Review of The Routledge Companion to Music Theory Pedagogy Edited by Leigh VanHandel

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The Routledge Companion to Music Theory Pedagogy

Edited by Leigh VanHandel
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KEVIN CLIFTON, DAVID R.W. SEARS, and ANN STUTES

Introduction

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

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

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

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

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

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

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

The Lesson Plans

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

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

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

Online Supplemental Materials

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

PART I: FUNDAMENTALS

DAVID FORREST

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

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

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

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

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

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

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

PART II: RHYTHM and METER

DAVID FORREST

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PART III: CORE CURRICULUM, Diatonic Harmony

KEVIN CLIFTON

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

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

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

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

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

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

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

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

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

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

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

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

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

PART III: CORE CURRICULUM, Chromatic Harmony

KEVIN CLIFTON

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

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

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

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

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

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

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

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

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

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

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

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

PART IV: AURAL SKILLS

Jennifer Beavers

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

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

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

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

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

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

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

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

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

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

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

PART V: POST-TONAL THEORY

JENNIFER BEAVERS

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

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

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

collections, set theory, twelve-tone serialism, and characteristic composer techniques. Knowledge of these topics can then be applied to repertoire, primarily from the early twentieth century. For those interested in introducing more kinesthetic activities in the classroom, her multimodal approach serves as an excellent example. As she states in her lesson plan, her scaffolded approach can be customized to various student/cohort abilities and built into larger analytical and compositional projects.

Christopher Doll's "Starting the Twentieth Century with a Bang!: A Lesson Plan for Whole-Tone Scales in *Tosca*" (Chapter 34) aims to engage students in a discussion of cultural context, as well as how to apply knowledge of motive, scale collection, and pitch content to create meaningful analysis. His lesson draws many lines into context, including blended scales (diatonic, chromatic, and whole tone), opera, narrative, integer notation, fixed *Do*, and film. He has selected short excerpts from the opera to analyze motivic cells, which are then applied to larger units of music. After guiding students to answer questions about what the music signifies about the characters, he plays clips from a staged production of *Tosca* as well as from the 2008 James Bond movie *Quantum of Solace* in order to draw intertextual meaning about character between genres.

In "Twentieth-Century Polymodality" (Chapter 35), José Oliveira Martins presents a lesson plan aimed at uncovering methods for analyzing the manifold ways composers engaged "the increasing harmonic complexity of late nineteenth-century chromatic music by adopting simplified compositional materials and means" (244). Although the topic can be applied to various composers, he primarily draws on the music of Bartók. His method details three teaching stages: analytical, theoretical, and compositional. In the analytical part of the lesson, he helps students uncover the varied ways scales are layered to create polymodal music. In the theoretical part of the lesson, group work encourages students to experiment with polymodal combinations either through constructing their own or deconstructing musical excerpts. The final stage concludes with a composition exercise, in which students develop "pre-compositional strategies for pitch organization" in small form pieces (248).

The next two chapters offer unique lessons in twelve-tone analysis. Joe Argentino's "Twelve-Tone Study Using Symbols in Dallapiccola's 'Fregi,' from *Quaderno Musicale Di Annalibera*" (Chapter 36) provides a fun lesson that goes through the standard progression from row identification, invariance, tetrachord and hexachord analysis, to large-scale connections and meaning. He relates these processes to Dallapiccola's use of patterns in "Fregi." Integral to his lesson plan are the PowerPoint slides included in the Supplemental Materials. He walks through the steps of his analysis, beginning

with the discovery that "Fregi" translates to "frieze," meaning a type of pattern often associated with architectural design near the ceiling. He offers several examples of friezes, setting up his approach to pattern finding, which has an exciting reveal at the end of the lesson. By leading the students to dissect various sections of the rows using special symbols (circles, squares, diamonds, etc.) and colors, an elaborate design emerges that symbolizes the title of the movement. Argentino has created several slides at the end of his presentation that show the corresponding patterns in pitch and rhythm transformations ultimately revealing a detailed frieze pattern on each of his slides. It is clear that he has infused his lesson with the rather persistent (if not obsessive) theme of patterns in a way that indulges and pokes fun at the nature of this sort of analysis—namely, the hunt for patterns.

