an instructional strategy. By his definition, exemplification differs from a more traditional process of conceptual explanation based on denotative meaning, in that:

> to denote something is to point to it, whether by linguistic or pictorial representation; to exemplify something is to embody it, to serve as a material example of it. A painting of green grass denotes the grass but denotes as well as exemplifies greenness, since the latter is a material property of the painting itself. (351)

He cites E.T.A. Hoffman's analysis of Beethoven's Fifth Symphony and Steven Rings' on *Debussy's Des pas sur la neige*, along with Lydia Goehr's 2014 keynote address to the Society for Music Theory, all to highlight how the authors used elements from their writing or speaking to enact the idea they were trying to convey, rather than just relay the information. From these examples and anecdotes from his own teaching, Swinkin encourages music theory teachers to "exemplify rather than merely refer to structural processes or music-theoretic ideas" (353) to help students gain a deeper understanding and a heightened sense of immediacy with theoretical concepts, and to assist them in gaining "a visceral experience, not just intellectual grasp" (353).

Swinkin presents three scenarios. The first identifies a situation where he as the instructor pointed to an exemplification that had already transpired in the class. Two students offered differing approaches to defining a simple concept of a musical period, and in so doing created antecedent-consequent statements that exemplified the concept. In the role of the instructor, he explicitly called this to the class's attention to help them find the concept of how the two parts of a musical period parallel that interpersonal dialogue that was just enacted in the class. In the second scenario, Swinkin intentionally helped the class unfold a potential exemplification. Students were struggling with the Schenkerian idea of interruption, so he called for a short break to discuss in small groups, followed by returning to the large group. Then, after conceptual understanding began to dawn, he took it further by calling attention to how that interruption and finding a new path forward toward a goal (the goal of understanding Schenkerian interruption) exemplifies that very concept being discussed in the theoretical analysis. Lastly, Swinkin in his third scenario sought to build exemplification intentionally into the class design by applying an ABA´ musical

form to the lesson plan, with two contrasting lesson segments emphasizing dialectical synthesis of two conceptual themes explored separately before being synthesized in a third segment, as a way for the class to understand synthesis of musical themes in a work of Brahms.

With these scenarios Swinkin paints a common theme: exemplification is a way of embodying understanding found in elements of the human experience. He argues that using such exemplification as a pedagogical tool offers the potential for student learning at a deeper level than relying on conceptual denotation. But rather than leaving discussion and the denotative dimension of learning behind, he proposes that it is the combination with experience that yields the desired results. Swinkin roots this assertion in the work of John Dewey and his concept of experiential learning in the early 20th century—a theoretical area many music educators working in K-12 education will find familiar. Swinkin goes on to make what is essentially an absolute expressionist argument (via Peter Kivy and Leo Treitler) for why exemplification is a natural property of music. Rather than holding a designative meaning, he posits that music has an inherent expressive element where the "qualities or emotive states to which a piece refers are palpable and perceptible in the piece itself" (358). This property, he holds, makes music an ideal vehicle for study via exemplification, and he extends that idea to formal musical structures as well.

Swinkin's final scenario stems from his experience advising a student on his academic trajectory through graduate study toward consideration of a Ph.D. in music theory, despite having started as an undergraduate with great ambivalence toward theoretical study. While examining a Schenkerian analysis of a Bach cello suite, advisor and student experienced an epiphany that the tonic trajectory of the work exemplified the student's path toward an eventual goal that was not clear at the outset, but by the time of its realization the goal (both in the student's career and in the exemplified tonal goal) became as if it had been known all along. In this scenario and the three that preceded it, Swinkin imparts the suggestion that through exemplification, instructors can solidify "students' comprehension of musictheoretic concepts by relating the latter to human experiences, by pointing out that, in fact, the students were having those experiences in the very process of trying to learn those concepts" (362).

