

MUSICIANSHIP AT NORTHWESTERN

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BACKGROUND

Do the fundamentals of music equal the rudiments of notation? Does learning the history of music consist of accumulating and memorizing the great names, dates, and themes of Western art music? Does instruction in basic music theory mean largely instruction in harmony and voice leading? Are there less fragmented curricular structures and methodologies that can better train and educate our young musicians? Readers will remember that a generation ago, such questions were being asked by musicians involved in Comprehensive Musicianship (CM), a way of thinking about music education that emanated from the Ford Foundation-funded Contemporary Music Project.

Northwestern University figured importantly in the initial thrusts of the CM movement. George Howerton, Dean of the School of Music and a member of the Project's Policy Committee, convened a Seminar on Comprehensive Musicianship in 1965 that established the CM agenda. A year later, the Institutes for Music in Contemporary Education (IMCE) were established nationally to initiate experimental courses at pre-college, undergraduate, and higher levels, with an emphasis on the basic training of undergraduate music majors. Arrand Parsons, then chair of the Theory and Composition Department, played a significant role in the thinking and planning for the Northwestern Seminar, and served as director of the IMCE midwestern region. Composer Alan Stout,¹ as program head, designed and taught an experimental class at NU from 1967-1969, assisted at the time by a candidate for the doctorate in composition, Joseph Schwantner.

These were heady times. Amid the political turbulence of the 60s, questions were being raised challenging all phases of musical training and the preparation of teachers at all levels. There were strong convictions emerging: every musician should experience the perspective that composition brings to the understanding of music—the elementary school teacher should share some of the same experiences with the Machaut Mass as the musicologist training as a Medievalist—the performer needs some of the same analytical tools as the budding music theorist. All young musicians,

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it was asserted, must engage the music of the day to integrate contemporary practice and thought with the past. And finally, the earth as global village (remember McLuhan?) made imperative the study of "musics" of other cultures.

The CM idea transformed and energized the outlooks of men and women at departments and schools of music throughout the country.² At Northwestern, it prepared the way for major curricular change in the early 70s. Arrand Parsons deserves credit both for his contribution at the regional and national level, and for his guidance and inspiration locally, where his persuasiveness and conviction supported area pre-college programs as well as the experimental course in the School of Music. At the time, Northwestern offered a traditional palette of two years of music theory (writing and analysis), two years of ear training (separate from theory), and one year of music history taken during the sophomore year. Alan Stout's experimental class of 22 students was chosen randomly from those who had completed freshman theory and ear training. The class comprised players in all standard orchestral instruments, piano, organ, and voice. A little less than half were music education majors (reflecting the distribution of majors at NU during this period), with a smattering of history, theory and composition majors as well.

The class met 9 hours per week and focused on music literature viewed from both historical and theoretical perspectives. Students were immersed in questions of performance practice, primary and secondary source materials, and editions. They undertook small-scale research projects and used analytical techniques appropriate to the style and period of the music. Score analysis was complemented by aural style analysis. Traditional writing skills formed the basis for compositions imitating a variety of styles. Students performed and discussed these compositions in class. The list of recorded examples used for the Spring term final indicates the breadth of music literature the students engaged: Bach, Cantata 65, first movement; Bartok, Cantata Profana, beginning; Beethoven, Piano Sonata No. 29, 4th movement; Dufay, *Missa se la face ay pale*, Kyrie; Mahler, *Ich bin der Welt*; Monteverdi, Magnificat à 6; Mozart, Piano Concerto, K.595, third movement; Stravinsky, Symphony in C; Tschaikovsky, *Manfred*, first movement; Xenakis, *Metastasis*.³

Those of us still engaged in teaching within the standard curriculum could not help but be affected by the new currents of thought. It was not until 1972, however, with the arrival of Dean Thomas Miller, that the structure for the present-day Musicianship program was created as part of a major revision of the School of Music curriculum.

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INITIAL STRUCTURE AND SCOPE OF MUSICIANSHIP

The new curriculum was formally approved and implemented by our faculty in the spring of 1972. From that time to the present, the School enrollment has been held at about 500 students—350 undergraduates and 150 graduates. Full time faculty now number 56, with about 40 part-time faculty (depending on the year), 14 of whom are present or former members of the Chicago Symphony Orchestra. A full range of graduate degrees are offered, as well as undergraduate degree programs in performance, music education, theory and composition, and church music and organ. Music theory and composition faculty comprise a single department, offering the Ph.D. in Music Theory and the Doctor of Music in Composition, as well as the M.M. in Theory, M.M. in Composition, and M.M. in Computer Music.

