

# 2024 Pedagogy Into Practice Abstracts

Thursday, May 30th

*Session 1a: 9:30-11AM*

*Paper session: Reconciling Pedagogy & Identity (Pitman Recital Hall)*

*Understanding Music Theory Pedagogy and the Muslim Student*

Paul Miller and Tristan Mukherjee

This paper identifies ways that music theory pedagogues can be more inclusive and equitable towards the Islamic community. First, we briefly survey issues facing the Muslims regarding the basic act of musical expression. As would be expected in a faith tradition that approximately 25% of the world's population adheres to, there is considerable diversity ranging from prohibition of nearly all forms of musical expression except Koranic cantillation, to open embrace of a wide variety of music. Second, we identify several practical considerations affecting Muslim students. When might we excuse students to recite prayers (Salat)? How can teachers accommodate special needs during *Ramadan*? What other basic expressions of Islamic life should teachers be attuned to (e.g., head scarves)?

We devote most of our paper to specific issues that affect a music theory pedagogy. This is especially important as some repertoire that one would expect to encounter in a typical music theory curriculum is linked to the Christian church, and may not be acceptable to all students under all circumstances. We provide common-sense, practical suggestions to help teachers to understand what repertoire is acceptable (*halal*) to most Muslims. In the spirit of building awareness beyond merely accommodating Muslim students, we examine the increasingly diverse and flourishing area of Islamic pop music, and suggest specific ways of incorporating it into music theory curricula by citing artists such as Raef Haggag, Maher Zain and The Narcicyst. Finally we examine how asymmetrical meter and microtonality in certain Islamic repertoires can be used to introduce higher-level concepts in music theory.

Unfortunately, over half of Islamic students report harassment or discrimination on college campuses (Mohamed 2017). While we provide practical advice to accommodate Islamic students in music theory classrooms, we also invite teachers to celebrate Islamic culture in the spirit of promoting mutual respect and understanding, while decolonizing the curriculum.

*Toward Equitable Teaching Practices for Transgender and Genderqueer Aural Skills Students: Voice, Gender, and Belonging*

Kellin Tasber and Michael Callahan

The centrality of singing in aural skills curricula as a primary learning tool and an assessment medium with a high demand for accuracy makes aural skills a uniquely and intersectionally fraught experience for transgender and genderqueer (TGQ) students. The reasons are both mechanical—hormone therapy wreaks havoc on vocal function and accuracy (Mills and Pert 2023)—and psychological, as the voice is a major locus of gender dysphoria among TGQ people generally, which is intensified by cultural norms surrounding classical singing (Purdy 2023). All of this compounds the vulnerability that aural skills pedagogues already ask even of cisgender students with physiologically stable voices. Further work is needed at the intersection of voice, musical vocalism, and sociocultural belonging in order to teach our TGQ aural skills students more equitably.

Our qualitative study, following a “what is” rather than a “what works” design (Hutchings 2000), draws upon student surveys—expanding upon validated measures of belonging (e.g., Felten and Lambert 2020)—as well as semi-structured interviews to illuminate the lived experiences of TGQ students in aural skills courses. How do vocal mechanics, gender identity, and assessment through singing intertwine in their experience of aural skills instruction? What challenges do they identify, and which aspects of course and lesson design lessen or exacerbate those challenges? Do they experience vocal gender dysphoria differently or more intensely than the research predicts among collegiate transgender people in general? What are the dimensions of TGQ belonging in the aural skills classroom?

By interlacing our findings with current research on TGQ vocal pedagogy (Caya et al 2021, Hearn et al 2018) and TGQ-affirming music education in general (Romano 2018), we will provide attendees with actionable insight on TGQ student experiences in aural skills as well as guidelines for equitable practices that actively promote both vocal accessibility and belonging.

*Using Tiered Sight Singing and Problem-Based Learning to Diversify First-Year Aural Skills*

Matthew Kiple

As I prepared sight singing examples for my recent first-year undergraduate aural skills courses, I delved into materials from previous course iterations and encountered a problem all too familiar—most examples were derived from music by white male composers. I proceeded to research, listen to, and transcribe music by composers of under-represented groups—Amy Beach, Clara Schumann,

Florence Price, Nathaniel Dett, Fanny Hensel, Joseph Bologna, Tan Dun, Margaret Bonds, and Gonzaga Leontina, among others—for the purposes of sight singing and listening. I realized, however, that stopping at this juncture would only further the tokenistic (and almost appropriative) band-aid approach to representation that “is about quotas and not about the challenging nature that diverse experiences may bring to the very structures music academia has taken for granted” (Madrid 2017).

In this paper, I explain how I invite students into this process of addressing diversity and inclusion head on. I begin by outlining contexts in which I selected/adapted repertoire for sight singing. I then provide a culminating problem-based learning project to be used conjunctively with sight singing. I present the “problem” to students as one might perceive it initially— that collegiate music study lacks diversity. The project is scaffolded in three phases. First, student groups discuss their experiences singing and hearing specific examples/recordings and describe musical features they find distinctive. Second, students complete a short research project in which they connect what they hear to the composer’s cultural/historical background, creative inspirations, and contemporaneous social challenges. Finally, I ask students to revisit and redefine the initial problem itself, which they ultimately interpret as a symptom of a larger structural issue. They discover that the end of their project is only the beginning of their commitment to antiracism and the dismantling of music’s white male frame (Ewell 2020) in their own musical/professional endeavors.

***Session 1b: 9:30-11AM***

***Paper session: Theory Lessons within Varying Repertoires (rm. 109)***

*Teaching Music Theory through Marches*

Samantha Inman

Calls to expand repertoire used in music theory courses have proliferated in recent years (Figure 1). Many of these emphasize the demographic of the composer, advocating for greater inclusion of women, ethnic minorities, or members of the LGBTQ community. Another significant lens through which to view the issue, however, is genre. Sometimes advocating for a particular genre also enables broader demographics, as with popular and world musics. Considering genre also reveals other holes, though. Wind music has long been underrepresented in comparison to music for piano, strings, and even voice. This gap particularly demands attention at schools such as mine that are geared towards training future band directors and military band members. This presentation advocates for teaching music theory through marches, a genre alive and well in concert halls, football fields, city parks, and political events.

Many theory concepts can be easily and effectively taught through marches. Scores are readily available through the free online repositories BandMusic PDF Library and IMSLP, often in full and condensed forms. Nearly any march would serve as a terrific introduction to hypermeter, as the characteristic quadruple pattern connects to the function of moving troops. The harmonic vocabulary of marches ranges from the simplest diatonicism to advanced chromaticism. Figure 2 shows an excerpt that illustrates pivot chord modulation, modal mixture, and both spellings of the German augmented sixth chord. Regarding form, individual strains often contain familiar theme types, the march proper of an American march can often be viewed as a binary form, and some European marches provide great examples of compound ternary, as Figure 3 illustrates. The full presentation combines such sample analyses, a repertoire list, and a list of resources (Figure 4). Wind music deserves greater attention in the theory classroom, and these resources provide the means to do so through marches.

### *Teaching Eighteenth-Century Form to Twenty-First Century Students*

Susan de Ghizé

I have been teaching Form and Analysis of Tonal Music nearly every year since 2003 and always assigned a piece in sonata form for the final paper. As we moved deeper into the twenty-first century, I noticed three trends:

- Because we always covered sonata form late in the semester, students did not have enough time to write a paper in great depth.
- My upper-division students were not prepared to write a theory paper.
- Rather than coming up with their own analysis, students were more reliant on information they could find on the internet.

To fix these trends, I recently revamped the final paper topic for Form and Analysis. Students were randomly assigned one of six marches by Maria Szymanowska. None of the marches were in sonata form, but were in one of the smaller forms we learned earlier in the semester (Appendix A). Students analyzed the entire work by the middle of the semester, resulting in a better understanding of the complete form.

I divided the paper process into ten steps (Appendix B). Some of the steps were related to analysis (e.g., labeling cadences), while others involved the logistics of writing a theory paper (e.g., formatting the score – Appendix C). These steps went hand in hand with current topics of the class. For example, as we learned about periods and sentences, students had to analyze periods and sentences in their march (Appendix D).

Because the Szymanowska marches are not well known, they encouraged students to discover their own ideas and discouraged them from searching the internet. As a professor, I found that these works also contained examples I could use in my lower-division theory classes (Appendix E). I hope to inspire others to consider this approach when teaching Form and Analysis of Tonal Music to today's students.

*Teaching a Black Musical Aesthetic: Florence Price's Epistemology in Three Little Negro Dances*  
Lydia Bangura

Black American musician Florence Beatrice Price (1887–1953) was a multifaceted composer of symphonies, piano works, spirituals, and art songs. In addition to Price's talent as a gifted composer and prolific performer, she was also well known in Chicago for her piano and music theory pedagogy. Instead of using piano books, Price wrote her own piano exercises at the beginning, intermediate, and advanced levels, perhaps in order to personalize her lessons for the needs of her studio. A key part of Price's musical aesthetic was her ability to blend Western art music traditions with recognizable musical details from other Black musical art forms. In this paper, I analyze rhythmic and referential elements in one of Price's *Three Little Negro Dances*. I demonstrate that the piece "Hoe Cake" uses a blend of Western classical forms and Black musical idioms such as ragtime and quotations of spirituals, and I propose that the teaching of this music passes down a Black intellectual and harmonic sensibility to the next generation of Black musicians; Price intentionally taught both traditional Western musical concepts and a Black American musical narrative.

My paper begins with a discussion of Ege's (2020) definition of Price's aesthetic, as well as the writings of Floyd (1995), Ramsey (2003), and Morrison (2019), in order to consider different interpretations of a Black musical aesthetic; I argue that a key part in the development of such an aesthetic is the pedagogy and transmission of Black music. Using "Hoe Cake" as an example, I demonstrate that Black music blends many different cultural traditions throughout the diaspora and blurs the line between Western art music and music from the African homeland. I conclude that Price's pedagogical pieces exhibit her approach to passing down a Black musical aesthetic through her piano teaching.