Rachel Mann's lesson on expanded integral serial techniques analyzes Robert Gerhard's String Quartet no. 1, Mvt. 3 (Chapter 37). This chapter is significant not only for exploring an underrepresented composer, but it also reveals Gerhard's unique deployment of serial techniques in pitch and rhythm. This lesson would be best suited for those who have already taught the primary twelve-tone operations and are building to more advanced operations involving combinatorial properties and serialism of non-pitch parameters. Notable characteristics in Gerhard's serialism that can facilitate interesting discoveries for the students include Gerhard's tendency to follow each row by its complement, and a serialized approach to durational row forms, evident in pitch and beat groupings within each measure. While some of these discoveries are math-heavy, Mann controls the amount of information so as not to overwhelm the lesson.

In the final chapter of the post-tonal unit, Natalie Williams's "Mapping Symmetry and Form in George Crumb's 'A Prophecy of Nostradamus'" (Chapter 38) offers a teaching approach to graphic analysis: a rather elusive, yet important and rewarding topic to teach. Her lesson, geared toward upper undergraduate or introductory graduate courses, offers a brief background on Crumb, a preparatory homework assignment, and detailed discussion of how form, pitch, extra-musical associations, and extended performance techniques create meaning within the work. Using Crumb's "A Prophecy of Nostradamus" from *Makrokosmos* Book II, she details a two-pronged approach in which musical parameters are studied independently before transferring that knowledge to large-scale symmetrical design features. Her lesson addresses a deeper connection that "carries intertextual and extra-musical associations, requiring aesthetic interpretation from students" (261). Throughout, she stresses the importance of discovery: students map divergent elements alongside a visual mirror-image score to uncover musical connections and conventional formal design.

PART VI: FORM

DAVID R.W. SEARS

In many ways, the ten chapters found in this section reflect the diversity of analytical and theoretical perspectives encountered in the "new *Formenlehre*" tradition over the last few decades (Marston 2001). But whereas other recent edited volumes elected to unify the selected contributions around a particular theory of form (e.g., Vande Moortele, Pedneault-Deslauriers, and Martin 2015), and/or a particular repertory (e.g., Neuwirth and Bergé 2015), the lesson plans selected for this volume apply several theories of form to a diverse body of music (though recent textbooks by Caplin [1998; 2013] and Laitz [2016] feature heavily). As a consequence, readers will encounter a profusion of taxonomic terms emphasizing different aspects of musical organization (e.g., thematic contrast, tonal opposition, temporal function, etc.), as well as a range of pedagogical approaches that proceed either from the particular (analysis) to the general (theory), or vice versa.

Nevertheless, all of the chapters in this section offer plans and strategies catered to undergraduate students in at least the second year of university study. That is, all assume previous experience with such notions as hierarchy (e.g., segmenting the musical surface into ideas, phrases, themes, and so on), cadence, diatonic and chromatic harmony, and tonal organization: in short, everything introduced in the first two years of the undergraduate theory curriculum. What is more, since undergraduate courses devoted to "form and analysis" often proceed from small- to large-scale structures, VanHandel organizes the chapters to follow suit. Thus, readers planning to teach a course on form using a specific textbook could easily include at least a few of the lessons found here.

Áine Heneghan's contribution, "Principles of Form" (Chapter 39), conceptualizes formal organization as an unfolding, emergent process. As such, Heneghan's pedagogical approach favors immediate apprehension over synoptic comprehension, at least in the initial stages of a classroom discussion. The classroom is thus a kind of laboratory for the discovery of formal structures using close-reading methodologies that proceed largely from the bottom up. In so doing, Heneghan hopes to "move beyond the taxonomic" by regarding the identification of formal types in a given composition— from motives and ideas, to phrases, themes, and beyond—not as an end in itself, but as a means to understanding the principles that shape and engender these types (273). No doubt these sentiments would sit well with biologist Stephen Jay Gould's

conception of taxonomy, not as a "glorified form of filing," but as a "fundamental and dynamic science, dedicated to exploring the causes of relationships and similarities" among its constituent members (1989, 98).

To model this approach, Heneghan offers a comparative close reading of the opening themes from the first two movements in Beethoven's op. 2, no. 1. Readers familiar with the *Formenlehre* tradition will know these excerpts well, but Heneghan's detailed analytical discussion reminds even the most seasoned analysts to proceed inductively, allowing students to discover the sentence and period theme types through the lens of these excerpts. Readers teaching these materials for the first time would do well to model Heneghan's approach, which first considers the grouping structure surrounding each theme's end, then attends to the opening idea and its potential repetition in each theme's opening phrase, and finally explores the effects of the opening phrase on the character and function of the material that follows. Thus, by favoring analysis over theory, Heneghan reminds readers that close readings of a given composition engender the taxonomies of form often encountered in undergraduate textbooks, and not the other way around.