The new curriculum was divided into two years of Basic Studies and two years of Specialization. Basic Studies consisted of four concurrent components: applied instruction, performance (ensemble, aural and keyboard skills), general education, and musicianship. The influence of CM is evident in the set of recommendations passed on to the faculties in Theory, Composition, and Music History. As we planned to implement the Musicianship program, we were specifically enjoined to take into account the following:

1. Primary emphasis should be focused on those processes (e.g., analytical, evaluative, conceptual) that lead to an understanding of music literature.
2. The works selected to illustrate these processes should represent music of Western and Non-Western cultures and, collectively, should be the vehicle through which the student is made aware of the environment in which music was and is created and performed.
3. Performing should be at the core of the Musicianship course, and the interrelationship of performance with every other musical aspect should be demonstrated not only by using resources within the class, but also by exploiting the greater variety of resources throughout, and even outside the School.
4. The student should be acquainted with basic reference and research tools . . . (fr. "A New Curriculum: The Recommendations," School of Music, Northwestern U., 1972)

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With these ideas in mind, and after consideration of the resources, faculty expertise, and the restraints imposed by the time and credit allotted in the overall curricular design, we settled upon the following structure for the two years of Musicianship:

The class will meet for five one-hour sessions each week; 2 hours in lecture and 3 hours in smaller sections of 15-25 students (over the years, the number of sections has varied typically from 4 to 6; at present there are only 3 sections of sophomore Musicianship). Each term lasts approximately 10 weeks (Northwestern is on a quarter system—three quarters make up the regular academic year, with the summer session serving as the fourth quarter). Thus students would receive six quarters of Musicianship study totaling about 300 contact hours. Given the specialized training of the faculty, we decided to correlate theoretical and historical perspectives by having a member of the Music History & Literature Department give the lectures and members of the Theory & Composition Department be responsible for the smaller sections, rather than rely on individual faculty members to integrate these areas, as had been done in the experimental class. The faculty had decided also to maintain separate Aural Skills and Keyboard Skills classes (described briefly below) resulting in the following weekly time commitment for the typical freshman and sophomore:

Musicianship	5 hours	2 hours, history lecture 3 hours, theory class
Aural Skills	3 hours	1 hour lecture 2 hours lab section
Keyboard Skills	2 hours	both hours in Piano Lab class

The six quarters of Musicianship cover the traditional periods of Western music history, with one quarter of study devoted to music of non-Western cultures, another to music of the 20th century. After some debate, we agreed on the following sequence:

First Year:

- 1st quarter: World Music
- 2nd quarter: Baroque Music
- 3rd quarter: Classic Music

Second Year:

- 1st quarter: Romantic Music
- 2nd quarter: 20th-Century Music
- 3rd quarter: Medieval and Renaissance Music

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Several ideas formed the basis for this particular chronology. First, the introduction to world music was intended to provide the broadest possible context for the music studied in later quarters. Second, the wide divergence in entering students' mastery of the notational rudiments of music—key signatures, scales, intervals, triads and the like—suggested holding off the study of conventional harmonic and tonal practice until those less experienced had gained some fluency. A rudiments course meeting once a week during the first quarter was established for that purpose. Third, the desire to begin the study of harmony as early as possible after the first quarter and correlate it with appropriate music literature, suggested holding off Medieval and Renaissance music (which at the time, some thought, was even more remote from our students' experience than, say, Indian music) until the sixth and final quarter, when the enriched background acquired through the five previous quarters could be brought to bear on the earlier styles.

CONTENT OF MUSICIANSHIP: FIRST QUARTER

The commitment to begin the Musicianship sequence with an introduction to World Music presented some significant challenges. Not entirely by coincidence, we were fortunate to have on our faculty at this time the ethnomusicologist Klaus Wachsmann, a willing guide and invaluable resource in planning the two weekly lectures. But for those of us who had taught freshman theory as a harmony course primarily, the question of "what to do on Monday" was not easily answered. No one on the theory faculty had sufficient experience with non-Western music to feel confident treating it in any authoritative way. It was also clear to us that as our students were becoming familiar with music based on organizing principles other than conventional tonality and meter, we could not convincingly claim that the truly significant music "fundamentals" were those of scales, intervals, triads, and time signatures. We learned a great deal in the first two years or so by attending the lectures ourselves. But establishing the content of this quarter was by no means easy, nor did it all get settled at once.