***Session 2a: 11:15AM-12PM***

***Workshop (rm. 131)***

*Creating Undergraduate Research: Projects, Posters, and Podcasts*

Jennifer Beavers

Many universities emphasize the importance of undergraduate research (UGR), often highlighting STEM endeavors with the occasional spotlight on creative work from the humanities. What does UGR look like for the field of music theory? For those of us at teaching-heavy schools, how could we possibly contribute more time to working with students on research, something that is at best, loosely defined, and at worst, a potential time suck with no financial reward? This workshop is geared towards unpacking UGR in Public Music Theory.

I begin with a conversation about what UGR is and isn't, debunking assumptions that our end-product needs to resemble that of other fields or that we simply don't have the time or financial resources available to us. I will lead short breakout sessions for discussion, such as (a) ways we can seize resources to generate music-theory-specific UGR at our own institutions, (b) developing language and priorities that elevates music theory UGR to the same stature as other research-driven fields, and (c) listing/problem-solving some of the stresses UGR puts on faculty workloads.

Next, I open by sharing some successful projects I have created at my university, two of which include a vibrant music theory club (MTC) and a humanities-grant-funded UGR-podcast. We will then work together to create UGR. For this part, I will have members of the MTC participate. Each student will approach breakout groups with a typical undergraduate observation ripe for music-theory research—such as, “New pop music is so boring compared to older styles.” Each group will be charged with turning the student's observation into UGR. If time allows, groups will brainstorm different approaches and resources, as well as presenting and publicity opportunities. Ideas will be cast on screen using Padlet, via QRC.

***Session 2b: 11:15AM-12PM***

***Workshop (rm. 109)***

*Teaching Improvisation in the Music Theory Classroom*

Colin Wood

This workshop will give attendees strategies and techniques to incorporate improvisation into the college music theory classroom. Topics will include improvisation games, collective improvisation, and improvisation exercises that relate to theory topics such as scales and keys, syntactic and non-syntactic

elements, chord progressions, counterpoint, phrase structures, and forms. As improvisation has become a core part of music education standards according to organizations like NASM<sup>1</sup>, and NafME<sup>2</sup>, colleges and universities are reckoning with how to teach improvisation and where to include it in the music curriculum. Music Theory and Aural Skills courses provide an obvious choice, since improvisation can be utilized in conjunction with theoretical topics to create exercises, assignments, and projects that deepen students' understanding of the assigned material as well as developing skills in improvisation and creative thinking. Improvisation is not limited to a particular style or musical genre, so improvisation exercises can be used regardless of students' stylistic focus or background. Improvisation games can be designed to focus on a particular musical concept or technique in order to develop fluency and understanding of how to apply concepts to music performance.<sup>3</sup> Collective improvisation trains students to listen and react to other musicians in real time, making in-the-moment critical decisions and manipulating musical elements.<sup>4</sup> These techniques are designed to be actionable and applicable to classrooms.

### ***Session 3a: 1:30-3PM***

#### ***Paper session: Engaging Activities Within the Theory Classroom (rm. 109)***

##### *Authentic Applications of Post-Tonal Techniques in Student-Driven Repertoire*

Kaylee Bernard

One disconnect often encountered by theory pedagogues lies between concepts studied in the theory classroom and students' application of these skills in their studies and lives - particularly regarding post-tonal techniques. I build on nascent research concerning the expansion of music theory curricula to incorporate student repertoire (Gillespie, 2018; Endicott, 2020) and authentic assessment methods (Ferenc, 2015; Attas, 2016; Rogers, 2017; and others). Borrowing the term "Authentic assessment," (Wiggins, 1989) from literature on education, I reference assessments and tasks that are inherently pragmatic, rather than abstract, in nature. I argue that selecting music based on student interest and study, and cultivating multiple means of authentic assessment, increases student engagement, clearly illustrates ways in which written theory applies in real-world contexts, and increases the feeling of student ownership regarding their education.

More broadly, I share the progress and value of my ongoing project compiling and annotating student repertoire for theoretical study as a valuable resource for instructors. This list will contain repertoire suggestions for instrumental and vocal solos in addition to works for chamber and large ensembles. These suggestions will include works and performances by artists of underrepresented identities, "standard" works for each ensemble, and sample lesson plans created in collaboration with other theory pedagogues, ensemble directors, and applied faculty. In my presentation, I model two lessons,

focusing first on intersections of set theory, programmatic music, and performance implications and then on 12-tone serialism as an exercise in transcription and ensemble awareness. This presentation continues necessary conversations regarding curricular revision that focus on student-centered learning, engagement with student repertoire, and the importance of the many identities the composers and performers we represent.

### *Movement in the Music Theory Classroom*

Stefanie Bilidas

Richard Cohn (2015) argues that traditional music theory privileges tonality and relegates the study of meter to only what is needed to continue with harmony. Connecting the curriculum to Western ideology, he discusses the centering of theoretical knowledge above embodied knowledge that comes from bodily movement and calls for more attention on topics such as dance to demonstrate the explicit connections between meter and movement. This paper seeks to answer Cohn's call by discussing the implementation of several lesson plan activities that directly engage in dance and rhythm/meter topics in the core music theory curriculum. Using tenants of the inclusive dance movement (Jane Elin and Boni B. Boswell 2004; Merry Lynn Moris, Marion Baldeon and Dwayne Scheueman 2015) and Universal Design for Learning (Iverson 2020; Quaglia 2015), the activities include adaptations of the dance movements that can be done using other parts of the body that may be easier in range of motion for those with physical limitations or have little to no exposure with dancing. As students become more accustomed to watching dance, activities give students the option to embody the dance movements over performing them with the hand movements (Cox 2011; Kozak 2020) imagining what it would feel like to move to the dance selections they are observing visually. Embodied movement can be especially beneficial for students with little range in motion or none. Through explicit engagement in feeling and performing meter through examples drawn from dance repertoire, these activities prompt students to investigate dance and music pairings and how performing movement opens new avenues for perceiving the concept of meter.

### *Writing and Combining Melodies as Vernacular Practice*

Anna Gawboy

Traditional written exercises in species counterpoint offer students a sustained opportunity to synthesize musical rudiments in the first semester, but it can be difficult to convince students of species counterpoint's inherent musicality (Mancini, 1989). I outline an alternative approach drawn from my experience making semi-improvised lead-sheet arrangements in a variety of non-professional



folk and popular music ensembles (Example 1). The goal is for students to work creatively and fluently with the rudiments of tonal music in activities associated with vernacular “musicking” (Small 1998).

Students learn in small ensembles, beginning by playing through and analyzing melodies. Next, students reduce existing melodies to their basic outline using a small number of preference rules (Example 2). In week 3, they evaluate the effect of doubling melodies at the unison or octave; they also improvise and write arrangements that maximize melodic motion in parallel thirds and sixths (Example 3). Weeks 4-6 introduce melodic independence. Countermelodies are improvised/written against the reduced melodic line, creating a pleasing effect when recombined with the original elaborated melody (Example 4). At the end of the unit, students write an original rhythmically-elaborated melody and simpler countermelody against a given harmonic progression and perform their compositions with their partner for the class (Example 5).

This method differs from species counterpoint in a number of ways. First, melodies are never improvised/written in isolation, but always against a given harmonic progression represented in lead sheet notation. Second, students are explicitly taught melodic parallelism, which helps them differentiate between uses of this common textural device and instances of parallel fifths or octaves. Third, students think in contrapuntal ratios (1:1; 2:1) rather than the fixed rhythmic values of species counterpoint. Finally, common melodic/contrapuntal gestures are never artificially designated as errors, encouraging students to evaluate the product of their own work.

### ***Session 3b: 1:30-3PM***

#### ***Panel session (Pitman Recital Hall)***

*All Music and All Musicians: Theory Pedagogy in "One School" of Music*

Donna King, Don Chaffer, Lisa Kacos, Jeff McPherson, Jennifer Sterling Snodgrass

What happens when the small, traditionally-successful-but-shrinking music program of a liberal arts university decides to add—or is told to add—commercial music degrees? What happens when both the longtime academic administrator and the self-taught industry professional who negotiate those plans believe in, argue for, and pound on the table for “One School of Music,” where all students study all genres and styles of music?

The short-term answers to those questions involved fear, doubt, angst, and considerable kicking and screaming. The longer term answers have included a rethinking of the core curriculum—especially the theory sequence. Fewer part-writing exercises. More transpositions of number charts. Less analysis of chorales. More exploration of current ensemble literature. Fewer workbook pages. More composition

and arranging. And most importantly, honest conversations about who our students are, where they are headed, and what skills are likely to serve them well.

A panel of five current faculty will discuss practical aspects of planning theory content units, classroom activities, and cross-curricular theory applications that embrace differences in students' music making, listening preferences, and life goals. The group—from varied backgrounds and teaching in a range of program areas—also discuss the many rewards and real challenges of the “One School” model.

***Session 4a: 3:15-4:15PM***

***Discussion forum (rm. 109)***

*Is Music Theory Useful? Discussing Data-Informed Decisions for Music Theory Curricula*

Andrew Gades and Sara Bakker

Following the CMS Manifesto and with an increasing interest for college programs to demonstrate utility, curricular reform has become a prevalent topic within music theory and in collegiate music programs more broadly. Educators have devoted considerable attention to developing novel pedagogical approaches for teaching undergraduate music theory and aural skills, as well as questioning long-held assumptions about curricular content. These efforts have led to many creative options and an increasing diversity in pedagogy and curricular content. While sometimes grounded in studies about pedagogical effectiveness or attempts to solve specific problems, these approaches lack a critical perspective about how our curricula prepare students for life as a professional musician.