VanHandel follows Heneghan's essay with lesson plans dedicated to small-scale forms at the level of the phrase and theme (e.g., sentences, periods, and hybrids), and large-scale forms that could potentially represent the complete movement (e.g., binary, sonata, concerto). Given the source material in Heneghan's essay, however, I will start with Andrew Schartmann's "From Theory to Practice: How to Compose a Sentence" (Chapter 42), which also references the sentence from the first movement of Beethoven's op. 2, no. 1. In Schartmann's lesson, students discover the principles underlying the constituents of the sentence theme type by completing a model composition based on a given two-measure basic idea. In this way, Schartmann hopes to leverage the musical intuitions of the students, many of whom produce reasonably stylistic continuations given a basic knowledge of diatonic harmony and the form itself (290). To that end, Schartmann divides the lesson into two parts. The first part reviews prolongational and cadential progressions and examines two examples of the sentence theme type: the first from Beethoven's op. 2, no. 1, and the second from Mozart's K. 545. The second part tasks students with composing a sentence, given a simple basic idea that invites a statement-response repetition within the initial four-measure phrase.

Much like Heneghan and Schartmann, Eric Hogrefe's "Recomposing Phrase Structure" (Chapter 40) encourages students to discover the organizational principles underlying these forms for themselves. To that end, students complete an in-class

recomposition of the theme from Brahms's op. 56b, but in this case the students must recompose the period underlying the theme as a sentence. Hogrefe thus hopes that the act of recomposition will encourage students to recognize the similarities and differences between these two forms more readily than they might through analysis alone (279). Accordingly, this lesson would need to follow an introduction to both theme types in previous class sessions, perhaps designed around the essays just mentioned.

Hogrefe's lesson begins by asking students to analyze the ten-measure period from Brahms's op. 56b. Hogrefe primes the recomposition task by asking students to reduce the theme to eight measures, identify the tonic prolongation within the theme's initial basic idea, and consider possibilities for fragmentation of the initial melodic-motivic material that could appear in the recomposed second phrase. Students then work in small groups to recompose the theme.

The next three lesson plans task students with classifying periods, sentences, and other such forms, either in genres and style periods beyond the European musical traditions of the common-practice period, or in the music of underrepresented composers. Andrew Vagt and Douglas Donley's lesson plan in "Teaching Musical Structure Through Disney Songs" (Chapter 41) expands the canon by examining sentence and period theme types in music that students "are more likely to have heard during their childhood" (284). Using the taxonomy found in Laitz's textbook (2016), Vagt and Donley include a list of Disney songs that feature sentences or periods of various types, and then offer lesson plans catered to distinct class sizes, from small seminars to large lecture formats.

Gabriel Navia and Gabriel Ferrao Moreira's lesson plan in "Incorporating Latin-American Popular Music in the Study of Musical Form" (Chapter 43) similarly expands the canon by including genres from Latin-American popular music traditions that feature similar (if not identical) thematic structures to those found in the high classical style. In doing so, Navia and Moreira hope that students will confront their own assumptions about the parameters that bear form in one tradition relative to others. In the case of Latin-American popular music, for example, the authors demonstrate that Caplin's theory of formal functions references hybrid theme types that are rare in the classical style but nonetheless common in the Brazilian choro and Argentinian zamba genres (1998). The supplementary materials include annotated transcriptions and phrase diagrams of sentences, periods, and form-functional hybrids, along with an in-class handout and links to recordings. The authors close by arguing that none of the theories of form associated with the new *Formenlehre* tradition serve as canon-invariant tools for the study of musical organization in toto.

To close the trio of lesson plans examining nontraditional musical corpora, Victoria Malawey's "Binary Form through the Music of Underrepresented Composers" (Chapter 44) expands the purview from the level of ideas, phrases, and themes to that of potential full-movement formal types, in this case binary form, which represents "a larger manifestation of periodic structure" (301). To do so, Malawey designs a lesson plan around the music of American composer Valerie Capers, an African-American woman who was the first blind student to study at Juilliard, and French Baroque composer Elisabeth Jacquet de la Guerre (301). After reviewing the characteristics of binary form described in Laitz's textbook (2016), Malawey situates the selected compositions in their cultural and historical contexts and then proceeds with a close reading of each. Readers unfamiliar with the pedagogy surrounding binary form should review the terms in Figure 44.1 and the suggested readings in the Supplementary Materials.

