1-1-2019

Review of Gateways to Understanding Music by Timothy Rice and Dave Wilson

Kristin Taavola

Recommended Citation

Gateways to Understanding Music

by Timothy Rice and Dave Wilson
New York and London: Routledge, 2019

reviewed by KRISTIN TAAVOLA

The CMS manifesto, a familiar document in the pages of *JMTP*, urges a fundamental rethinking of the theory curriculum on several levels, including the integration of theory and aural skills with music history, and the expansion of music repertoires to include jazz, popular, global, and classical European music, particularly emphasizing creative African traditions (19–20). Even before the original publication of the document in 2014, a general trend in theory textbooks such as *The Musician's Guide to Theory and Analysis* by Jane Clendinning and Elizabeth West Marvin, and *Contemporary Musicianship* by Jennifer Sterling Snodgrass, has been to expand the repertoire, but the radically complete revision of teaching approaches advocated by the CMS Task Force on the Undergraduate Music Major (TFUMM) is arguably still in a nascent phase.

Enter *Gateways to Musical Understanding* by ethnomusicologists Tim Rice and Dave Wilson. The book, which includes classical music, world music, popular music, and jazz, all organized chronologically, fulfills the call for more diverse repertoire in the undergraduate curriculum, but it's not a harmony textbook. Rice and Wilson describe it as fundamentally intended for non-major general education courses, suggesting that it could also be adopted for a one-semester introduction to music history, or a general "Introduction to Music Study" course. But could this book be used in a theory course, either as a reference, or a second textbook?

After reviewing the introductory materials and the general organization (summarized below), my initial impression was that it offered some thought-provoking juxtapositions of different musical genres and their structures, which, in and of itself, might be enough for a music theorist to spend some time with the book. Having now done so, I can definitely say the broad collection of music in the text is inspiring, and the authors' listening-based approach is primarily appealing. As is the case in any cross-cultural study, however, there are certain challenges that the contents might present as part of a theory curriculum.

Below, I overview its materials and organization, then present three possible ways to adapt the contents for different types of music theory courses.

Materials and organization

A 504–page 8.5"x11" paperback, *Gateways to Understanding Music* has the feel of your Art History 101 textbook: historical organization, lots of images, and cultural anecdotes interspersed with technical terms. To be clear: it's not an obvious choice for the sole textbook in music theory course. Rice and Wilson have consciously avoided the use or introduction of music notation, Western or otherwise, instead building a methodology based on three substantial listenings for each of sixty "gateways," or musical works. Recordings are available on a Spotify playlist. The repertoire draws from the following genres, classified by the authors (xvii):

Classical music	26 gateways (44%)
World Music	18 gateways (30%)
Popular Music	8 gateways (13%)
Jazz	8 gateways (13%)

Seven themes frame the commentary for each gateway: aesthetics, emotion, social life, culture, politics, economics, and technology. These themes are threaded through a set of five questions, always presented in the same order:

- *What is it?* (Initial listening)
- *How does it work?* (Musical terms and listening guide)
- *What does it mean?* (Cultural context)
- *What is its history?* (Historical detail)
- *Where do I go from here?* (Additional suggestions for listening)

In the context of these questions, Rice and Wilson work hard to put "disparate kinds of music and music makers into an implicit conversation with each other" (Teacher's Guide, 2). *Gateways'* historical organization is one step in that direction, contextualizing music—and history—in ways that should be obvious, but, given that many of our canonized "stories" of music history have fundamentally formed around European art music, can be surprising and eye-opening.

In multiple places in the text, the authors reinforce historic context across cultures with details that bring their commentary to life. For example, a Thomas Hardy painting of Haydn is captioned, "Franz Joseph Haydn looking a bit like his contemporary, George Washington (1732–1799)" (173). This passing comment occurs

in the same chapter that introduces both the First Viennese School and music of the Atlantic slave trade, a more arresting contrast that lays the groundwork for later discussions of gospel, soul, and rap alongside *Rite of Spring*.

Overall, genre focus changes with historical period. For example, Western art music is heavily featured during the Classical period, but it takes a back seat to popular music and jazz over the course of the twentieth century.