To better guide curricular and pedagogical decisions, we surveyed music theorists and professional musicians to determine which music-theoretic and aural skills were most and least used by musicians as part of their daily work. To our knowledge, this survey is the first that asks both music theorists and musicians (defined broadly) about the theoretical and aural skills they use regularly. Prior surveys were limited to instructors of college music theory, alumni surveys focused on student experiences at a specific institution, or surveys of program curricula and entrance exam requirements. Our survey data presents illuminating similarities and differences between those who teach music theory and other music professionals.

This discussion forum presents key data from our survey and prompts participants to consider how it informs efforts to reform music theory curricula. Participants will discuss with each other the role that data has in curricular and pedagogical decision-making, the implications of the survey data presented, and what might still be missing from curricular reform processes. This interactive session will provide

participants with actionable data, a more comprehensive understanding about issues of curricular reform, and ideas about paths forward.

***Session 4b: 3:15-4:15PM***

***Paper session: Autonomy and Assessment: Curricular (Re)design (Pitman Recital Hall)***

*Ungrading in the Music Theory Classroom: A One-Year Case Study*

David Orvek

Teachers all over the world are “ungrading.” Ungrading is not a single practice, but rather the act of “... raising an eyebrow at grades as a systemic practice ...” (Stommel 2021). Within the last decade, there have been numerous publications dedicated to ungrading (see Sackstein 2015; Blum 2020; Stommel 2023). These publications include perspectives from teachers working in several educational contexts and teaching various subjects. While there has been discussion of nontraditional grading practices like standards-based assessment and mastery learning in music theory pedagogy (e.g., Duker et al. 2015; Johnson 2015; Michaelsen 2019), to my knowledge Alegant and Sawhill (2013) is the only published discussion of ungrading in the context of music theory, and a very brief one at that. In this paper, I present a detailed summary of the ungrading practice I am implementing in all my courses during the 2023/2024 school year and reflect critically on its success from my perspective and that of my students.

My ungrading practice involves providing students with feedback on their work without assigning grades and letting students determine their own final grades through a process of guided self-evaluation. So far, students’ reactions to ungrading have been overwhelmingly positive. Students report that they feel they can focus on learning rather than doing the bare minimum for a grade, and even students that were skeptical admitted to learning things about themselves through the self-evaluations. Ungrading has also benefited me enormously. I can let students design their own projects without worrying about how I will grade them fairly, I do not worry about students cheating, and I no longer feel like an adversary to my students. Ungrading is not a silver bullet, but I believe it can dramatically improve our students’ attitude toward school, their learning, and our relationships with them.

*How Far Can Learner Autonomy Go?*

Mitchell Ohriner

Music-theory pedagogy is strongly utilitarian. Students with differing career goals, musical backgrounds, prior training, and level of investment share in a curriculum that aspires to “the most”

for “the most.” As a result, the curriculum necessarily excludes many aspects students’ identities or ambitions. Further, this utilitarian approach can be odds with autonomy, which along with relatedness and competence is a pillar in psychological models of intrinsic motivation [1].

As a new (for me) approach student wellbeing, I have since 2021 prioritized student autonomy in second-year and upper-division courses. These courses employ a labor-based grading contract, an old idea [2] with a small but growing literature [3–7]. Under these contracts, students choose from a dozen deliverables that show engagement with the course topic (see Example 2). I estimate the hours needed for completion of the deliverables, and students write contracts that include a duration of labor consistent with the course’s earned credits. The labor is “ungraded”: incomplete work earns a 0, minimally acceptable work earns an A–, and exceptional work earns an A+. Prior to writing the contracts, I present concept maps [8] of the course topic (see Examples 2 and 3), my own understanding of its breadth. After setting the contracts, class time consists mostly of work-in-process discussions and presentations of students’ deliverables.

In this presentation, I’ll outline how I build these courses, as well as the benefits and pitfalls uncovered in my first 4 attempts. In brief, students are substantially more engaged and some have completed exemplary work. At the same time, courses feel less focused and some students, in my view, misuse their autonomy in ways that my own expertise could prevent in instructor-designed courses. I also consider whether and how this approach can be implemented in first-year courses or in departments larger than my own.

### ***Dinner & Reception (5-8 PM) (Gothic Hall)***

#### ***Remarks***

*Reflections on Music Theory Pedagogy: Then and Now*

Elizabeth West Marvin

This talk reflects on my lived experience as a beginning music theory student who eventually became a music theory teacher, researcher, and author. Together we will explore what music theory pedagogy meant to learners then and now, including some ways that textbooks and research have shaped the field. Finally, I pose a few additional “pedagogical punchlines” to augment those of Marvin (2018, “What I Know Now”).

**Friday, May 31<sup>st</sup>**

***Session 5a: 8:30-10AM***

***Paper session: Dismantling, Including, and Realigning (Pitman Recital Hall)***

*Dismantling the Hidden Curriculum: Redesigning the Theory Core Using Problem-Based Learning*

Jessica Rudman

Palfy and Gilson 2018 demonstrate that despite instructors including diverse repertoire in core theory classes, students perceive that the Western canon and its white, male composers are valued more than other musics and identities. This hidden curriculum cannot be ousted from our classrooms simply by incorporating more diverse examples—more drastic reform to the curriculum is necessary.

Problem-based Learning (PBL) is an ideal vehicle for improving diversity, equity, and inclusion in the music theory classroom. PBL centers process rather than content: critical and creative thinking skills are the primary goal. Vocabulary, ‘rules’, and analytical methods are all tools to serve that larger goal. Such approaches increase inclusivity in the classroom (Hirshfield and Koretsky 2018, Schettino 2016, Gordon 2001) and provide a natural starting point for radically redesigning a core theory curriculum. What is theorizing if not thinking critically and creatively about music?

When the goal is teaching students how to theorize, teachers can select repertoire for how well it stimulates students’ curiosity and challenges them to think critically and creatively— rather than for how clearly it demonstrates a particular topic or how well it serves the implicit goal of familiarizing students with the Western canon. A greater variety of identities, styles, and cultures thus can be presented without prioritizing one over the others.

In this presentation, I will briefly introduce PBL and show how it could be used in the music theory classroom via a personal case study: a recent redesign of my core harmony classes. I will discuss course design, materials, assessment, and learning activities—with suggestions on how PBL can be incorporated into existing classes or serve as the basis for more complete reconstruction. I will conclude with thoughts on expanding such a redesign to all classes in the curriculum and to redesigning the curriculum itself.

*(Non-)Western Music for Teaching Musicianship: Yrjö Kilpinen's "Nocturno" and Chthonic's "Takao"*  
Tim Pack

The musicianship courses I teach include music by composers from 135 countries writing in 76 languages from 1400 B.C. to the present as a means of helping our students build proficiency with concepts traditionally included in high school and undergraduate musicianship curricula. The following table shows only a few examples of Western and non-Western models for teaching a handful of concepts.

cambiata	Palestrina Mass	Algerian raï
↓3 root progression	Pachelbel	Namibian metal
sentence	Haydn symphony	Lebanese pop, Seychellois sega
enharmonic modulation	Schubert sonata	Egyptian symphonic metal
polymeter	Chopin, Bartók	Togolese metal, Senegalese mbalax

My presentation will demonstrate how we can use Yrjö Kilpinen's "Nocturno" and Chthonic's "Takao" for teaching musicianship. Each piece is a response from an indigenous people group to having been invaded by a significantly greater power, victimized by atrocities, and forcibly removed from their homeland during World War II. In one song, written in 1942, the Karelian poet's response to the Soviet invasion is to sleep, for only in dreams can we be home again with our loved ones. In the other song, written in 2011, the Seediq set sail from Taiwan after having been forced to serve in the Imperial Japanese Army. One piece is a Finnish art song; the other song is Taiwanese metal.

Each song exemplifies many concepts essential for building musicianship. From notation, texture, timbre to simple and compound meters, from keys and modes to intervals, triads, and seventh chords, both pieces offer clear examples of rudimentary topics. For subsequent levels of the curriculum, these songs include practical examples of various cadence types (PAC, IAC, PHC), tonic prolongation patterns, and embellishing tones. They both feature mode mixture and offer excellent opportunities to discuss text painting and song forms.

Both songs show us how we can include non-Western music when teaching musicianship while also reminding us to be careful not to exclude music of other people groups, simply because they are considered Western.

*Realigning Jazz Theories: Achieving Aesthetic Goals through Performance in University Jazz Education*  
Collin Felter

Students of jazz music in contemporary universities frequently inherit the idiosyncratic theory methodologies of their institutions and professors. The individual nature of these pedagogical methods manifests itself in isolated theories that inhibit the codification of jazz education across ivory borders (Dobbins, 1988). The theories created by jazz pedagogues seek to achieve personal aesthetic goals filtered through a lens colored by a multifaceted musical identity. In this paper I propose that we connect the theories back to the music, as opposed to the pedagogue. To achieve this realignment, I begin with a historical study of jazz education and performance styles that culminates in a description of modern jazz practices in academia that establish the educational model this paper problematizes (Gioia, 2021; Stover, 2015). I focus this model around the particular bifurcated jazz theory pedagogy camps of *vocabulary studies* and *chord-scale theory* (Salley, 2007). The university jazz education method that I alternatively offer creates a unified space for both of these approaches as it relies on a value judgment system based in aesthetics and performance-led research studies (Gracyk, 1992; Elliot, 1986; Doğantan-Dack, 2022). This value judgment system critiques theories based on the achievement of a jazz style's aesthetic goals when using a particular theory in performance. I present positive and negative case studies of *chord-scale* and *vocabulary studies* achievement of aesthetic goals in specific tunes to exemplify my pedagogical methodology. This value judgment system that I posit decentralizes the jazz educator in theory curriculum design, and instead guides the use of theory through the achievement of the music's aesthetic goals in student performance to centralize the repertoire. Aligning appropriate theories with the already canonized repertoire will create a shared language among students across university barriers when approaching specific styles of jazz while producing more effective performance results within desired styles.