Following Malawey's essay, Andreas Metz's lesson plan in "A Form-functional Approach to Binary Form Analysis" (Chapter 45) offers a new theory of binary form using a form-functional approach motivated by Denes Bartha's concept of the quatrain (305). For Metz, binary form expresses four distinct functions (or *sectors*) within the two-part form: *initiation* and *continuation* in the first part, and *digression* and *conclusion* in the second part. In many respects, this model conforms to those found in other form-functional theories (e.g., Caplin 1998), but Metz's digression sector, borrowed from Green (1979), emphasizes the functional distinction between the second and third sectors, and in so doing, prepares students to distinguish the continuation material found in the exposition from that of the development section in sonata-form movements (309). Metz's lesson plan then guides readers through an analysis of three compositions using the four-function model. The supplementary materials also include over a dozen annotated examples spanning the period of common practice.

Next, Elizabeth West Marvin's "Exploring Ternary Form through the Lens of Analysis-Performance in a Mozart Aria" (Chapter 46) examines the ternary form underlying "Voi, che sapete" from *The Marriage of Figaro*, paying particular attention to the ways in which analytical interpretations can inform performance decisions (311). To that end, Marvin suggests a seminar format that includes an in-class performance by student peers, with coaching based on analytical observations provided during class discussion. Marvin plays a video recording before asking students to complete a phrase diagram of the aria's form. Marvin's notes include detailed analytical observations about each section, along with phrase diagrams that readers can employ in class. Marvin's attention to various realizations of the grouping structure across several

performances also encourages students to place analysis and performance on equal footing by demonstrating how the latter can also impact the former (Lester 1995).

In many ways, Thomas Childs's "Sonata-Allegro Form: Understanding the Drama" (Chapter 47) revives Leonard Ratner's characterization of sonata form as a tonal conflict resulting from the dramatic opposition of keys (1949, 165). Childs begins the lesson by drawing an analogy between the three sections of a narrative arc (exposition, conflict, and resolution), and those of a sonata-form movement (exposition, development, and recapitulation). From this point of view, the primary and secondary keys found in the exposition serve as the protagonist and antagonist of a tonal drama. The "victory" of the secondary key area at the end of the exposition then motivates the tonal instability of the development and the recapitulation of material in the movement's final section, which "represents the protagonist's triumph over the antagonist" (321). After diagramming the main sections of sonata form and identifying their narrative functions, Childs then leads the class through close readings of two other movements.

Finally, Patrick Johnson's lesson plan in "Concerto Form: Transforming a Sonata into a Concerto" (Chapter 48) closes the section by introducing students to the concerto form in a classical concerto's first movement. According to Johnson, this lesson should follow introductions to sonata and concerto form in a course involving large forms, and so serves as an "effective reinforcement activity" (324). Students begin by analyzing the first sonata-form movement from J. C. Bach's op. 5, no. 2, which was later recomposed in concerto form by Mozart in KV 107, no. 1. Johnson then tasks the students with reimagining the movement in concerto form before presenting Mozart's solution. Rather than include the score to the Mozart example in the Supplementary Materials, Johnson instead offers an interactive phrase diagram of the analysis using Variations Audio Timeliner, a free, open-source software application that allows users to create and align a formal diagram to a selected audio recording (Yorgason, Halliday, & Colvard 2017).

PART VII: POPULAR MUSIC

DAVID R.W. SEARS

Popular music appears with increasing frequency in the undergraduate theory curriculum, though often by serving a model of instruction that privileges melody, harmony and voice leading, and form: features more readily associated with the common-practice period. By comparison, features associated with the composition, recording, and reception of popular music—including rhythm, texture, timbre, and stereo position, among others—receive relatively little attention. Thus, VanHandel includes four chapters in this section that either propose a fundamental revision of the first two years of instruction (see also Chapter 62 in this volume), or integrate popular music into the traditional theory curriculum. Admittedly, this section is much shorter than the other sections in this volume, but cross-referencing reveals a few other chapters that readers might consider (see Chapters 9, 22, 41, and 43).