By 1978 it was possible for us to provide the School's Curriculum Committee with a progress report on Musicianship including a content for the first quarter that had stabilized over the preceding three or four years. Paul Berliner, who had replaced Klaus Wachsmann by this time and was himself responsible for the Musicianship lectures, began with a review of major world music systems. To spark thinking, students listened to pieces grouped by geographical areas. Each area was represented by indigenous music and by music of a more international stamp that was somehow associated or derived from it. For instance, folk music of Ghana was

grouped with Drumming by Steve Reich, *Kulu Sè Mama* by John Coltrane, and music of the Paul Winter Consort. Music of the Peruvian Indians was juxtaposed with Simon and Garfunkel's *Bridge Over Troubled Waters*. Music from the Morning of the World (Balinese gamelan) was heard with Cage's *Sonatas and Interludes for Prepared Piano* and the introduction to the *Turangalila* Symphony of Messiaen. Besides Africa, South America, and Indonesia, the music of India, the Middle East, Europe, North America, and the Orient was represented. Units of study on Indian classical music, African music (with concentration on the mbira music of Zimbabwe), and jazz followed. Students were encouraged to overcome the tendency to judge music solely by the values and expectations derived from their own culture. Ethnocentrism was replaced by an appreciation of music for its diverse religious and social functions (including ways in which music is taught and transmitted). Students were introduced to a variety of improvisation methods, and were expected to become familiar with specific pieces from a diverse repertory and to apply descriptive terminology appropriate to each piece. Instrument classification projects, assigned listening, and readings from a number of sources got students using the music library from their first days at Northwestern.

What could we theory teachers do to provide a compatible content? Three units of study evolved, based on concepts broad enough to encompass a wide variety of musical organizations. Briefly, the first unit dealt with the nature and expressive potentials of sound—the properties and manipulation of pitch, duration, dynamics and timbre. The second unit introduced musical rhythm as a temporal hierarchic structure, starting with the idea of form as rhythm—how “chunks” of time acquire an identity and character, and how they may be related and articulated as they are assimilated by the listener. The third unit treated concepts of structural and decorative pitch, including limited pitch collections, octave equivalence and registral space, and simpler forms of prolongation. We drew from the entire chronology of Western music, referring to pieces being studied in the world music lectures when the opportunity arose.

We decided to be less concerned with the transmission of information and more concerned with involving students in different sorts of musical activities. We tried some pedagogical experiments inspired by R. Murray Schafer's thinking,⁴ and allowed the ideas of John Cage to bump against more traditional notions of musical structure and function. Experimental composition was used extensively to help students explore the expressive potentials of sounds apart from traditional tonal implications. Many of us assigned a one-note composition initially (a favorite model was the seventh Etude from Elliott Carter's *Eight Etudes and a Fantasy for Woodwind Quartet*). Trombonists and cellists demonstrated ways in which their instruments

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used the harmonic series to produce sound. Singers experimented with non-pitched vocalizations and created choirs of buzzes, hisses, and clicks. Any object was viewed as a potential sound source—yes, there were a number of Rhapsodies for balloon, or water glass, or squeaking chalk. The compositions /improvisations were performed in class and generated wide ranging discussions about formal strategies (unity, contrast, variation), tension/release profiles, pattern and accent, affect, association, and social context, as well as nuts-and-bolts issues of the manipulation of pitch, timbre, duration, and dynamics.

The discussions were often quite diffuse, to say the least. But we had come to a very important conclusion about how we wished to treat our students, many of whom were already fairly accomplished musicians with extensive performing experience. We wanted to build on those foundations in some way, and try to minimize the anxiety some students experience when they begin theoretical study (the “All of a sudden, it seems like I know nothing about music” condition). The composing projects and other in-class listening offered an opportunity to share reactions and demonstrate the variety of responses available from the same sound stimulus. There was always a good mix of conventional and radical thinkers in each class. The teacher, no longer the source for musical truth, had to demonstrate tolerance for a wide spectrum of opinion, and be able to pull together, paraphrase, and sometimes make cogent newly-formed (and consequently not always well-formed) ideas.

This was teaching “at risk.” The pedagogical challenge was to provide a context that allowed students to verbalize their responses, confront new ideas, refine listening skills, and begin to build a descriptive vocabulary to communicate what they heard and thought—and at the same time, maintain some orderly progression of topics.