***Session 5b: 8:30-10AM***

***Paper session: Pedagogy: Connecting How & Why (rm. 109)***

*Engaging Aural Skills Students with Model-Eliciting Activities*

Aaron Galliher

Model-Eliciting Activities (MEAs) have only recently left the realm of mathematics education (Baker et al., 2017; Lesh & Doerr, 2003). These activities are thought-revealing in nature and mirror real-life scenarios that students will encounter in their lives outside of the classroom. Implementing MEAs into a music theory classroom is not intended to be a replacement for traditional instruction, but rather an additional tool to help students learn and engage with the curriculum. MEAs integrate methods and processes from other disciplines, creating a truly interdisciplinary and novel approach to aural skills

education. Borrowing pedagogical theories from education, this work shows how group work and thought-revealing activities can positively impact student motivation and engagement as measured by the MUSIC Inventory of Motivation (Jones, 2009), shown in Figure 1. My work is rooted in an interdisciplinary framework that brings in concepts and methods from disciplines such as music theory and mathematics to affect a third discipline, psychology; see Figure 2.

My study emphasizes the importance of collaboration, conceptual models, and problem-solving. In part one of my talk, I consider knowledge and approaches from multiple disciplines to illustrate how students see their engagement within the classroom. In part two, I share the results of interdisciplinary research that is being conducted as part of my dissertation in Spring 2024, as well as pilot research (IRB# FY20-21-115), in which an MEA was incorporated into a freshman aural skills classroom. In this mixed-methods study, undergraduates were introduced to open-ended and self-driven transcription work culminating with an MEA focused on generating a transcription guide for new students. Students were encouraged to explore novel ways to approach transcription and create a model for future scenarios. The music experience presented is generalizable to other classes and coursework and incorporates pedagogical knowledge outside of the discipline to let students create their own knowledge base.

### *Practicing Critical Pedagogy in the Undergraduate Music Theory Classroom*

Hannah Benoit

Higher education's main learning objective is critical thinking, yet it remains a contentious learning objective in the music theory discipline (Snodgrass 2016; London 2020). Owing to the widely implemented "gatekeeper" pedagogical model (Jones 2005), in which the teacher lectures and controls all knowledge of the course objectives and outcomes, critical thinking continues to be only an implicit goal in most music theory classrooms. Critical pedagogy is a branch of educational philosophy where students learn how to critically think about, assess, and question the material they are learning, autonomously (Freire 1970). To better align higher education's main learning objective to the music theory discipline, critical pedagogy-based activities help to foster a learning environment where the students are not only improving their critical thinking skills but also becoming self-directed learners.

*The Journal of Music Theory Pedagogy*, a widely used resource for music theory instructors, mostly comprises content-based pedagogical approaches (Figure 1). While this journal aids instructors in teaching content in innovative ways, the discipline remains limited in its small amount of research concerning larger-scale questions of pedagogical structure. Many music theory instructors modify teaching approaches based on the content of the current unit, providing valuable approaches limited



to only one music theoretical idea but falling short in applicability to the discipline as a whole. My presentation first introduces the concept of critical pedagogy and interrogates how critical thinking is currently incorporated into the music theory classroom. I then assess the affordances (fostering inclusivity and diversity, potentiality to dismantle music theory's currently prevalent power structures) and challenges (lack of resources, proper training for graduate students and junior scholars) of this pedagogical approach. Finally, I suggest activities and assessment strategies that implement critical pedagogy, such as writing exercises and peer-based teaching models, applicable for all levels of undergraduate music theory courses.

*Making Connections: Knowledge Organization and Its Implications for Analysis*

Leah Frederick

The third principle in Lovett et al.'s *How Learning Works: Eight Research-Based Principles for Smart Teaching* (2023) concerns "knowledge organization," a topic also highlighted in several other texts on general pedagogy (e.g., Bransford et al. 2000; Lang 2021). Drawing on studies that compare the knowledge structures of experts versus novices, writers on this subject highlight differences in the density and nature of connections between concepts [Example 1]. Given that many of the skills that we aim to teach in the music theory classroom are rooted in recognizing patterns and relationships, this paper explores the question: how might this scholarship on knowledge organization inform the ways that we teach music theory?

Consider, for instance, the features that an "expert" music theorist versus "novice" student must draw on in order to recognize cadential six-four chords in different contexts [Example 2]. For many students, knowledge of a cad6/4 is likely associated with the properties exemplified by the cad6/4 in Bologne's Sonata; however, a "novice" with knowledge of these characteristics might still be unable to identify the example in Hensel's song. In the more complex context, the chord lacks the majority of its "textbook" features, so a listener must identify it from less distinctive clues—that is, for an "expert," the knowledge of what constitutes a cad6/4 chord is different than it is for a "novice." I propose that navigating this pedagogical challenge—of getting students from "novice" to "expert" understanding of such harmonic phenomena—requires us to guide them in developing more sophisticated knowledge organizations.

After introducing this topic, I identify intersections between Lovett et al.'s recommended strategies [Example 3] and the existing theory pedagogy scholarship (e.g., Alegant 2013; Ferenc 2017; Rogers 2004; Rogers 2018; VanHandel 2012), highlighting pedagogical techniques that can help students foster deeper connections between concepts in theory class.

***Poster session: 10:15-11:30AM (rm. 128 (choir room))***

*Using, Shaping, Developing Open Access Musicology for Music Theory*

Daniel Barolsky and S. Andrew Granade

The first two issues of *Open Access Musicology (OAM)* were released in 2020 and 2022 and a third is in process. *OAM* is the first peer and student reviewed open access resource dedicated to providing recent music scholarship to undergraduate students. In particular, essays are written in a style that is accessible to undergraduate music students and focuses on topics that lead to transferable questions about relevant questions in music. Moreover, the range of topics encourages the critical evaluation of existing divisions between musical subdisciplines (e.g. musicology, music theory, and ethnomusicology) and invites readers to cross between these divisions. For example, two of the essays in *OAM* address the connection between history and theory with regard to medieval modes and the concept of musical notations.

We are proposing a poster that explores how instructors have been using essays from *OAM* in both music history and theory classrooms. In particular, we will introduce how instructors integrate individual essays into different course topics or use them to supplement more traditional texts and what unusual or unexpected issues these issues amplify or critique. Additionally, our poster describes the unique process behind *OAM*'s student review of submissions and the ways in which students can take ownership of the production of knowledge, actively contribute to learning resources, and can reflect on their writing and research through the review process. We also plan to use the conversations spurred by the poster to solicit ideas for future *OAM* essays that respond to and influence curricular shifts in music theory. The poster will address myriad perspectives on *OAM*'s utility at a range of different institutions and for different class topics. Finally, we will speak to how *OAM* fits within and contributes to the constantly changing world of open access publishing.

*Music Career Paths and the Role of Music Theory*

Jennifer Weaver, Paul Thomas, Benjamin Graf

New avenues for research presentation and publication such as video papers (i.e. SMT-V) and podcast episodes (i.e. SMT-Pod) offer audiences around the world new opportunities to engage with music theory pedagogues from varying institutions and perspectives. Music theorists share curricular ideas, lesson plans, and project ideas more than ever. However, the perspectives of leaders in music disciplines outside of music theory do not often appear in SMT publications and they do not often appear in new avenues for publication. This poster outlines and summarizes the viewpoints of leaders in Music Education, Jazz Studies, Music Industry, Music Therapy, and Music Performance as

recorded from a series of podcast episodes regarding the value of music theory education within their respective fields. Further, the poster compares the perspectives from several subsequent interviews from colleagues within the music theory pedagogy community, thereby offering a new and broader perspective on curricular goals, course design, and pedagogical approaches. This poster will also include QR codes that link to audio excerpts from these leaders as a resource for discussion.

*Piston the Progressive: Harmony and the Pedagogy of Multiple Analytical Interpretations*

David Thurmaier and Owen Belcher

In *Teaching Approaches in Music Theory*, Michael Rogers urges instructors to push beyond questions with rote answers and to pose questions that “allow a variety of interpretations...to kindle real musical insight” (2004, 5). Recently, Grant and Huguet (2022) advocated for the value of multiple interpretations in formal analysis, but the approach has received little attention in relation to harmony. One possibility comes from an unlikely source: Walter Piston’s *Harmony*. While Piston’s text is often viewed as conservative and traditional (Graybill 1993, Drabkin 1979), Piston’s consideration of multiple analytical interpretations is pedagogically progressive and resonates with the contemporary emphasis on critical, independent thinking. Our presentation elucidates Piston’s approach by exploring his analyses of J.S. Bach’s Fugue in C-sharp minor (*WTC*, I). Then, we demonstrate how this activity could be applied to other musical excerpts taught in widely-used undergraduate theory texts.

Example 1 reproduces Piston’s analyses which offer four hearings of the Bach passage. As Piston notes, “each analysis is correct from its own point of view, and it should be said that a preference for one should not mean a rejection of what the others may offer.” He observes that (a) emphasizes the modulating sequence, while (b) obscures this pattern; (c) clarifies “the grouping of the harmonies in the sequence”; while (d) organizes the passage as a chain of subdominants (1962, 333). Crucially, Piston acknowledges the strengths and weaknesses of each interpretation, but refrains from choosing one and dismissing the others. We extend this approach on our poster, focusing on the famous opening of Wagner’s *Tristan und Isolde*.

We argue for the pedagogical value of not choosing one interpretation, but sitting with multiple interpretations while withholding judgment. Our approach embraces ambiguity and contradiction while resisting the stereotype of music theory—and Piston’s *Harmony*—as exercises in chord labeling and third-stacking.