John Covach's essay, "Popular Music in the Theory Classroom" (Chapter 49), considers whether, and to what degree, we might revise the undergraduate curriculum to include popular music. To that end, Covach offers two approaches: the "mild revision," which broadens the traditional model of instruction but remains committed to "musical values and priorities shaped by eighteenth and nineteenth-century art music"; and the "fundamental revision," which "rethinks the model from the ground up" (331–32). Although either approach risks privileging breadth over depth (as Covach readily admits), retaining the traditional model of instruction continues to privilege one repertory at the expense of others in the first years of the undergraduate curriculum, when students should be "musicians first and specialists second" (338). Thus, Covach recommends a fundamental revision using an integrated curriculum that would revise the undergraduate music major to include a wide range of musical styles. Doing so would presumably encourage instructors to adopt increasingly style-invariant methods for the study of pitch structure, rhythm, timbre, and texture, at least in the first year(s) of undergraduate instruction.

Following Covach's essay are three lesson plans devoted to the analysis of popular music, all of which attend almost entirely to harmony and voice leading, perhaps in hopes that readers could include these lessons within a more traditional undergraduate curriculum. Walter Everett's lesson on "The Beatles' "Day Tripper": A Tortured Stretching of the Twelve-Bar Blues" (Chapter 50) begins by outlining the basic model of the twelve-bar blues form, then presents conventional examples of the

form in the Delta blues and British rock genres, among others. The Supplementary Materials also include links to several other examples, should readers prefer to devote an entire session to the twelve-bar blues. Next, Everett tasks students with completing a diagram of the expanded twelve-bar blues form underlying the verse of "Day Tripper." Throughout, Everett invites students to revise and reinterpret the diagram as the music unfolds before analyzing the song's remaining sections.

Joshua Albrecht's lesson, "Making Borrowed Chords 'Pop': Teaching Modal Mixture through Popular Music" (Chapter 51), tasks students with applying the "theoretical machinery" designed for common-practice pitch structures to more familiar musical styles (345). To that end, Albrecht first provides an annotated list of songs with modal mixture, and then presents a lesson plan that navigates students through the list in a prescribed order, from the clearest to the most complex examples. The lesson is also nearly entirely aural: For each song, students listen to the excerpt, identify the modal harmony, which often features ♭6 in a major-mode progression (e.g., iv, ii°⁷, etc.), and note the resolution of the chromatic tendency tones in the next harmony. Albrecht concludes by facilitating a discussion of the stylistic differences between borrowed chords in the common-practice and popular music traditions. Indeed, although the major-minor system clearly colors Albrecht's identification of borrowed chords, the greater variety of diatonic systems in popular music must complicate the identification of such structures, particularly for progressions featuring flat-side triads (Biamonte 2010; Everett 2001).

Finally, like Albrecht, Victoria Malawey offers a lesson in "Chromatic Mediants in Popular Music" (Chapter 52) that first defines chromatic-mediant relationships between chords and keys relative to the major-minor diatonic system, and then presents close readings of several examples. The Supplementary Materials include a guide with annotated examples and an assignment. Malawey's dictation exercise for identifying chromatic-mediant modulations is a particularly effective way of integrating aural skills in the theory classroom. Nevertheless, as Covach points out, readers electing to include popular music examples in a course on chromatic harmony should encourage students to reflect on the "theoretical machinery" itself. Is the second harmony in Malawey's first example, the I–♭III–IV–V progression from Donna Summer's "I Feel Love," a chromatic (rather than diatonic) mediant? This interpretation seems plausible within the major-minor system of common-practice tonal harmony, but less so within the minor pentatonic system characteristic of 70s rock. Deciding between the two interpretations is not a simple matter, but establishing an appropriate stylistic context would be a good place to start.

PART VIII: WHO, WHAT, and HOW WE TEACH

ANN STUTES

The authors of Part VIII invite readers to ponder long-standing assumptions in light of contemporary music students and their career expectations, curricular implications of diversity and inclusivity, and innovative strategies for delivery and assessment. Sharing both first-hand experiences and well-documented research, the sixteen authors provide an inspiring potpourri of philosophies, strategies, and challenges, with the collective goal of encouraging readers to experiment with innovative pedagogies relevant to their specific students and programs. The seven chapters dedicated to WHO we teach are divided into two categories: those related to student diversity, accessibility, and accommodation, and those exploring specific student groups, including community college musicians, music industry students, and those both within and beyond the academy who might benefit from public music theory initiatives. Within the four chapters dedicated to WHAT we teach, each author calls for varying degrees of curricular reform, while those scripting the remaining five chapters share fresh ideas on HOW to increase student engagement using technology, student-centered assessment, improvisation, and strategies for cultivating curiosity.