The text divides into three chronological parts:

> **Part I: Pre-Modern era up to 1500 CE**
> **Part II: The Modern era from 1500–1900**
> **Part III: The long twentieth century from 1890–present**

Within each part, the concurrence of different genres shapes each chapter. This list collates details from the authors' introduction regarding Part II:

1. **The age of European discovery (1500 to 1600)**
   - Christian religious music
   - Court music traditions of India
2. **The age of global commerce**
   - Early symphonic works by Bach and Vivaldi
   - Large orchestras of gongs and other metallic instruments built on Java
3. **The age of Enlightenment and revolution (1750–1800)**
   - First Viennese School
   - Music of Atlantic slave trade and Brazilian popular music
4. **The early nineteenth century (1800 to 1850)**
   - Beethoven, Berlioz, and Chopin
   - Bluegrass and Stephen Foster songs
5. **The late nineteenth century (1850 to 1900)**
   - Wagner operas and Debussy's *Prélude à l'Après-midi d'un faune*
   - Spirituals, gospel music, and soul music

Part III chronicles the "long twentieth century," beginning in 1890 with recording technology. Reflecting the musical abundance resulting from this innovation, its chapters divide into shorter historical periods, ranging from eleven to twenty-eight years. The juxtapositions are similarly compelling: ragtime and Balinese gamelan; country music and Shostakovich's Symphony No. 7; Jimi Hendrix, Milton Babbitt, and Tito Puente.

The Prescribed Listening Process

The Teacher's Guide provides a variety of practical classroom suggestions, as well as ample explanation of the multi-faceted approach to the material.[1] It also comes across as a sort of pedagogical manifesto. Rice and Wilson outline seven concepts underlying the text's conceptual framework. In this excerpt, the authors describe their third concept, one of the most persuasive reasons for a music theorist to take a look:

> A third concept integral to the book's design is the notion that music is an art form, which can be appreciated for its structural properties, and a vehicle for the expression of human emotion, cultural values, social patterns, political ideology, and economic relations. To teach students this important lesson about the nature of music, we provide them with a vocabulary ("the elements of music") and an analytical framework (timed listening guides) to enable them to think, speak, and write about music as art. We then teach them to connect their explanations of music as art to its emotional, cultural, social, political, and economic meaning and significance (Teacher's Guide, 5).

The table in Example 1 captures the essence of each of seven "elements of music," including the Spotify repertoire paired with each term in the Introduction (9–12).

The pairing of contemporary repertoire with traditional Western musical terms is a refreshing start. It also exemplifies the authors' philosophy that all music can be studied from a structural perspective, supported by the main analytic technique of the book, the listening guides.

It's likely that many readers of this journal have included formal listening assignments in the undergraduate theory curriculum, asking students to document modulation in sonata form or a strophic song, for example. In *Gateways*, the authors describe the listening process broadly in order to adapt it to a wide range of repertoires. Presented in a casual tone, the following description encapsulates their attitude throughout the text:

> Listening for the form of a performance means understanding whether what you are hearing now is a repeat of something you heard before, a variation of something you heard before, or something different from what you heard before. The "something" in this formulation is usually the melody or a melodic phrase. In principle, however, a performance of music may have timbral form, textural form, rhythmic form, and harmonic form… . Form can also be analyzed at two or more temporal levels.

---

1   In the Teacher's Guide, the authors also advocate for a version of Thomas Turino's semiotic analysis to assist students in analyzing their own and others' emotional responses to music (Turino, 1999). In essence, separating the sign (the music) from the myriad of possible referents (icons and indexes) allows students to begin to think more flexibly about musical meaning. The authors don't discuss semiotics in the text, but *JMTP* readers may wish to investigate Turino's work further; I've used a similar approach in classes for non-majors and had significant results.

Kristin Taavola – Review of *Gateways to Understanding Music* 257

So, for example, the A melody may consist of, say, four melodic phrases indicated with lower-case letters, for example, A = a b a c (12).