*Reflecting vs. Practicing: The Value of Reflection Assignments*

Cynthia I. Gonzales

“Our findings support our conjecture that reflecting on previously accumulated experience generates higher performance outcomes compared to the accumulation of additional experience alone.” So reports a research team conducting a meta analysis on the role of reflection when acquiring new skills and knowledge. The research finding -- that time spent reflecting can increase performance more than practice—was summarized in a July 2023 podcast by The Learner Lab that featured Giada Di Stefano, lead author of the study titled “Learning by thinking: How reflection can spur progress along the learning curve.”

This poster will explore student responses to reflection questions in first-semester Theory I (n=17). Responses typically contain self-assessment statements, both positive and negative, as well as define future goals. The following response contains all three categories:

“I think I did really well on the interval identification and the major to all minor scales. I know that I struggled a lot with counterpoint, and I will study more and work on really memorizing what is allowed and what doesn’t work in the species.”

A fourth category is valuable to the instructor: direct requests to review specific topics. I expected reflection questions would change in student achievement. I did not anticipate that student reflections would improve my actions in the classroom.

Assigning students to reflect upon their learning processes is not novel. That reflections increase the acquisition of knowledge and skills more than repetitive practice recasts the value of reflection for both the students and the instructor.

*A Study of Harmony, Texture, and Timbre in Popular Culture: Undergraduate Edition*

Alexa Valles, Sophie Andersen, Leonardo Huerta-Lima, and Aidan Ramos

This poster presents the results of a study that analyzes trends in current popular music listened to by undergraduate music majors. This study is currently undergoing IRB approval and will be conducted in Spring 2024. The purpose of this study is twofold: 1) to compare the way students describe their favorite music with observable musical parameters such as harmony, texture, and timbre, and 2) to develop a database of current music that can be used in the theory classroom to study harmony, timbre, and texture. The subjects consist of 30 college students, of various music degree

concentrations, ranging from ages 18 - 28. These students will be asked what music artists they listen to, how they describe the music they like, and to share one of their favorite songs. After gathering this data, we will analyze harmonic, textural, and timbral structures of the first verse, chorus, and bridge of the song. We will then compare our findings to how the subject described the music in order to assess if there is any correlation between taste and trends in the music. Musical observations will then be compiled into a database for teaching topics within the music theory classroom.

We seek to contribute to a growing body of work that debunks stereotypes such as popular music is too simple and therefore not productive to study within the music theory curriculum. However, we believe that musical fluency is strengthened when students study a variety of music styles. Our study identifies the music students enjoy, how they describe it, and analyzes correlations and discrepancies between these observations. In so doing, we articulate areas of study that can bolster listening experiences through analysis. These include developing terminology and listening skills focused on harmonic progressions, texture, and timbre in pop music.

*Fostering Analytical Creativity: Students' Diagrams of Popular Music*

Jeremy W. Smith

This poster presents some results of the author's teaching from a course on the analysis of popular music. Specifically, the poster demonstrates how I employed universal design for learning (UDL) and student-centered pedagogy through a weekly low-stakes analysis assignment. I have taught this course at multiple universities to students with diverse musical backgrounds, including MM, MA, DMA, and PhD students in various programs. Recently the course was approved to be cross-listed for undergraduates too.

The weekly analysis assignment was in an open-ended format. Students were given multiple pieces to choose from that related to the weekly topic (such as form, harmony, rhythm, or timbre). They were instructed to make a representation of some aspect of the music, such as "a form chart or timeline, transcription into some kind of notation, DAW recreation, spectrogram or waveform, line graph or bar graph, or any other kind of visual representation." They were also directed to write a few sentences accompanying their diagram(s), making meaning of their observations. Throughout the semester I demonstrated various ways of making diagrams. Knowing that some students have less experience with musical analysis than others, I encouraged them to be creative in representing how they understand the music.

The assignment was received well, however I do plan on making some adjustments for future versions of the course. Students appreciated the openness of the exercise, but they sometimes wanted the opportunity to revisit their diagrams. Therefore, I plan on occasionally replacing the assignment with one where they revise previous diagrams. I am also considering requiring students to do at least one transcription, spectrogram, and form chart throughout the semester so they get to practice new things on a low-stakes assignment. This poster will feature many examples of student diagrams (shared with their permission).

*Promoting a Growth Mindset in Music Theory: A Comparative Analysis of Assignment Resubmission Policies*

Peter Lea

Music theory often elicits responses from students that are indicative of a fixed mindset, ranging from those who rest upon past achievements to those seemingly resigned to struggle. To cultivate a growth mindset in students, it is crucial for instructors to prioritize student effort over innate talent, which can lead to greater musical independence (Adams 2019). In this poster, I outline the implementation of a resubmission policy designed to encourage greater independence and I evaluate the effectiveness of this intervention through a comparison of quantitative and qualitative data collected in the spring semesters of 2022 and 2023.

In 2022, the resubmission policy allowed students to resubmit any of the ten assignments for up to 90% credit if they were initially submitted on time. In 2023, the policy was refined to emphasize the need for growth, requiring additional tasks and a written reflection. Despite the increased effort demanded and a capped grade increase of 20%, more students took advantage of this opportunity (see Chart 1). Contrary to expectations, the number of late submissions (see Chart 2) and non-submissions (see Chart 3) increased in 2023. This led to consistent assignment averages between the two years instead of the anticipated gradual increase (see Chart 4). Student course evaluations suggest that less specific feedback—intended to increase independence—may have contributed to these trends (see Table 1). In the next instance of this course offered in 2024, guidance from Carol Dweck (2015) will be incorporated, focusing not only on rewarding effort but providing students with a repertoire of approaches to improve learning.

*En-trance vs. En-trance: A new model for text setting English*

David Dies

In both theory and composition pedagogy, text-setting exercises are often used to help students explore text-music relations. These explorations necessarily highlight how melodic lines can bring dramatic and/or emotional inflection to text and, more technically, how the combination of syllabic stress and musical stresses can affect intelligibility of the text when sung. The rule-of-thumb presented for setting text clearly can be summarized as “align the strong syllables with metrical musical stresses.”

This rule-of-thumb, however, oversimplifies the nature of accent in both text and in music. In text, syllabic accents can arise through the lengthening of a syllables. This is most immediately evident in two-syllable noun/verb pairs. The noun “entrance” (a point of ingress) versus the verb “entrance” (to mesmerize.) (One can shorten the length of the “-trance” in the verb to the point where it indistinguishable from the noun.) In text, some syllabic accents arise from a slight inflection upward in pitch; the first syllable in “bucket” for instance. (If one says the “-cket” higher than the “bu-,” what word was said could be easily lost on a listener.) In music, notes can be stressed through agogic accent and registral accent—whether manifest as the highest or lowest point of a contour or by a registral leap—beyond the expected metric accents and quasi-obvious accents via articulation marks.

This talk will present a model that considers these broader parameters of accent in approaching text setting. This model will expand, clarify and possibly replace the “rule of thumb,” and will anchor that expansion through a pedagogical exercise that sets lines of Percy Bysshe Shelley’s sonnet, *Ozymandias*. The sonnet is a particularly rich text to explore the complexities of text setting, in that Shelley’s poem uses interruptions of an expected iambic poetic meter to create shattered metric that enacts the ruins that are his subject.

*You’re All Composers Now: Composition Assignments as Essential Assessment in the Music Theory Classroom*

Neil Endicott

I detest part-writing for the sake of part-writing.

As a student, I failed to see the point, and now, as an instructor of music theory (and even more so as a composer), I fail to be inspired, and can see student eyes glaze over at the mere mention of the practice. Composition, on the other hand, is an inspiring endeavor, and one that asks students to reach out of their comfort zone. It is also a much better indicator of student acquisition of knowledge than simple part-writing ever could be, as it demands that students make informed decisions as to *how* to include necessary content. A composition asking students to use modulation and mode mixture to reinforce

the meaning of a text asks that a student understand the implications of a compositional decision, not just the mechanics of a concept. The integration of a performance element in these assignments also gives students a sense of ownership over their knowledge that is much harder to gain through part-writing or analysis. Lastly, such assignments allow students to flex creative muscles in a low stakes way without the fear of judgment that often accompanies the early performances of young composers.

This presentation presents seven composition oriented projects that can fit themselves into any semester of the undergraduate theory sequence, alongside learning outcomes and assessment strategies. Example (anonymous) compositions by students are included, as well. These assignments allow for assessment of topics in both tonal and post-tonal styles, as well as both concert and vernacular genres.

*“Is That Counterpoint in Hamilton?!” Expanding and Enhancing Counterpoint Pedagogy Through Musical Theatre Repertoire*

Tanner Harrod

In counterpoint courses focused on European Classical Music, theory teachers can spend an entire semester on the eighteenth-century version of the idiom— mostly through exercises akin to those found in Fux’s *Gradus ad Parnassum* and also by analyzing the music of J. S. Bach and other Baroque composers. Teachers employ Fux’s method since its emphasis on pitch-oriented matters such as dissonance treatment is apropos of the Baroque and Classical repertoire being studied. What using that method fails to address, however, are aspects of counterpoint that exceed intervallic considerations.

In theatre music, for instance, counterpoint can be primarily rhythmic in its construction and emphasis; it can also be dramatic, drawing in parameters such as dynamics or register that amplify the drama of both the music and plot. Expanding one’s contrapuntal purview no doubt requires additional time, effort, and resourcefulness on the teacher’s part, but the effort can be well worth it for the student. Not only can this broader vantage equip students to understand more contemporary usages of counterpoint, but it can also shed light on aspects of traditional usage that the species fail to consider.