Conclusion

In the five chapters that make up Part IV of *The Norton Guide to Teaching Music Theory*, the authors ask music theory instructors to consider new approaches that might offer a different result from traditional pedagogies. By grounding their ideas in

the scholarship of teaching and learning in concert with their own relevant classroom experiences, these authors are successful in making the case for such consideration. Lumsden's chapter in particular is very well-sourced and provocative, providing a reader with many avenues to pursue better and more engaged classroom discussions, while simultaneously drawing on timely lessons that feminist theory can offer in an era where equity and voice are of prime importance. Gawboy and Rogers each provide a wealth of detailed examples from their personal experience with video-based teaching and classroom writing, respectively. Nothing substitutes for their firsthand experience, so their numerous ideas can be readily adapted to the reader's own classroom. Gillespie offers a very personal account of his attempt to apply a large-scale interdisciplinary theory into his teaching practice, and should be commended for not shying away from sharing the strategies that did not go as expected, along with how he plans to adapt for the future. The most interesting lesson in Swinkin's chapter on exemplification is the reminder to instructors that we can easily forget the human experience embodied in music, and he challenges us to seize on that aspect as another device in our pedagogical toolkits.

The editors of this volume explicitly state that the intended audience is "anyone who teaches or aspires to teach music theory, and to those teachers who seek fresh ideas and perspectives" (xiv). They include faculty with background and training in music theory, instructors who may primarily come from another area such as studio teaching but also teach theory, graduate assistants, and graduate students with a future in teaching music theory. Each of these groups has something to gain from these essays. Whether used as reference material, a book study for a discussion group, or even a text for a class on music theory pedagogy, any reader with a stake in advancing the quality of music theory instruction would benefit from the perspectives and new approaches offered here.

As a music education specialist, what strikes me most is that instructors of all disciplines are facing similar issues of student engagement and individualized learning. The challenges that music theory instructors deal with are the same as those faced by instructors in physics, sociology, nursing, or any other field. I mentioned that I have been involved with a community of instructors on my own campus interested in the scholarship of teaching and learning. Working with such a group—under the umbrella of a campus center focused on supporting teaching and learning—can be incredibly enlightening because of the cross-disciplinary connections that can be made. Gillespie provides an example of this in how he discovered an interdisciplinary framework (Universal Design for Learning) that was in active use on his campus and applied it to

the benefit of his students. I once had a similar experience with a colleague in nursing, where we realized that many of the issues in evaluating young nurses were the same as those in evaluating novice teachers. This led to some excellent conversations and sharing of ideas that each of us could use to seek out further information and theoretical frameworks to inform our practice.

Reading this volume also rekindles for me the importance of reading and reaching outside one's own discipline. These five authors touch on important scholars from my own field of education (such as Dewey, Bruner, and Vygotsky), but even more is possible. So much has been studied about human learning, whether from the disciplinary perspective of education, psychology, neuroscience, or many other fields. It behooves us all to seek out the theories and research that already exist, where these tools can help guide approaches in our own pedagogy. In the course of serving on the committee for a master's student thesis which examined practices for teaching undergraduate aural skills, a music theory colleague and I got into a fascinating conversation about traditional approaches to aural skills in theory classes, and how the use of *solfège* in that context compares to the use of *solfège* in the Kodály Method as practiced in many K-12 school music classrooms in the U.S.[26] In so doing, we both learned more about how a different discipline approached a similar pedagogical problem. The Norton Guide to Teaching Music Theory can help start similar conversations not only among music theory pedagogues, but also with instructors and scholars of teaching and learning in any discipline. I hope that readers will take up this challenge and seek out means of actively engaging with both existing knowledge and emerging trends from any discipline that touches on the science of learning.