TERM	DEFINITION	REPERTOIRE
Timbre	Timbre or sound quality is a function of overtone structure and sound envelope. The text indicates timbre can be discretely described as a voice or an instrument; otherwise we use metaphor (harsh, smooth, rough, bright, etc.).	Joni Mitchell, "A Case of You"
		Jimi Hendrix, "Star-Spangled Banner"
		Ken Burrell, "But Not For Me"
Texture	Monophonic vs polyphonic	Ladysmith Black Mambazo, "Unomathemba"
Rhythm	Nonmetrical vs metrical; duple vs. triple, groupings of pulses or beats called measures or bars	Prince, "Let's Go Crazy"
Melody	Melodic part, line, melodic shape as ascending, descending, undulating, and flat	Duke Ellington Orchestra, "The Mooche"
Harmony	"The systematic combination of simultaneously sounding tones over the course of a section or piece of music." Two or more simultaneously sounding pitches is called a **chord**.	Caroline Shaw, "Partita for 8 Singers" (No. 4: "Passacaglia")
Form	The "shape" of a musical performance as it unfolds through time from beginning to end.	Irish accordionist Sharon Shannon, the Beatles' "Norwegian Wood,"
Performance Techniques	Timbral choices, dynamics, ornamentation, articulation, tempo	Whitney Houston, "I Will Always Love You"

Example 1
Seven elements of music.

The authors use this flexible description of form for each gateway.

It is most effective for music that is primarily melodic. The detailed analysis of North Indian raga maps the introduction of each new scale degree, also noting different drum patterns (121). It's a thorough introduction for an instructor unfamiliar with the genre, and the substantial commentary offers enough information to fill an entire class period. For repertoires that employ harmonic change, however, the melodic emphasis sometimes produces ambiguous or anomalous results, as I'll attempt to illustrate later.

With the knowledge of these parameters, it would seem that Rice and Wilson have taken significant steps in realizing the vision the CMS Manifesto put forth:

> If theory and music history were conceptualized in an integrated fashion using perspectives advanced by TFUMM, opportunities could arise for deeper, more rigorous understanding. This understanding would merge analytical content with historical-cultural content and move from a technical-informational base to an inquiry base so students could discover the structural, textural, design, and aesthetic dimensions of the sonic experience defined as music (20).

That said, adopting *Gateways* as the primary text for the theory core would be a significant undertaking. Without notation, the instructor would have to decide whether to introduce scores or transcriptions, or, per the authors' prescribed listening process, to teach an entire course by ear—a question that is beyond the scope of a book review. Instead, I'll explore three potential ways that it could support innovation or supplementation of the theory core, or, at a more advanced level, development of an upper-division undergraduate or graduate course:

- Culling a cross-section of pieces from a specific genre
- Using the glossary and index to find examples of musical technique across genres
- Assigning specific chapters to provide cultural context

In the course of this discussion, the vignettes for each of these models raise various philosophic, analytic, and pedagogical issues that may affect any type of course designed with *Gateways*, specifically regarding transcription, terminology, and formal segmentation, as well as cultural nuance.

Culling a Genre Cross-Section: A Vocal Music Course

Vocal music is well represented in *Gateways*; a cultivated selection of different styles could create a dynamic syllabus that lends itself to novel avenues for music skill building—for example, practice with formal listening and vocal techniques. This approach emphasizes the listening guides, which could allow for a course-long exploration of notation and style. Imagine teaching a unit on "*American Idol* Vocal Stylings," asking students to analyze the different melismatic styles that rendered contestants successful, or not. Their results could be compared with a Mozart aria, Purcell's *Dido*, or Billie Holiday's "Strange Fruit," works we all know. Or, using specific tunes from the *Gateways* text, Hildegard von Bingen's "Quia ergo femina," (Chapter 2), Bessie Smith's "Backwater Blues," (Chapter 9), and the Mariachi song "La Negra" (Chapter 10).

Perhaps the biggest stumbling block in building a stylistically varied course—one that draws from music both inside and outside the Classical canon—is notation.

To some extent, students who have taken undergraduate music history are familiar with varying levels of notational precision: consider the keyboard notation in Terry Riley's *In C*, Pierre Boulez's piano sonata, a Bach flute sonata with unrealized figured bass, and a jazz lead sheet. Add to that some discussion of the various tempo and dynamic differences in five performances of any Chopin prelude, and the idea that notation can be profoundly interpretive becomes quite obvious. *Gateways'* selections take it a step further: some pieces have a published score available, and others a lead sheet, but a substantial number are non-notated. How can we present these pieces side-by-side in the classroom?

I imagine several solutions, appropriate to different levels of difficulty. The first is to emphasize the listening process codified in *Gateways*, rather than visual analysis. Having students distinguish formal types and sections engages medium- to large-scale conceptualizing, and the text presents a good range: John Farmer's "Fair Phyllis I Saw Sitting Alone" is an imitative madrigal in AABCC form (104–105). "Swing Low, Sweet Chariot" is in strophic form (255). A recent song in the *música norteña* style of Northern Mexico, "La Bala," is modified strophic, AAA (minor mode) BB'BB' (major mode) (460–461).