This paper will explore instances of contrapuntal writing in musical theatre. Studying repertoire from *Wicked*, *Les Miserables*, and *Hamilton*, among others, allows for pedagogical applications of music written by different composers, in different decades, and containing a variety of musical styles. While these examples attempt to account for musical diversity underneath the musical theatre umbrella, all share a common element: the ability to amplify the drama, whether positive excitement or negative



tension and conflict between characters. Musical theatre literature—and, by extension, popular music more broadly—can both support and augment the teaching of ECM-oriented music theory.

*Practicing What You Teach: Implementing a SOTL- and STEM-Informed Music Theory Curriculum*

Brendan McEvoy

As music theory is reckoning with exclusionary pedagogical canons and entrenched teaching practices (Ewell 2020, 2023; Reed et al. 2020, Campbell et al. 2014), perspectives from curricular theory and Scholarship of Teaching and Learning (SOTL) can help us increase student engagement and curriculum relevance. In my paper, I use examples from a course I am developing where I approach music theory through STEM (see Figure 1). SOTL concepts are critical in this context, as music students may not have backgrounds in interdisciplinary studies and SOTL implementations ensure that students learn at desirable levels of difficulty.

Metacognition—being aware of one’s own thought processes—spacing, —adding delays before recalling learned information— and retrieval practice—frequent formative testing intended to teach rather than evaluate—are techniques from SOTL research (McGuire, McGuire 2023; Brown et al. 2014; Lang 2021, among others) that promote effective learning. In my course, before- and after-questionnaires activate prior knowledge students have about concepts from reading assignments and prime them for engagement (see Figure 2). Cumulative quizzes function as spaced, effortful retrieval. Larger scale conceptual synthesis is generated through a final project, scaffolded throughout the semester (see Figure 3), allowing students to pursue more in-depth exploration and giving them practice with relevant stylistic and mechanical considerations.

Since I will be implementing these strategies in the classroom during Spring 2024, this presentation will include student pre- and post-semester surveys of their self-perceptions of their experiences in the class, my observations of student progress, and samples of student assignments and projects. Attendees will leave with resources for integrating SOTL and interdisciplinary perspectives into their classrooms, and concrete examples of such integrations. I aim to spark conversation around further possibilities for undergraduate curricula and the opportunities afforded by them to ensure better outcomes for our students.

*Sports Journalism and Music Theory: A Helpful Metaphor for Writing About Music*

Jeremy Orosz

Writing about music is challenging for everyone. Even for professional music theorists, the process is slow, requiring drafting and re-drafting to make a coherent argument with well-polished prose. It is unsurprising, then, that our students—from undergraduate to doctoral levels—struggle mightily when faced with this very task. Those among us who have graded student papers know there is a wide range of common “mistakes” and pitfalls when it comes to writing about music from an analytical-descriptive standpoint. This paper will focus upon one particularly prevalent common habit of those new to writing about music: the tendency to rely on bland, blow-by-blow description.

The most effective method of preventing this outcome, in my experience, is to make an analogy to sports journalism in at least one of two ways:

- Presenting students a box score from a recent sporting event, and asking them what information they would want to see in a write up of said event. (Which players were most effective and why? What explains the differential in scoring?)
  - I then explain that good writing about music does not simply express what happens when (as in a formal diagram), but rather offers explanation of these events (as effective sports journalism does).
- Presenting students with different write-ups of the same sporting event, and asking them which they believe to be the most effective. The consensus—uniformly—is the one that does the least “play-by-play” of what happened, but rather the one that offers most explanation and analysis.

I have found that this didactic comparison helps students to understand the difference between description and analysis regardless of their enthusiasm for the local sports team and produces more insightful student essays in undergraduate and graduate courses alike.

***Keynote: 1-2:30PM (Pitman Recital Hall)***

*What’s Your Musical Reason? Teaching Analysis and Performance Expressivity*

Stacey Davis

In his seminal book on teaching music theory, Michael Rogers stated that “the purpose of all music training is to teach for musical understanding (to perceive, organize, and then conceptualize what you hear) and consequently to learn how to create musical expression and how to develop an aesthetic response to that expression.” This statement suggests direct connections between music theory, music

performance, and music perception, with specific emphasis on the relationship between musical understanding and expressivity. In the spirit of making these pedagogical connections and applications, my talk will focus on how we can teach both analysis and performance expressivity in our music theory classes. Analysis will be viewed as a way of recognizing, describing, and drawing attention to certain aspects of a piece, thereby making the score, the listening experience, and various performer interpretations excellent starting points. Such analyses also reveal relationships between expressive intention and execution, expressive consistency and creativity, and aspects of expressivity created by both composers and performers. Throughout the presentation, possible pedagogical approaches and activities will be informed by the results of empirical research on music perception and expert expressive performance.

***Session 6a: 2:45-4:15 PM***

***Paper session: Aural Skills Pedagogy: Methodology & Curriculum Development (rm. 109)***

*What Conversational Solfège Can Teach Us About Teaching Collegiate Aural Skills*

Ryan Galik

Dr. John Feierabend's "Conversational Solfège" methodology approaches aural skills instruction with extensive supporting research in music pedagogy, childhood development, and cognitive science. However, its practices are absent in music theory's pedagogical discussions despite immediate relevance toward collegiate aural skills instruction. Using Conversational Solfège's framework (Feierabend 1996, 2020, 2021), I compare this methodology's lessons to recent collegiate aural skills pedagogy publications (Chenette 2021; Karpinski 2007, 2021; Mariner & Schubert 2021; and others), and suggest a framework for classroom activities structured on audiation, performance, and tonal literacy. Ultimately, I suggest that two parallel research threads—between music theorists and educators broadly—require closer communication. I provide extensive digital resources on Conversational Solfège materials, in-class activities modified for collegiate students, and sample assessment templates that follow the methodology's steps. This presentation incorporates discussions and demonstrations of specific activities with active audience participation.

*Your Turn to Lead: Empowering Student Leadership in Music Theory and Aural Skills*

Angela Ripley

Music students need leadership skills to navigate increasingly entrepreneurial careers (Haddon and Burnard 2015); however, curricular demands may preclude formal leadership training. I consider two questions: (1) Which leadership competencies do music students need? and (2) How can instructors help students acquire these competencies in the context of music theory and aural skills? I examine

competencies addressed by the NASM Handbook and adopt Seemiller's (2021) student leadership competencies (Figures 1–2) before outlining activities to engage students in disciplinary thinking (Ferenc 2015; Attas 2016) and equip them with transferable leadership skills (Miller, Dumford, and Johnson 2017; Stephan-Robinson 2018).

Enrolled students of every achievement level take turns leading activities. Students explain answers to homework exercises, teach from provided resources, lead class activities, compose and perform new musical examples, participate in panel discussions, give presentations with audience engagement activities, and plan conference-style events for audiences beyond the class. Course learning objectives and student leadership competencies for these activities appear in Figure 3.

I share sample activities that I have used successfully at several institutions. For instance, aural skills students practice error detection and learn effective rehearsal techniques as they take turns leading a “build-a-melody” activity that culminates in singing a twelve-tone row by Webern (Figures 4–5). At the graduate level, non-theory majors analyze pieces from their applied repertoires and present projects at conference-style events for which they form committees to plan the program and local arrangements (Figure 6; student responses in Figure 7).

Participating in scaffolded leadership opportunities can increase students' confidence in their ability to teach, lead ensembles, and communicate with classmates and future colleagues. Students describe leadership activities as “fun” and “empowering” in their verbal comments and course evaluations. Propelled by constructive peer pressure, students take responsibility for their learning as they hone leadership skills in a supportive, low-stakes environment.

### *Drastic Measures, Demanding Musics, Debilitating Metaphors, and Developmental Markers in Aural Skills Pedagogy*

Daniel Stevens

By many accounts, aural skills pedagogy (ASP) has finally weighed anchor and steered happily into the open waters of diverse musics [2, 12, 25, 26], relevant outcomes [3, 7, 8, 9], creative activities [30, 32, 33, 35], and critical, research-based methods [10, 15, 32]. Yet, some aural skills instructors may find themselves treading within safe harbor, without institutional support for large-scale curricular change. This presentation reflects on two interrelated currents circulating within recent studies in order to provide practical suggestions for making small but impactful changes within conventional aural skills curricula. What skills do different musics and sounds, listened to in different contexts (e.g. performance, rehearsal, indigenous), demand of our students as listeners and persons? How might

direct, frequent, repetitive exposure to a diverse array of examples, from simple to advanced, help students develop flexible schema that are readily retained and applied to other musics? I situate possible answers to these questions within three interpretive frames. First, I examine the metaphors that underlie and structure various pedagogical approaches. While “the ear” is a common metaphor for musical perception and cognition, how ASPs train the ear can reflect one or more extended metaphors, such as the ear as a subject to be disciplined, a container to be expanded and filled, or an instrument to be played. Second, I highlight how recent studies represent a turn toward “drastic” listening over “gnostic,” toward experiences of thinking directly in sound about real music vs. mediated thinking about abstractions of sounds [1]. Third, I summarize insights into adult learning theory [22, 28] that lend support to recent advances in ASP. Returning to practice, I conclude by sharing my experience implementing ten small changes and their attendant benefits that could immediately be realized in most aural skills classrooms.

***Session 6b: 2:45-4:15 PM***

***Panel session (Pitman Recital Hall)***

*Getting to Know the Engaged Musician: Designing Music Theory Curricula in the 21st Century*

Rosa Abrahams, Philip Ewell, and Cora S. Palfy

Music theorists are reimagining undergraduate curricula to reflect 21st-century student musicians, our globalized world, and equity and justice in music. We are currently coauthoring an undergraduate music theory textbook that is designed for a variety of music institutions. The textbook’s many musical styles and genres—such as popular, classical, folk, global, and others— represent a variety of theoretical methods that speak to contemporary student interests.