In her essay "Instructing a Range of Experiences within the Music Theory Classroom" (Chapter 55), Cora S. Palfy outlines her "objective-focused and skill-scalable" method for navigating a mixed-skill undergraduate classroom. Instructors at all levels will appreciate her comprehensive review of research pertaining to music theory students displaying a broad range of experiences. In light of institutions who are logistically unable to disaggregate students into smaller, more cohesive teaching units, Palfy advocates building lessons around a clearly-stated objective while cultivating a flexible classroom environment in which the instructor can both, "push those students who need extra challenge . . . and ease challenging activities for those students who require more reinforcement of basic skills" (377–378). She presents three curricular samples—rhythm duets, play-and-sing, melodic improvisation—outlining for each the purpose, and offering innovative strategies for both skill-scaling down and skill-scaling up. Her experiences suggest that individual students find success as they are empowered to critically examine their in-class activities and at-home practice by taking on "the onus of challenging themselves to increase mastery" (380).

The three chapters on access and accommodation are essential reading for those in higher education who are tasked with tracking accessibility data within their programs.

Jennifer Iverson summarizes the challenges of teaching for inclusion by linking five familiar scenarios with considerable supporting research in "Designing for Access in the Classroom and Beyond" (Chapter 58). She outlines steps toward developing a more accessible classroom by encouraging review of stated syllabus policies, cultivation of modified classroom dynamics, and overall course design. In doing so, she classifies industry-accepted guidelines for *Universal Design for Learning* (UDL) that "include anticipating the needs of a diverse cohort within the course design, and creating systems for flexible execution and adjustment as the course unfolds" (399). Iverson's goal, particularly as related to accommodations, communication, materials and content, and flexible execution, is for faculty to proactively welcome students into well-designed music theory classes by minimizing student vulnerability, improving communication, and reducing the degree to which students require accommodations.

In "Music Analysis and Accessibility in the Music Theory Classroom" (Chapter 59), Shersten Johnson develops a convincing argument for "expanding the sensorium of understanding" with a "variety of modalities of understanding that address learner variability" (407–408). Like Iverson, Johnson borrows principles from UDL, particularly those that "call for employing multiple means of representation, expression, and engagement in order to enrich learning for all students" (407). She suggests that an overdependence on notation—score reading, graphing, diagrams— results in a bias that favors the visual learner. With incorporation of aural listening skills, improvisation, and collaborative performance into comprehensive lesson plans, instructors will guide more students beyond mere recognition of prescriptive norms into "[richer] conceptualizations of how music works" (412). Instructors planning to experiment with UDL will find a thorough model for a unit on fugue, with curricular implications for other content areas.

Concluding this trio of chapters is Charlene Romano's case study in "Accommodating Dyslexia in Aural Skills" (Chapter 60). This heartfelt account of accommodating a dyslexic student in an aural skills course will resonate with many. Romano suggests that focused and early dialogue between the instructor and student is essential, and further submits that, as students themselves embrace an openness to conversation, they often are able to make suggestions and/or help develop their own accommodations. The list of conversation points on page 418 provides a launchpad for instructors aiming to expand their understanding of dyslexia and other sensory processing disorders.

In "Challenges and Opportunities of Teaching Music Theory at Community Colleges (and Elsewhere)" (Chapter 53), Nathan Baker summarizes the realities of teaching

music theory in a community college, including the often-deficient experience levels of incoming students, heavy teaching loads, and professional isolation. His optimistic summation of best practices is worth reading, particularly for those unfamiliar with this particular environment, and for those hoping to find professional affirmation for cultivating engaging programs for community college students, building strong interdepartmental and intercollege relationships, and developing a service-oriented mindset.

Jennifer Snodgrass shares her professional journey toward becoming a music theory instructor for undergraduate music industry students in "More than Just Four Chords: Teaching Music Theory/Aural Skills to Music Industry Majors" (Chapter 54). The depth to which she researched career expectations for her students is as admirable as her survey of relevant teaching resources is valuable. With confidence drawn from her own curricular experimentation, Snodgrass states that music industry students should develop:

> 1) a strong ear, specifically in harmony and melodic lines, 2) knowledge of chord charts, basic voice-leading, and how to improvise/write chord charts, 3) knowledge of the Nashville Number System, and 4) the ability to talk intelligently about a piece of music in terms of harmony, melody, and performance (370).

In "Music Theory Pedagogy and Public Music Theory" (Chapter 56), J. Daniel Jenkins acknowledges institutionally driven trends that support public music theory, such as rewarding service-learning as volunteerism and granting agencies encouraging public engagement. He then provides a rich, well-documented account of the ways in which public music theory positively enhanced the discipline in years past. Of particular interest, in light of current conversations surrounding diversity and inclusion, is the discussion of antidialogical versus dialogical pedagogies (387–388), the second having the potential to open pathways dynamically connecting with those outside of the academy.