These forms easily lend themselves to the listening assignments included in the supplemental materials online; these are essentially the style template for the *Gateways* listening guides.[2] The majority of the assignments are instrumental works, but there are some vocal pieces, including the spiritual "Nobody Knows the Trouble I've Seen" (Chapter 8); "El Cascabel" by Mariachi Los Camperos de Nati Cano (Chapter 10); and the Beatles' "Norwegian Wood" (Chapter 12).

Students are asked to comment on the seven different musical parameters introduced for each gateway (timbre, texture, rhythm, melody, harmony, form, performance technique), then to fill in a timed listening guide. The authors' key for the "Norwegian Wood" timed listening assignment appears below:

---

2   These materials are available with instructor login at the publisher's website: https://routledgetextbooks.com/textbooks/9781138039063/.

TIME	SECTIONS	FORM	LYRICS
0:00	Instrumental opening	AA	---
0:16	Verse 1	A	I once had . . .
0:24		A	She showed me . . .
0:31		B	She asked me . . .
0:39		B	So I looked . . .
0:49		A	I sat on . . .
0:55		A	We talked . . .
1:04	Instrumental interlude	AA	---
1:20	Verse 2	B	She told me . . .
1:28		B	I told her . . .
1:36		A	And when I . . .
1:44		A	So I lit . . .
1:52	Instrumental postlude	A	---
2:02	End		

Example 2
Timed listening guide, "Norwegian Wood."

The template could easily be expanded to include instrumentation, modulation, or other techniques, or adapted for additional compositions, possibly from the "Where Do I Go From Here?" section. For example, supplementary selections that follow "Swing Low, Sweet Chariot" include other recordings of the same piece, a video of Bessie Jones and the Georgia Sea Island Singers, a performance by Marian Anderson or Paul Robeson, and Mahalia Jackson's "Precious Lord, Take My Hand."

Admittedly, this listening strategy has its limits: it doesn't improve score reading skills, and not every student will be able to hear modulations or specific chromatic chords and inflections. Still, challenging any student to document multiple pieces per week would develop a strong ear for basic aspects of form. Depending on the repertoire, this can be more sophisticated than simply recognizing a verse and a refrain: narrative questions could be expanded to include specific aspects of vocal technique, such as vocal slides, melisma, tuning, etc. For performers who tend to learn by listening, honing that skill, rather than insisting they turn to the score instead, could be a potent strategy.

More advanced work could gradually introduce transcription projects. Shorter assignments might include only the chorus of a longer tune; comparison of elaborated

iterations of the same chorus might follow. Students might be asked to notate only the bass line of a pop tune, or the rhythm battery of a salsa tune, or structural melody and later the blue notes of a soul tune. This type of course model could also be adapted for other genres (instrumental music, folk-influenced works, etc.) as the instructor's specialty allows.

The possibilities are vast—perhaps *too* vast. This brings us to our first thorny analytic and pedagogical issue. For transcriptions of familiar repertoires, especially those with a standard notation practice such as classical or jazz, an instructor might reasonably expect a limited range of student results. But for music that is non-notated, or music that has basic structural notation with lots of elaboration, the act of transcription raises myriad questions.

Consider this video of Bessie Jones and the Georgia Sea Island Singers, recorded by Alan Lomax in Williamsburg, Virginia in 1960. The opening is rubato. If we are using Western notation, where is the downbeat? Where are the accents? Are the singers ahead or behind the beat, and how does that affect where we might place a note in a bar? Should we use bar lines at all?

The social, cultural, and analytic implications of these types of decisions have long been a central focus in ethnomusicology. This sort of discussion might be relevant in a theory classroom, especially in a graduate course. In *The Study of Ethnomusicology: Thirty-Three Discussions*, Bruno Nettl introduces notation and transcription in Chapter 6, giving a history of relevant literature that offers a rich reading list. His summary of pertinent issues suggests a string of theoretical questions:

> Several issues dominate this history: the contrast between prescriptive and descriptive notation; the nature of the unit of musical thought, song, or piece that is being transcribed; the relationship of transcription, as the outsider's interpretation, to notation as the way a society expresses its own understanding of its music; the roles of humans and machines; and transcription as a unified technique for the field, as against the development of specialized techniques for providing special insights (Nettl 2015, 75).