26 For more information on the Kodály Method, see Chosky 1999, and Houlahan and Tacka 2015.

Chapter 1 and Chapter 23

PHILIP CHANG

The Norton Guide to Teaching Music Theory makes an assuredly welcome addition to the primary resources for music theory instruction. My own bookshelf of texts exclusively pertinent to teaching college-level music theory has long consisted of only two: the seminal *Teaching Approaches to Music Theory* by Michael Rogers, and *Guidelines for College Teaching of Music Theory* by John D. White. As detailed by the four preceding reviews, Rachel Lumsden and Jeffrey Swinkin, the editors of *NGTMT*, have stocked the text chockfull of updated and wide-ranging teaching advice, modifiable by instructors of almost any experience level for the many courses in our field.

Except for one: pedagogy of music theory. No chapter in *NGTMT* covers such a course specifically, but the notion does not go completely unaddressed. In briefly reviewing the volume's opening and closing chapters by L. Poundie Burstein and Elizabeth West Marvin, respectively, I wish to highlight philosophical and practical aspects of the pedagogy of music theory, and mention a few ways these two facets can manifest within a pedagogy of music theory course.[27]

Lumsden and Swinkin do enumerate several practical activities for "a typical pedagogy course" (xiv), pointing to a few specific chapters and describing how students can directly apply the concepts therein; at a higher level, students can critique and discuss the concepts themselves (xiv-xv). At the end of this short section, the editors express the "hope that this volume will meaningfully aid those journeying to find their own pedagogical credos" (xv). To formulate those philosophical beliefs—which may certainly change on our journeys—we need to debate and examine, with ourselves and our colleagues, the very pedagogical topics we teach, questioning the "why" so often begged by "what" (instructors know that students excel at such inquiries!).

In the central portion of the first chapter, "The Practice of Music Theory, and Music Theory versus Practice," L. Poundie Burstein problematizes four-part chorale writing. After surveying issues such as voice-leading, doubling guidelines, and an "atypical" harmonic progression (IV^6–I, in Ex. 1.1), he warns:

> ...if burdened with too many guidelines, students might lose track of the more essential lessons that may be acquired from studying four-part harmony. For the purposes of four-part harmony assignments, it is more beneficial to focus on the main possibilities and concepts, letting students discover others... (7)

27 For more on the state of theory pedagogy instruction in North America, see Elizabeth West Marvin's contribution to the current volume of this journal.

A bit later, he concludes:

> ...the aim of a lesson is...to impart abstract concepts that could then be applied to a broad range of ever-changing, often unanticipated real-life conditions. (8)

And thus Burstein has zoomed out from several picky "what" questions to a "why" answer. Out of this, as a practical matter, Burstein's viewpoint could inform the structure of the course: how might an instructor scaffold skills to help students achieve this goal of general applicability?[28]

Burstein also examines the supposed rigidity of form labels and expanding the repertoire of study beyond the Western classical tradition, again arguing for more panoramic understanding, here of the dynamic forces that shape compositions, and music styles. We teach species counterpoint not to have students memorize dogmatic rules, but rather to "heighten students' awareness of melodic and contrapuntal effects that appear in a variety of musical settings" (9). Ultimately, he argues for a connection between doing music theory and doing music:

> Whereas the main goal of music performance, composition, and improvisation is to create music that is beautiful, expressive, and inspiring, the main goal of music theory is to deepen understanding of underlying musical forces that give rise to this beauty, expression, and inspiration. (9)

Burstein's chapter shows how quickly we can find "why" within "what." Just as Lumsden and Swinkin suggest, I like to offer my pedagogy of theory students opportunities for philosophical debate, allowing them to probe more "why?" questions than "what?" with their classmates (e.g., "Why do we continue to teach figured bass part-writing?"). This can happen communally in class, or more introspectively by having students write a philosophy of teaching music theory.[29]

Elizabeth West Marvin's "What I Know Now: Reflections on Music Theory Pedagogy" closes *NGTMT* aptly: she concentrates not on specific topics taught in the theory classroom, but rather pedagogy itself. Two broad headings structure the chapter: focusing on music and musicianship, and planning for student-centered engagement. Marvin takes a top-down approach, relating six higher-level concepts to a few concrete examples. In keeping with *NGTMT*'s overall spirit of pragmatic applicability, she phrases each concept as a constructive and active teaching strategy.