After presenting a summary of current curricular models, Justin London posits that many undergraduates are ill-prepared for graduate music study in "What Should an Undergraduate Music Theory Curriculum Teach? (And, Alas, What Most of the Time We Don't)" (Chapter 62). To strengthen connections among undergraduate program objectives, graduate faculty expectations, and career realities, London suggests that requiring "mastery of a bundle of dubiously relevant skills and terminology" should be replaced with a broader purpose:

> First and foremost, it should respect and engage the student's intellect – it should encourage our students' *curiosity* about the music they hear and play. Second, it should enable them to be *articulate* about music, whether they are speaking to their students (as many will become teachers), their audiences, to public policy makers, to various grant agencies, or as advocates for their art (427).

To achieve this goal, London offers strategies for reducing the scope of traditional content while infusing the curriculum with creative writing and interdisciplinary resources. He closes by outlining the realities of building consensus for change within the music theory community, and recognizes that students will continue to learn traditional content, but with the added benefit of developing the "critically informed musical minds" they will require as future leaders (431).

Deborah Rifkin offers a candid account of a comprehensive curricular review process in "Strategies for Revising Music Curricula for the Twenty-First Century: A Case Study" (Chapter 63). Particularly relevant for those in leadership positions, this narrative offers valuable insight into the process of seeking relevance for contemporary curricular design. Drawing from research as well as her own experiences, Rifkin identifies best practices for effective change leadership, stages of institutional change, strategies for developing a change vision and communicating it well, and ways to successfully overcome prohibitive challenges deeply embedded within institutional cultures. Though her own journey was fraught with trials, Rifkin successfully navigated a call for reform within her own institution. Her reflection offers proven strategies for those hoping to realize change.

For those planning to experiment with a flipped-classroom approach, Matthew Heap offers justification along with specific self-tested modifications to support a revised curriculum in "Putting it Together: Rethinking the Theory Curriculum" (Chapter 64). He notes that the two priorities motivating the change were to include more analysis and composition at each stage, and to encourage students to contemplate the "why" of individual musical moments, as well as the larger question of why we study music theory at all. By flipping the classroom, Heap enables students to master basics before coming to class by viewing weekend videos and self-assessing through online quizzes with automatic feedback. These preparatory activities assure that valuable class time may be spent on such activities as the *Friday Challenge*, with emphasis on group projects and composition. Of particular benefit is the inclusion of content outlines comparing pre- and post-modification sequencing for all four semesters of the traditional undergraduate curriculum (445–47).

Susan M. Piagentini's chapter, "Adapting the Aural Skills Curriculum: A Move Away From 'The' Right Answer" (Chapter 65), concludes the set of contributions

advocating comprehensive curricular reform. Focusing on the aural skills curriculum, she challenges instructors to "rethink our approach in the aural skills classroom to transcend beyond mere identification in the isolated exercise and finite testable moments. Our charge is to reignite the joy of exploration and value of skill development as an ongoing process, while emphasizing a healthy approach to deeper learning and engagement" (450). With intention, Piagentini meets her own challenge head-on by offering a variety of innovative methods and accessible activities.

Two authors, William O'Hara in "Analytical Podcasting" (Chapter 57) and Marcelle Pierson in "Using Video Technology in Music Theory Assignments" (Chapter 67) illustrate the potential for enhanced engagement and scholarship inspired by employing technology in teaching. Intent on developing his students' capacity for articulation and critical inquiry, O'Hara uses podcasting as a platform through which students produce a 6- to 8-minute podcast of a song analysis containing a well-crafted argument, supporting evidence with musical examples, and a convincing conclusion, all recorded and edited as a polished podcast. Beyond cultivation of critical thinking and communication skills, benefits include improved aural processing, familiarity with industry-standard software and recording applications, and engagement with diverse repertoire. Readers hoping to incorporate podcasting will benefit from reviewing O'Hara's supplemental resource, *Podcasting in Audacity: A Crash Course*. By requiring recorded performances of original work with weekly assignments, Pierson hopes students will improve practical skills developed through composition and performance, better connect written notation with sound, and develop skills applicable across a wide variety of musical styles. She includes suggestions for a rich variety of assignment options aligned with curricular content, strategies for assessment, and an honest summary of potential drawbacks and additional long-range suggestions for curricular development.