Nettl's "nature of the unit of musical thought, song, or piece that is being transcribed" is especially relevant as we consider different analyses in *Gateways*. The "unit" of understanding changes for different repertoires. A "downbeat" or "rhythm" may mean one thing in BaAka dance music, and another in salsa music. A "transition" is different in a sonata form and a blues song. The translation of terms across genres and styles—our second thorny issue—can create some anomalies, as we'll see below.

Using the Glossary and Index:
A Course on Selected "Elements of Music"

The glossary covers a broad range of terms: **colotomic structure**, **commissions**, **comping**, and **coda**, to name a few. As an example of incorporating the text's glossary in a theory course, I'll discuss a family of terms that piqued my curiosity: the **poly-** terms, including **polyphony**, **polymeter**, **polyrhythm** and other variants. The first suggests Palestrina or Bach, while the next two might bring to mind Ghanaian drumming or Steve Reich.

Example 3 shows a selection of works employing different "poly-" techniques, according to the authors.[3]

TECHNIQUE	REPERTOIRE	GATEWAY
Polyrhythm Inherent Polyphony	Central African foragers (BaAka)	Ch. 1, Gateway 1
Inherent Polyphony	Mbira Players, "Nyamaropa"	Ch. 3, Gateway 3
Imitative Polyphony	Palestrina, "Sicut cervus" motet	Ch. 4, Gateway 12
Imitative Polyphony	J.S. Bach, Prelude and Fugue in C Major	Ch. 5, Gateway 20
Inherent Polyphony	Louis Armstrong, "Struttin' with Some Barbecue"	Ch. 10, Gateway 40
Stratified Polyphony Polyrhythm	Balinese Gamelan, "Tabuh Sekar Jepun"	Ch. 9, Gateway 39
Polytonality Polyrhythm	*The Rite of Spring*	Ch. 9, Gateway 38
Polyrhythm	Steve Reich (mentioned in text)	Ch. 12
Polyrhythm	Tito Puente, "Oye Como Va,"	Ch. 12, Gateway 52
Polyrhythm	Bob Marley, "Buffalo Soldier"	Ch. 13, Gateway 56
Polyrhythm	Esperanza Spalding, "Black Gold"	Ch. 14, Gateway 58

Example 3
Selected "poly-" terms.

This sampling hints at several analytic connections. Indeed, the authors employ **inherent polyphony**—defined as the experience of polyphony when a monophonic line is played—to draw a consistent thread through African genres, beginning with the music of the BaAka people and mbira playing, later linking these genres to New Orleans

3   One of these, the Palestrina motet, was not listed in the index; depending on the concept you are searching, be aware there are non-indexed examples scattered throughout.

jazz, reggae, and contemporary jazz.[4] They also include a variety of rhythmically complex textures, contrasted above in Balinese contemporary gamelan and *Rite*. The text includes other genres, such as mariachi, that feature similar types of rhythmic interlocking, though the authors don't label them as polyrhythmic (330).

At first glance, the relationship between **polyphony** and **polyrhythm** is not entirely obvious. Why place Bach next to African music? A brief examination of the authors' further definitions of the various **poly-** terms suggests how these techniques might overlap according to the authors' analyses.

Polyphony, or **polyphonic texture**, has the familiar definition of "a performance with many lines or parts" (10, 480), in contrast to **monophony** (10, 479), essentially one line or part. While the notion of **imitative polyphony** is clear, recall the broad meaning of **inherent polyphony**. Oxford Music Online does not list this term; it seems to appear more often in analyses of comedy, satire, or other literary genres, highlighting multiple levels of reference in and across time. In *Gateways*, the term becomes a catch-all for a variety of different textures, associating both polyphonic and polyrhythmic phenomena. The authors sometimes use the term to contrast sound patterns with movement patterns of dancers or performers. In different cases, **inherent polyphony** might be described as **compound melody** or **polyrhythm** by music theorists.

Rhythmic definitions are similarly expressed more generally than in the theoretical literature: **polyrhythm** is described as "multiple parts with different rhythms," in the text, and "overlapping, interlocking rhythmic patterns" in the glossary (284, 480). **Polymeter** is consistently defined as "the simultaneous presence of two meters in a musical texture" (26, 480). Both interpretations omit definitions of beat division and metric grouping, so the distinction between polyrhythm and polymeter might be considered vague.