Instructors continued the composition projects throughout the quarter, but the focus during the unit of study on rhythm turned to analytical skills. Initially, students listened to a number of examples for their qualities of “measuredness”—how easy was it to hear consistent regular pulses in Debussy’s *La mer*, Ligeti’s *Continuum*, a minuet by Mozart or a blues by Oscar Peterson? Excerpts were tested for their rates and ratios of pulsation using the basic conducting patterns. We listened for and sorted out patterns and accents that contributed to or conflicted with metric structure, defined as the set of tappable pulses related by simple factors of 2 or 3. Rhythmic structures of Indian music (tala), music of the gamelan, and certain performance practices on the mbira fit nicely into the conceptual approach being used in the theory class. Students became familiar with basic notions of tempo and rubato, syncopation, and pace (defined as degree of activity within a fixed tempo). The regular metric hierarchy was compared to

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simultaneously occurring but not always coinciding phrase structures. These ideas were then applied to score analysis. Students were asked to consider how the variety of pulse rates implicit in the written metric structure were expressed by the heard musical gesture. The score excerpts chosen for study ranged from chant to Webern, with a concentration on aspects of Baroque and Classical rhythm that would confront students in immediately succeeding quarters.

Preparation for the study of harmony and tonality in the Winter quarter was an important component of the final unit on structural and decorative pitch. Although composing projects might now involve motivic constructions using synthetic, modal, major or minor scales and experiments with chords built in fourths or major and minor seconds, efforts were concentrated more on conventional melodic, harmonic, and tonal structures. This meant integrating some of the material and drills from the notational fundamentals class into the Musicianship sections. In addition, analytical study dealt with ways in which harmonic connections might be enlivened and individualized in specific contexts. For instance, given the excerpt from Mozart's C Minor Fantasy below, students would be expected to recognize (not necessarily in the order given):

Fig. 1. Mozart: Fantasy In C Minor, K. 475, mm.42-48.



the scale of A harmonic minor

the 5 to 1 motion in the bass, and with it other strong "tonicizing" melodic moves, 4-3 and 2-1, across the final bar line in the right hand part

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the E7 prolongation with eventual resolution to A minor

the reiterated neighbor motion in the bass

the arpeggiations in the right hand part (which expand the range to nearly four octaves by the end of measure 46)

the repositioning of the harmonic third b/d up an octave in measure 46, followed by a passing motion (m.47) to the resolution a/c (m.48).

Also, a more subjective comment or two might be expected concerning the “dramatization” of the V7-i resolution as a result of Mozart’s handling of pitch space, harmony, and rhythm (hoping they would remember from the previous unit that the agogic and contour accents in measure 46 cause syncopations that help sustain the tension of the dominant seventh).

The applicability of concepts to music studied in succeeding terms was a significant determinant for inclusion in the initial quarter of Musicianship. For the most part, the concepts described above proved to be quite durable in later quarters. This spiral approach, using and refining the concepts with the specific literature of each period, made us aware of perhaps the most important difference between what we were doing now and what we had done in the past. While we were still using pieces of music to teach the facts and principles of music theory, we were, much sooner, able to use music theory to teach pieces of music. Students were motivated by the realization that music theory offered them tools (aural and visual, analytical and conceptual) to learn any piece of music, in much the same way that fingering, pedalling, and interpretive skills were necessary to learn a Beethoven piano sonata.

CONTENT: SECOND THROUGH SIXTH QUARTER

The individuals from the Music History & Literature Department responsible for the history component of the remaining five quarters each brought unique pedagogical and scholarly talents to bear in contributing to the content of Musicianship, and the brief description of their efforts here will not do justice to their dedication and imagination. In the most general terms, the goals were to acquaint the student with the representative genres and styles, the critical thought and cultural context, and the basic sources for independent research for each period.

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From the beginning, students developed critical thinking skills through writing projects that involved familiarity with critical editions of music, standard reference works, and the literature on performance and interpretation. Some projects required concert attendance and performance critiques, some asked students to become familiar with and react to the views of composers or other musicians of the time, or to examine different editions of music and consider interpretive problems in pieces they themselves were preparing to perform. Many of these projects required applying analytical skills being developed in the theory classes.