Our panel includes an introduction to our curricular design and also provides opportunities to discuss curricular change in undergraduate music theory. In doing so, we will address the following questions:

- 1) What happens when you don’t know much about the topics and repertoires you want to teach?
- 2) How do you teach an array of styles and methods without sacrificing topical nuance?
- 3) What are the pitfalls of including global musics?
- 4) How do you navigate hidden curricula related to repertoire and theoretical methodology?

In addressing these questions we ground this project in the cognitive, embodied experience of music, while identifying overarching features that connect disparate musical repertoires. We discuss the ways in which we ask students to learn these features in depth and, in their application to an array of musics, we see a breadth of stylistic flexibility.

***Session 7a: 4:30-6PM***

***Paper session: Aural Skills Pedagogy: Approaches & Methods (rm. 109)***

*Vocal Pathways: Feeling Tonality Through Voice-Leading Charts*

Alex Sallade

This presentation introduces an innovative approach to enhancing students' sense of tonality in aural skills courses through dynamic voice-leading charts. These charts illustrate how independent, horizontal lines of music can work in synchrony to produce powerful vertical sonorities that desire tonal resolution. Beginning with root-position triads, the charts evolve to encompass more advanced concepts such as harmonic expansions, seventh chords, applied chords, chromatic dominants, and more. Visual cues are progressively integrated, including symbols for chromatic pitches, tendency tones, and frustrated resolutions.

Using solfege syllables enhances the charts' adaptability to any major or minor key. Videos featuring students engaging in the activity provide valuable demonstrations of how easily voice-leading charts can be read and how many unique melodic lines are possible. Backtracks created in a Digital Audio Workstation (DAW) provide harmonic support or a looped bass line, allowing students to easily explore new pathways while still having the bandwidth to consider ideas of harmonic tension and release. An embodied approach to tonal tendency involves clenching fists during chordal sevenths or leading tones, releasing upon resolution—a tactile reinforcement of musical concepts. The versatility of these charts extends easily to popular music, aligning with any four-chord loop. As students gain confidence, the charts can be used more as a referential template while they improvise unique rhythmic melodies, perhaps even with lyrics.

This innovative pedagogical tool not only strengthens students' tonal sense but also nurtures creativity and agency in their musical expression. Eventually, the activity can be transformed into an assignment in which students are tasked with creating voice-leading charts themselves, demonstrating a nuanced understanding of parsimonious voice-leading principles. Free online materials are available to aural skills instructors who wish to incorporate this activity into their aural skills courses to any degree.

## *Peer-led Melodic Dictation in the Aural Skills Curriculum*

Alexandrea Jonker

Social constructivism learning theories propose that knowledge develops through social activities, in which students work collaboratively to relate new knowledge to pre-existing ones to construct new understanding (Pritchard and Woollard 2010). The benefits of cooperative and collaborative learning have been discussed in the context of written music theory classes (Segall 2015, Zbikowski and Long 1994), peer tutoring (Lyons 2015), and sight singing (Wente 2019), however little has been said about the benefits of peer learning on melodic dictation skills. In this paper, I argue that peer-led melodic dictation is one way of actively engaging students and promoting an aural skills curricula grounded in social constructivism.

This presentation is in three sections. First, I outline the basic tenets of social constructivism (Figure 1) and review the ways in which cooperative and collaborative learning have been made use of in the music theory pedagogy literature. I then explain the way I have implemented peer-led melodic dictation, including the assignment sheet given to students (Figure 2), the benefits of allowing students to lead dictation activities (more diverse selection of repertoire (Figure 3), students assisting one another), and the challenges (time constraints, negotiating classroom space for small group work, and students picking difficult examples). My presentation ends with a short discussion of how this activity has evolved into an entire peer-teaching unit in my aural skills courses. Ultimately, I propose that having students work together is one way to break from the traditional “banking” model of education (Freire 1970) often reinforced in the aural skills class. By allowing students to bring in their own repertoire examples and work together on melodic dictation, the aural skills classroom becomes more inclusive and diverse while students are placed at the center of their learning and harness the abilities of their peers to improve their skills.

## *Teaching Timbre in Aural Skills*

Timothy Chenette

Timbre is a particularly impactful aspect of music-making and listening. Yet it is difficult to fit timbre into traditional aural skills curricular frameworks fixated on pitch and rhythm (Karpinski 2000, Gillespie 2001, College Board 2022a, 2022b). Fortunately, this situation is changing (Mason 2019, Thomas 2019) and one textbook has materials addressing timbre (Chenette and Stevens 2022). Nevertheless, there is room for more engagement with this topic, and particularly for connecting the scientific/acoustic side of timbre to the complex, embodied ways humans perceive it (Lavengood 2020, Heidemann 2020, Blake 2012, Cox 2011, Fales 2002). This presentation will share a research-

based curricular unit suitable for any level of aural skills class to get students listening to, and producing, different timbres.

The curricular unit moves through stages that engage students with acoustical, descriptive, and embodied aspects of timbre, culminating in an a cappella “sing-off.” The unit can be as short as two 50-minute classes (Example 1) or extended with additional content and activities (Example 2). Students are first presented with information on the scientific/acoustical aspects of timbre, which can vary based on available time and instructor expertise. Students then choose songs from a list (Example 3), identify the sound sources they hear, and describe the source timbres in a level of detail appropriate to the instruction provided (Examples 4, 5). Finally, students imitate the sounds with their voices, taking into account the descriptions they came up with before, and prepare group a cappella performances. The unit ends with a sing-off where a cappella groups compete to give the most realistic performance. The unit will be most effective if its content is integrated into later course activities (Example 6).

Attendees will leave the presentation with new ideas on how to incorporate timbre into their aural skills teaching in a way that engages contemporary research.

***Session 7b: 4:30-6PM***

***Panel session (Pitman Recital Hall)***

*Conversations in Music Theory Pedagogy: More than Just Talking*

Jennifer L. Weaver, Paul D. Thomas, Benjamin Graf

The desire to reach a broader audience on topics related to analysis, performance, and pedagogy of music theory has resulted in the creation of new avenues for presenting research such as video content and podcasts. Innovative teaching ideas and materials can now be shared quickly and listeners around the world can gain access to these novel approaches via these new formats. Based on the recorded conversations with over 50 guests, this panel discussion tracks several trends in recent music theory pedagogy across the four seasons of a theory pedagogy podcast. Topics on the panel include expanding the repertoire presented in theory classrooms, shifting the focus from harmonic content to analysis of other elements of music such as rhythm and timbre, teaching aural skills effectively, and rethinking the goals of our programs, curricula, and courses. Each panelist will share examples of how these podcast conversations with colleagues in music have impacted their own teaching, referencing specific episodes from the podcast and relating them to changes made in the content of their classes and in their approaches to teaching. After each topic presentation, attendees will be invited to ask questions or provide their own ideas for discussion. The session will be recorded live and published as an episode of



the podcast after the conference. Attendees will be aware of the recording and given the option of opting out from sharing their remarks on the podcast if preferred.

## Saturday, June 1

### *Session 8a: 8:30-10AM*

#### *Paper session: Graduate Theory: Collaboration and Content (rm. 109)*

*Revisiting the Graduate Theory Review “Problem:” Relevance, Content, and Agency*

Peter Silberman

At the 2022 Pedagogy Into Practice conference, Christopher Gage presented “Rethinking ‘Remedial’: A New Approach to the Graduate Theory Review Course,” in which he described an ingenious re-imagining of graduate theory review that includes use of a flipped classroom, expansion of the repertoire taught beyond the European classical music canon, and his teaching of harmonic writing skills by using a simplified two-part texture. Gage’s course is certainly more engaging and more effective than a conventional course, but still presents students with a problem: this course is still a precursor to something more interesting, and provides few novel or useful skills beyond getting students ready for later, more stimulating work.

My presentation will explore an alternative approach to graduate theory review in which I focus on helping my students prepare for careers as educators (either public school teachers or private instructors), in addition to reviewing material needed for future courses, with the goal of making the course more relevant. We review music theory concepts by discussing how and why we could teach these concepts to younger musicians, examine harmonies and forms in works written for students, and, in addition to four-part writing, create simple multi-part arrangements (not chorale harmonizations) that could be performed by student ensembles. We also work a lot with contemporary pop music, assuming that my students know this repertoire and would teach some of it to their future students, in which we examine the interaction of harmony, form, and words. I also ask my students to supply much of the pop music we study, providing them with agency in choosing course materials and giving them practice in selecting material for classroom use. In my presentation I will describe all of the above teaching methods and will show sample homework assignments and sample student arrangements.

*Leading Vibrant Discussions in Music Theory Graduate Courses: A Collaborative Relationship*

Katrina Roush and Charles Roush

This presentation, co-led by a music theory instructor and a music librarian, will describe and demonstrate how we collaborate to teach classes in graduate-level music theory seminars. Finding

common ground in current crucial issues of diversity in our fields, we determined that graduate music students at our institution would benefit from discussions about authority of sources and authors. This presentation will focus on two case studies from a tonal analysis course and a music theory pedagogy course. Both discussions grew out of specific readings, prompted by questions we prepared. The first class focused on sexism in canon formation from a feminist perspective, framed by excerpts from *How to Suppress Women's Writing* by Joanna Russ. Students considered how Russ's points about women in writing could apply to women in music. The second class focused on racial and stylistic diversity in the theory classroom. We began by assigning readings from Philip Ewell and Teresa L. Reed. Students engaged with us in a fruitful discussion about not just inclusion of diverse repertoires in music theory pedagogy, but inclusion of diverse theories that accurately represent and responsibly analyze pieces and styles outside the Western canon.

Throughout this presentation, we will explore how the areas of theory instruction and library instruction can blend seamlessly to engage students, explain why we decided to collaborate in these specific ways, and describe the details of each of these classes. The presentation will end with a short demonstration from one of the classes. We will read a selection to the audience and pose a discussion question, allowing them to experience and interact with the format of our graduate class discussions. The goals of this presentation are to inspire theory instructors to find innovative ways to collaborate with librarians and to spark creative ideas for discussions with their students.