One might easily assume that these problems in terminology arise from a lack of clarity in the text. Perhaps, though, we can take a more curious approach. What if the authors' attempt at general terminology reflects that fact that discrete concepts like "meter" and "downbeat" either aren't native to many of the traditions discussed, or don't function the same way as we treat them in tonal music? Here, we see Nettl's "nature of the unit of music thought" query at play again. The two examples below illustrate some aspects of both a "unit" and its representation in a transcription of sorts from the text.

First, in a discussion of "Bisengo Bwa Bolé," music and dance of people from the

---

4   As mentioned earlier, the glossary organization is haphazard. **Inherent polyphony** is listed in the glossary (477) under "I." Related terms, such as "**polyphony**, **imitative**" (p.480) appear under "P."

Central African Republic,[5] the authors describe a drum/dance pattern that creates what they term two-against-three **polymeter** via the juxtaposition of triple-sounding pitches with a duple hand pattern on the drum, stating that "the two parts yield a single monophonic drum part," which is an example of **inherent polyphony**.

Text Transcription of BaAka Drum/Dance Pattern, p. 26

Pitches	L-H-H-L-H-H
Hands	R-L-R-L-R-L

Pitches: L = low and H = high
Hands: L = left and R = right

While it's easy to see two-against-three grouping in the above example, the music does *not* feature conflicting meters. This pattern repeats indefinitely in the music, so it does not have an accented downbeat in either part. Nevertheless, as the authors describe, the two parts function together to create a single continuous texture, one which might be described as cyclic due to the repetition of the pattern above.

That said, some students may be confused by this notation, specifically the dual use of "L" as both "low" and "left."

Contrast this type of notation with the salsa example below:

Text Example of *Cha-cha-chá* dance rhythm:
Tito Puente (1923–2000), "Oye Como Va," (1963), pp. 400–401

Beats	1	2	3		4		1			2		3	4	
Claps	X	X	X		X		X		X	X		X	X	X
Piano	X	X		X	X					X		X		
Bass	X			X	X					X	X			X
Clave		X	X					X		X		X		

This notation shows "1" as what we might initially consider the downbeat in a 4/4 measure. Without listening, a beginning student might feel the beat is if it were a John Phillip Sousa march. The chapter commentary, however, thoroughly describes the "polyrhythmic structure of interlocking beats." First, it notes that the dancers start on beat two, in what might be felt as "2-3 cha-cha-cha, 2-3 cha-cha-cha" (400). In this case, the clave underlines that "2-3" feel in a pattern that spans eight beats, counted as two groups of four. Thus, while we might consider the "meter" 4/4, it might be more accurate to think of an eight-beat unit. The strongest accent might be termed the "downbeat," but surely it does not have the same relative weight as it conventionally does in "The Stars and Stripes Forever."

Thus, while the "fuzzy" quality of general definitions might be frustrating at first, careful delineation of their differences, as well as their use in specific contexts, could be considered the fundamental query of an analysis course. What is Nettl's "unit" of beat feel in each example? How are these terms the same? Different? How do they combine, or not? Asking our students, and ourselves, to reflect on these questions can be a rewarding undertaking.

Assigning Specific Chapters to Provide Cultural Context

It might be tempting to simply assign readings from *Gateways* to provide cultural context, as well as varied repertoire, in a traditional analytic course. As we've seen above, the authors' approach doesn't always map one-to-one with the goals of a theory course. The potential benefits, pitfalls, and learning opportunities of this approach are perhaps best described through the familiar lens of sonata form. I'll explore some issues in both the listening guides and the chapter commentary that might significantly affect pedagogical choices.

The listening guide for the exposition of Beethoven's Piano Sonata Op. 13 (*Pathétique*), mvmt. 1, illustrates some idiosyncrasies in formal definitions (192-196). The authors identify three themes, contrasting that with the usual two. I have added measure numbers in italics that map the score to the Spotify recording.