In "Writing Exams Cooperatively with Students" (Chapter 61), Jan Miyake outlines the process she uses to lead students in reflective reviews of topics learned, to help them differentiate between content and skills relative to the assessment, and to work with students to actually design the exam. Through a detailed system of checks and balances encompassing several class periods, students make informed decisions about what and how to assess. As co-creators, students are invested, and confident in knowing the scope and style of the exam and how to prepare.

Cynthia Folio imparts a wealth of activities for exploring new music in "Incorporating Improvisation in a Theory Class on Contemporary Music" (Chapter 68). The featured lesson plan is *The Indeterminate Jam*, which falls late in the term

(476–78). Through this detailed summary, Folio aptly demonstrates the essential role improvisation plays in realizing some forms of contemporary music and outlines a strategic plan for implementation. Her curricular chart outlining additional content-based weekly improvisation activities along with her in-depth explanations trigger the imagination and inspire consideration of other creative classroom activities (476, 478). Her summary of the general benefits of including improvisation in the classroom is worthy of note (479).

Philip Duker's commentary, "Cultivating Curiosity: Questions, Relevance, and Focus in the Theory Classroom" (Chapter 66), touches on many of the philosophies outlined by other authors within this section, and provides a research-based framework for conceptualizing who, what, how, and why we teach music theory. By elevating "cultivating curiosity" to the status of a formalized learning goal, Duker invites instructors to "show students what it looks like to investigate the music they are performing, and encourage them to ask questions about their pieces and follow different threads of investigation to go deeper into their art," and in doing so, set students up with "strong habits to lead rich musical lives" (466). The research-based summary of *The Five Dimensions of Curiosity* elucidates areas that are tied to learning environments: joyous exploration, deprivation sensitivity, stress tolerance, social curiosity, and thrill seeking (460–62). Duker illustrates how three activities fall along this continuum: scrapbooking for relevance using repertoire to illustrate fundamental ideas, strategies for discussing repertoire examples in class, and using score study sheets to reflect on the music they are performing (462–66).

Conclusion and Suggestions for a Second Edition

Overall, the review team agrees that there is a wealth of valuable tools, concepts, and strategies in this volume. In many ways, the book breaks new ground as a wide-ranging resource that touches every corner of our classrooms, and we fully anticipate it continuing into future editions. Therefore, as a conclusion to this review, and with the highest respect for the 68 contributors to the first edition, we humbly submit some ideas that we feel would strengthen a second edition.

First, in the interest of design transparency and connecting readers quickly with the information they seek, we would love to see the Table of Contents clearly distinguish between essays and lesson plans. Similarly, because the range of topics, writing styles, and audiences is so wide, we feel that short introductions to each of the eight parts that further guide the reader and highlight common threads in the component chapters would help pull the volume into a more cohesive document.

Secondly, with so many rich resources available on what does and does not work in the high school and college classroom, it was a little disappointing to see so few citations in the lesson plans. A future edition might ask authors to support their excellent ideas and personal experience with more citations to published pedagogical research. Such citations might be taken from music-centered resources such as this one or from more general resources such as Linda Nilson's *Teaching at Its Best: A Research-Based Resource for College Instructors* (2016).

Finally, the Supplemental Materials website transforms the volume into a deeply powerful resource, reaching far beyond the utility of a traditional book. We discussed three ideas to build on that trend: (1) To facilitate reading and Dropbox navigation, these materials would benefit from a concise, universal strategy for all chapters that applies to the chapter prose, the file names, and the pages of the materials themselves. (2) To ensure that these online resources are available long term, perhaps Routledge or one of the contributors' institutions could agree to host permanent links to recordings and other materials, akin to Digital Object Identifiers (DOI) for online publications. (3) A few chapters featured teaching videos in the Supplemental Materials to great effect. We would like to see this practice expanded to more chapters. Doing so could potentially create a virtual community of teachers, showcase good teaching models, and supplement the lesson plans with demonstrations that clarify and realize the parts of the lesson that do not communicate as well on paper alone.

In summary, this collection represents an exciting contribution to the field of music theory pedagogy. The depth and breadth of topics and ideas is inspiring. Every

216   JOURNAL OF MUSIC THEORY PEDAGOGY Volume 35 (2021)

music theory teacher, regardless of their experience level, their student population, or the nature of their institution, will find valuable resources and ideas to continue improving the educational opportunities for the next generation of musicians.

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218   JOURNAL OF MUSIC THEORY PEDAGOGY Volume 35 (2021)