***Session 8b: 8:30-10AM***

***Panel session (Pitman Recital Hall)***

*Unexpected Pivots: How a Mid-Career Job Change Can Rejuvenate Pedagogical Practice*

Jena Root, Patricia Burt, Jennifer Sterling Snodgrass, and Leigh VanHandel

In an ever-tightening job market, landing a tenure-track music theory position may lead a young academic to feel they must stay at that same institution for the remainder of their professional life. While tenure affords job security and academic freedom, staying at a single school for decades can also limit what and how we teach, as well as how we perceive ourselves as teachers. In this panel, four mid-career music theorists will share their experiences teaching at new institutions after leaving a tenured or tenure-track position. We think it is vital for us to tell our stories because each of us has found that adjusting to a new environment and interacting with a new student body has stretched us in positive ways as instructors.

We will each speak about our toughest challenge and most valuable opportunity in our new position, and offer an example of a topic or assignment that we modified to suit the needs of a different student

population. We will then share our biggest takeaways from the experience and our best guidance for those who may be considering a similar move. We hope that the discussion will encourage those newly on the job market to expand their search to include schools they might not have considered otherwise. At the same time, we wish to remind our more seasoned colleagues to remain open to new possibilities and the growth that might accompany them.

***Session 9a: 10:15-11:45AM***

***Panel session (Pitman Recital Hall)***

*Fostering Diversity in Music Theory Pedagogy: Developing Hispanic and Latin American Music Resources for the Classroom*

Rachel Mann, Cynthia I. Gonzales, and Amy Hatch

According to the 2020 US census, 19.1% of the US population identifies as Hispanic or Latino. Moreover, the US Census Bureau, Pew Research Center, and Latino Policy and Politics Institute all project this number to more than double before 2060. In 2021-22, the Hispanic Association of Colleges and Universities listed 528 US colleges and universities as Hispanic Serving Institutions (HSIs) among 28 states, the District of Columbia, and Puerto Rico. While Hispanics and Latinos are the largest racial or ethnic minority group in the US, this population is almost invisible in music theory classrooms. Our panel plans to address this gap by bringing together educators to discuss the geographical and cultural richness of this diverse population, identify and evaluate current (but limited) available resources, and offer methods for incorporating Hispanic/Latin American music into existing curricula using both sample lesson plans and scores. We will end with a call to action.

The primary goal of this panel is to explore strategies for integrating Hispanic/Latin American music into the curriculum and to provide educators with resources and approaches for engaging students in a meaningful exploration of this repertoire. Our lesson plans feature music from many eras that include unique aspects of this population's musical traditions— including rhythm, harmony, and form— suitable for use across the theory curriculum from fundamentals and diatonic/chromatic harmony to post-tonal and popular music. By bringing together expert educators with a goal to address diversity, equity, and inclusion initiatives in the theory classroom, we hope to create a sense of belonging for Hispanic and Latinx music students, as well as to empower colleagues with the knowledge and tools needed to integrate Hispanic/Latin American music into their classrooms. Our goal is to encourage the creation and sharing of authentic and culturally sensitive resources that embrace the richness of these traditions.

***Session 9b: 10:15-11:45AM***

**Demonstrations (rm. 128 (choir room))**

*Music Theory Matters: Demonstrating the Creative Potential of a New Textbook*

Brad Osborn and Christine Boone

This demonstration features *Music Theory Matters*, a forthcoming textbook (Oxford University Press, 2024) that de-centers the classical canon in favor of teaching concepts based on popular music and music by BIPOC and women composers, both historical and contemporary. While some music theory textbooks include a handful of popular music examples, *Music Theory Matters* essentially “flips the script,” consisting mostly of popular music with supporting examples drawn from common-practice and contemporary art music.

Some chapters present a pedagogical approach that treats these repertoires equally. Chapter 2 demonstrates how triple-simple time works similarly in a Weezer drumbeat and an Amy Beach piano sonata. Other chapters prepare students for the specific ways that concepts are articulated differently in pop and classical genres. Chapter 10 (Diatonic Chord Loops) and Chapter 9 (Chord Progressions and Cadences) deepen students’ understanding of harmonic syntax in popular and classical contexts, respectively. Despite this revisionist approach to repertoire, the book includes all of the terminology, tools, and concepts one expects from a common-practice music theory textbook – and more! This allows instructors to easily plug their favorite concert music examples into familiar topics, including counterpoint, applied chords, modulation, sonata form, and atonal/serial music.

The co-authors have used the book manuscript to teach all four semesters of undergraduate music theory at two very different institutions – a large music school within a state flagship university, and a mid-sized music department within a private liberal arts college. In this demonstration, we share two potential “road maps” through our curriculum, highlighting its flexibility to accommodate students and instructors at different types of programs. We will also show actual student responses to workbook assignments and in-class activities that clearly demonstrate the creative and fun possibilities available to students as they engage this work.

*Affordable Course Materials: Open Educational Resources for the Aural Skills Curriculum*

Amy L. Fleming and Edward J.F. Taylor

In this presentation, we will demonstrate our newly created open-educational resources for aural skills courses: an e-book of ear-training exercises and an e-book of rhythm exercises. Conceived of to combat

growing affordability issues with traditional textbooks, these e-books provide a high-quality, no-cost alternative that can be customized to fit an institution's curriculum.

Our materials—more than 1,700 ear-training exercises and 1,000 rhythms—span from introductory to advanced topics, covering our entire undergraduate curriculum. Each e-book features a wide variety of exercises and resources developed to help students grow in their musicianship. In our ear-training e-book, we include typical exercises like rhythmic, melodic, and harmonic dictation, but also cover rudiments like chord and interval identification, as well as other activities such as error detection, melodic fragments, scale-degree identification, partially-completed dictations, and more— all designed to work together to create a more robust learning experience for students. In our rhythm e-book, we include single-line and two-part rhythmic exercises, as well as rhythmic settings of poems by underrepresented poets. Rhythmic exercises are supplemented by thorough introductions to rhythmic and metrical concepts, demonstration videos, and practice-along exercises so that students have models to refer to outside of class. In addition, music from the literature is included in the form of audio recordings with accompanying scores so that students can hear and perform along with each new rhythmic topic in real-world musical examples.

In our demonstration, we will walk the audience through the features of each e-book. By the end of the demonstration, audience members will have free access to our e-books for themselves and their students, ideas for how to integrate our materials into their aural skills classes (either as primary textbooks or as supplements to other resources), and information about how to remix them to best fit their own institution's curriculum.

### *Training Score Sleuths: Scaffolded Exercises for Teaching Error Detection*

Philip Duker

The ability to detect errors in performances of musical scores stands as an essential and relevant skill that deserves more attention in the Aural Skills curriculum. Whether in the role of a conductor, an instrumental teacher, a member of an ensemble, or even when practicing alone, musicians often need to identify discrepancies between notation and live renditions. This project addresses both lack of teaching resources and the need for a systematic approach to cultivate error detection skills (grounded in principles of cognitive science and enriched by insights from music education).

Previous work has explored some of the contextual factors that create difficulties in error detection including factors due to the musicians' backgrounds and those posed by structural features of the music (see Davis 2010, Groulx 2013, Jonker 2020, and Waggoner 2011). This poster presents a

scaffolded open-access online resource designed to incrementally increase the difficulty of error detection exercises through a series of graduated levels. Initially dividing errors into the domains of pitch and rhythm allows each of these parameters to be studied separately (Example 1) before combining them (Example 2). Notably, this approach deviates from the conventional written theory sequence, emphasizing nuanced challenges such as the heightened salience of chromatic pitches in error detection exercises compared to diatonic melodies with similar contours (Example 3).

In conclusion, this project represents a significant step towards expanding the accessibility of error detection resources and furthering the pedagogy of how to teach this skill. By providing a well-structured and scaffolded series of exercises in an easily accessible online format, this site offers a valuable tool for aural skills teachers seeking to cultivate these crucial abilities in their students. Colleagues at the Pedagogy into Practice conference could not only make use of this resource, but also provide valuable feedback to improve future iterations.

***Keynote: 1:30-3PM (Pitman Recital Hall)***

*Thoughts on Analysis for Upperclass Undergraduate and Non-Specialist Graduate Students*

Gordon Sly

In 2011 I published a paper in JMTP whose opening section sketched the evolution of a summer graduate analysis course that I had taught the previous dozen or so years. In its introduction I contended that analysis ought to be the one activity that all musicians, regardless of sub-discipline, care about, since an analysis—essentially an argument for performing/hearing/imagining a piece in a certain way—bears directly on what each of us does. Year after year, though, my first-day-of-class discussions with a new cohort of students reconfirmed what we all know to be true—that very few musicians are engaged in analysis.

Students initially pointed to a shortage of time as the reason for this, but with a little probing on my part, that explanation would expand into something else: they didn't believe analysis to be worth the time it would require. A little more probing would invariably reveal what I increasingly came to believe to underlie this view: they overwhelmingly confused analysis with the application of analytical tools. Analyzing, say, tonal music, meant attaching a Roman numeral to all chords. No purpose lay beyond this; the labeling was the purpose. Quite naturally, then, however deft individual students may have been with the analytical tools that they had all learned, they shared one view uniformly: analysis—the analysis they had learned in their theory courses—had nothing to offer them as musicians.

Another dozen or so years have passed, the course is still going strong, and these same circumstances persist. I have continued to adjust the course design, my gaze ever fixed on combatting this pervasive misunderstanding. I can't claim to have solved the problem entirely, but the most effective approach that I have evolved rests on two strict requirements: first, the principal aim of students' analytical work is to develop, and express concisely, an analytical argument; second, they may employ analytical tools only in support of that argument. My talk will try to illustrate what this looks like.