TIME	SECTION	DESCRIPTION
0:00	**Slow Introduction**	A short six-note melodic motive in block chords is repeated in sequence a number of times ending with a rapid chromatic descent.
1:43	**Exposition**	
1:43	First theme *m. 11*	A "rocket theme" in C minor accompanied by rapid octave tremolo in the bass.
1:55	Transition *m. 27*	Descending runs contrast with ascending variants of the rocket theme.
2:14	Second theme *m. 51*	Still in minor, the new melody starts with long tones followed by descending trilled tones.
2:45	Third theme *m. 89*	This theme, in the relative major of E-flat, has a stepwise ascent accompanied by arpeggiated chords.
3:04	Transition *m. 113*	Fast descending runs lead to a restatement of the rocket theme, now in E-flat major.
3:26	**Exposition repeat**	

Example 4
Listening Guide excerpt (194), Exposition of Beethoven's *Pathétique* Sonata, mvmt. 1.

Here, the authors' formal conventions differ from relatively standard practices. For example, their "Third theme" might be considered a secondary theme in the second tonal area. Also, formatting is a bit confusing: there are double entries for the beginning of the exposition and the first theme.

More confusing, however, is the "Transition" at m.113. It is solidly in E♭, and there is a convincing PAC in E♭ that ushers in this section. Its descending run might be considered the Closing Theme (mm.113-120), and the return of the rocket theme at m.121 could be a Codetta.

This usage also contradicts the text's own definition of **transition**. As one might expect, the term is characterized as "extended material" to move between the first or second themes, or from key to key. Here, as well as in three other sonata listening guides, the authors show a transition at the *end* of the exposition. In fact, these passages have already achieved a new tonal area, rather than moving from key to key.

Perhaps we might understand the use—or misuse—of "transition" here as an intuitive correlate to a **bridge** in popular music or jazz, which the authors define as "a section of a popular music or jazz form that typically departs from yet connects the sections that precede and follow it, such as the B in AABA form" (474). Indeed, sometimes a bridge is solidly in a new key before the introduction of a return, so it

could be possible to consider the terms parallel, although certainly the rhetoric of the forms is different. Here again, we rub up against the uniqueness of the "nature of the unit of musical thought," in different idioms. To distinguish between different types of transitions, one possible analytic activity might be to compare a sonata development with another bridge from *Gateways:* George and Ira Gershwin's "I Got Rhythm" (Chapter 10), or Lady Gaga's "Till it Happens to You" (Chapter 14).

An additional word of caution: besides the listening guides, the narrative description of some sonata conventions holds a few surprises. Here's our third thorny issue, one that raises not only analytic and pedagogical issues, but also (to choose the most neutral term possible) philosophical ones when social currents flow into the classroom.

Gateway 24 features the "*Cinque...dieci*" duet from Act 1 of Mozart's *Le nozze di Figaro* (186–192). After an introduction to Classical opera, the text describes the scene as a truncated sonata form. On one level, the choice of this well-known scene is a particularly apt example of interplay and development of the first and second themes of sonata form, here enacted by Figaro (A theme) and Susanna (B theme). The descriptive analysis, however, describes the A and B themes as gendered, with Figaro's "punchy, short motive and expression of masculinity in his case," and Susanna's "undulating, stepwise motion now an expression of her femininity" (188–189).

Initially, the characterization is innocuous enough, though it perhaps seems like an unnecessary flourish. The portrayal of the recapitulation duet as Figaro's devotion seems to be a standard reading of the narrative. I wondered if the authors had intended to use the story to illustrate the strength of Mozart's female characters, an argument advanced by several authors in recent years (Ford, 2012).

Later in the commentary, however, the authors move in a different direction, drawing a parallel with the contrasting motives in the finale of Haydn's string quartet Op.76, No. 3. An earlier gateway featured the second movement, which includes the St. Anthony Chorale (172–179), so students would be familiar with the work and its cultural context.

> The theme of the fourth movement consists of two motives: a loud, forceful, staccato three-pitch gesture followed by a soft, delicate, undulating six-note melodic phrase. They may be nothing more than a musical representation of a vague contrast between strength and weakness, vigor and fragility. After Mozart's *Figaro,* it is hard not to interpret these melodic motives as a conversation between a man and a woman; he perhaps angry and powerful, she perhaps defensive and powerless (190).

In our current cultural climate, that last sentence strikes me as a pedagogical pipe bomb: it could immediately release an amalgam of reactions in the classroom, certainly strong enough to derail a discussion of tonal areas in the movement.