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28 For more on Jerome Bruner's concept of scaffolding, via Lev Vygotsky, see the references in David Rickel's review of Part IV of *NGTMT*.

29 An assignment inherited from Elizabeth West Marvin. Ideally, students revisit their philosophies near the end of the course, to see whether and how their attitudes and beliefs have changed.

To focus on music and musicianship in our instruction, Marvin lists (1) maximizing intrinsic motivation, (2) preferring contextual over acontextual examples, and (3) employing the outlook of comprehensive musicianship. All of these help to answer one of my favorite questions to pose to pedagogy students: how do you motivate a student in a core or required class? Intrinsic motivation "is grounded in…the inherent desire to develop our own abilities, to act of our own accord, and to connect with others and our environment" (366). Marvin outlines tasks that give the student a sense of achievement, give the student agency self-direction, and partner with other learners. Extrinsic—external—motivators can also do the same, and even positively with appropriate understanding and acceptance. Strategy 2 essentially asks instructors to provide real and diverse music as much as possible: for instance, using Mozart's two-voice mostly 1:1 counterpoint setting of "Ah, vous dirai-je maman" to teach intervals (she later writes: "if ten minutes go by without sounding music, the lesson plan needs to be re-thought" [374]). Comprehensive musicianship hearkens back to that movement from the 1970s, and despite the difficulties of its implementation, CM's "laudable tenets" (370), such as exposing students to many musics (widening style knowledge, per Burstein) and integrating relevant extramusical features into our lessons, can initiate understanding toward "why" out of "what."

Instructors can improve student engagement by (4) avoiding the role of "sage on the stage," (5) creating a natural critical learning environment, and (6) teaching in different modalities. The former two elevate active learning and encourage more secure skills acquisition; for these Marvin mentions the flipped classroom and scaffolding (371–72). The sixth strategy appeals to the idea that students take different avenues in learning: "visual, aural, kinesthetic, or social" (373). Instructors will, for instance, speak while they write, sing as they notate, and bring students in pairs to the keyboard to play written two-voice counterpoint exercises. Some research shows no validity to the idea of learning styles, but Marvin believes "that sensitivity to learning styles can improve teaching" (373). At the least, we might use the four dimensions to make ourselves and our students more aware and engaged, and, along the lines of CM, link written theory, aural skills, and musicology classes closer together. Marvin goes on to address the mechanics of course planning, parsing the coverage of a topic over 3-4 class meetings, and she concludes with a look at spiral learning, particularly effective in a repertoire-driven curriculum. She refers to the variations to "Ah, vous dirai-je maman," undoubtedly rich with theoretical concepts. I find Beethoven's Bagatelle in G Minor, Op. 119, No. 1 good for revisiting, covering harmony, cadences, diatonic and chromatic embellishing tone analysis, key relations, sentences, periods, augmented

sixth chords, variation procedure, ternary form, binary form, motivic relations, the reciprocal process (Steve Laitz), common tone modulation, the ponte scheme, the "one more time" technique (Janet Schmalfeldt), and apparent "on purpose" parallel octaves.

All the contributors to *NGTMT* have laid out an almost limitless fertile ground for all theory teachers to explore and grow. Its currency calls for immediate implementation. This text will generate much fruitful conversation among theory instructors, and justifiably so. I further hope that we will extend that discourse to include our colleagues in music education. Although their content mostly regards secondary education, I occasionally have pedagogy students read from *Teaching for Musical Understanding* by Jackie Wiggins, *A Philosophy of Music Education* by Bennett Reimer, and *Teaching Music: Managing a Successful Music Program* by Darwin E. Walker. Some of the material must undergo recontextualization for higher education, but the offered strategies, principles and ideas, and above all extensive research can all enhance our teaching.

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