The nature of this comment suggests some assumptions about gender roles in the eighteenth century. It would seem (there are no footnotes) that the authors are referring to nineteenth-century music theorists, or specifically to A.B. Marx, who, in 1845, included a short passage on masculine and feminine themes in sonata form, contrasting them as energetic and emphatic, milder and supple. In 1994, James Hepokoski aptly stated that the construction of gender Marx describes "would become one of his most influential assertions, one that, for us, has become both disturbing and deeply problematic" (Hepokoski 1994, 494). Indeed, the topic has produced a wide span of scholarship over the past thirty years that is beyond the scope of this study.

It may or may not be beyond the scope of your class. The quote might be engaged as a "teachable moment," supplemented with a bit of history surrounding nineteenth-century music theorists, a careful look at Hepokoski's article, and maybe an essay on Mozart by Susan McClary, as well as a deep analysis of the fourth duet of the quartet (McClary 1986). On the other hand, you may simply decide not to assign the chapter.

Conclusion

Having imagined some the pedagogical possibilities of incorporating Gateways into the theory curriculum, we can see that, while the juxtaposition can be inspiring, the pedagogical, analytic, and philosophical questions deserve substantial consideration. As I have tried to show, importing a musical term from one genre to another may seem intuitive, but doing the work of analysis—breaking a whole into constituent parts, or Nettl's "units of musical thought"—can expose certain subconscious assumptions about the elements of music that may or may not be equivalent in disparate repertoires.

The inquiry into such differences is a compelling reason for music theorists to consider engaging the repertoires in *Gateways*, possibly both as teachers and researchers. A vocal music course might raise new questions about notational style, or a form and analysis course might bump into issues of terminology and meaning. Naïvely mixing terms from one idiom to another can obfuscate musical processes in both systems, but a careful consideration of each might lead to new musical insights, which is the true opportunity here.

Pedagogically, does the textbook achieve some of the goals set out by the CMS Manifesto? Let's revisit the opening quote: one might argue that the integrated

Gateways approach might help move a class design towards TFUMM's "inquiry base," so that students discover the "structural, textural, design, and aesthetic dimensions of the sonic experience defined as music." The committee goes on to say, however:

> An inquiry-based structure puts more responsibility for factual-informational-technical learning into the hands of students, permitting class time to be used to focus on higher-order analysis and study (somewhat in the mode of the currently popular concept of a "flipped classroom") (20).

Here, *Gateways* exposes a weakness in the Manifesto. The TFUMM statement tacitly assumes that "factual-informational-technical" content remains fixed, so the instructor can easily hand it over to the students. I argue that is definitely *not* the case: in the examples we've seen, the instructor would have to do *more* work, not less, to clearly define "facts" and terms for students in a cross-genre context.

Encountering cross-genre frictions, which can occasionally be overwhelming, frustrating, or even inflammatory, can cause some performers and scholars to discard the CMS Manifesto out of hand. Its pedagogical prescriptions, while certainly in line with larger university initiatives in the twenty-first century, sometimes fail to recognize the inherent translational difficulties. Such careful thinking should lead us from the manifesto to more serious scholarly work. I advocate here for a considered approach, one that moves twenty-first century frictions closer to the center of analytic discourse and pedagogical frameworks. This might be an excellent reason to adopt *Gateways*, a textbook that could incite equal degrees of inspiration and frustration.

Works Cited

Ford, Charles. 2012. *Music, Sexuality and the Enlightenment in Mozart's Figaro, Don Giovanni and Così Fan Tutte*. Farnham, Surrey, U.K. and Burlington, VT: Ashgate Publications.

Hepokoski, James. 1994. "Masculine–Feminine: Are Current Readings of Sonata Form in Terms of a 'Masculine' and 'Feminine' Dichotomy Exaggerated?" *Musical Times* 135/1818: 494–499.

Kisliuk, Michelle Robin. 1998. *Seize the Dance!: BaAka Musical Life and the Ethnography of Performance*. New York: Oxford University Press.

McClary, Susan. 1986. "A Musical Dialectic from the Enlightenment: Mozart's Piano Concerto in G Major, K. 453, Movement 2." *Cultural Critique* 4: 129–169.

Nettl, Bruno. 2015. *The Study of Ethnomusicology : Thirty-Three Discussions*. Third edition. Champaign-Urbana: University of Illinois Press.

Turino, Thomas. 1999. "Signs of Imagination, Identity, and Experience: A Peircian Semiotic Theory for Music." *Ethnomusicology* 43 (2): 221–55.