Appendix 1 contains sample listings of the weekly lecture topics for each quarter. There were attempts to study the same pieces simultaneously in both the history and theory sections. However, presentation by obvious and effective methods of organization (genre, national origin, or composer), was often incompatible with the sequence of material most desirable in the theory class. So correlation was achieved largely through the music itself—the fewer pieces analyzed in depth in the theory sections were included in the broader literature survey in the history lectures. The score anthologies and taped listening assignments thus became primary vehicles for correlation.

The goals for the theory sections were to equip students with the various analytical (aural and visual) and writing techniques necessary for understanding specific representative works. A summary description of the remaining five terms will convey the scope of the theory sections:

Second Quarter, Baroque music. The interpretation of figured bass; basic principles of voice leading and chord connection; diatonic and altered harmony through secondary dominant functions; analysis of contrapuntal and imitative forms (canon to fugue), binary and ternary forms (dance suite and da capo aria), and ground bass (variation techniques).

Third Quarter, Classic music. Completion of the harmonic vocabulary through Neapolitan and augmented sixth chords; concentration on forms (compound forms [Minuet & Trio], sectional variations, sonata, rondo, concerto); analysis of whole movements from piano works, string quartets, and symphonies.

Fourth Quarter, Romantic music. Chromatic harmony and the expansion of tonality; chords of the 9th, 11th, and 13th; concepts of motivic generation and permutation; analysis of lieder, character pieces, symphonic and instrumental chamber music.

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Fifth Quarter, 20th-Century music. Features of the music of Debussy, Stravinsky, and Bartok; serial techniques of Schoenberg and Webern; extensions of serialism, (recently, basic set theory operations), indeterminacy, graphic notation, minimalism.

Sixth Quarter, Medieval and Renaissance music. Chant, the mass, origins of polyphony, forms based on borrowed materials, concepts of consonance and dissonance, cadence, counterpoint, and the evolution of harmony.

Composing. Writing "in the style" was carried through all five remaining quarters of Musicianship. The time spent preparing students for each project, the expected level of emulative skill, and the number of pieces performed in class varied considerably with the theory section instructor. For the Baroque period, there was a predominance of figured-bass realization in keyboard style. More traditional SATB textures were also studied at this time. Some brief encounter with imitative writing, in the form of a two-part contrapuntal exposition, a sequential progression, or a simple canon was also common. During the Classic period of study, students might compose short pieces involving variation techniques and period forms using Alberti bass accompaniments. The elements of text setting were considered while examining Schubert lieder, and near the end of that quarter, character pieces using chromatic progressions might be assigned. Chant was written on a four-line staff using models from the *Liber Usualis*, and one student, when required to employ a certain popular 14th-century technique, handed in a piece entitled "I Got Isorhythm." The basic forms of the 12-tone row were used with Schoenberg's concept of the *Grundgestalt* to create solo instrumental pieces. One of the most popular projects involved groups of 4 or 5 students who created their own "happenings," using ideas of concept art, minimalism, and graphic notations modeled after those seen in *Source*.⁵

Aural Skills. Even before the 1972 revision, keyboard and aural skills were taught in separate classes, as they are today. There has been no strong sentiment for combining training in these skills with the study of music theory or history. The Musicianship classes do incorporate critical or analytical listening, and singing in class is used as a means of understanding the literature being discussed or analyzed, while the actual skills of sight-singing and transcription are developed in the separate Aural Skills class.

The equivalent of six levels (2 years) of aural training are undertaken by each student. As a result of tests given during orientation week, students may place ahead one or more levels. Initially, all six levels were offered each

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quarter. Now, a trailer section is offered each quarter after the first: e.g., during the Winter quarter, several sections of Levels II (freshmen) and V (sophomores) are offered, along with single sections of Level I and IV.

The program may be characterized by goals that have been sustained more or less over the entire span of the Musicianship program: to foster the student's ability to transfer aural skills into all areas of musical activity, and to develop knowledge of a broadly based repertory of specific pieces of music. One way this has been achieved is by using literature corresponding to the period being studied in the Musicianship class. For example, a syllabus from the late seventies indicates that, during study of 20th-century music in Musicianship, half of the quarter's work in aural skills was taken from "La Transfiguration de Notre Seigneur Jésus-Christ" (Section VII) by Olivier Messiaen, and the Concerto for Orchestra (Movement I) by Béla Bartók. The classes (1 hour of lecture, and 2 hours of lab each week, with little variation over the years) also have maintained traditional methods of singing and dictation to develop musicianship skills. The goals for the most recent Level II syllabus indicate the kinds of activities and orientation of the present program: "Familiarity with major styles and genres of the Baroque period. Ability to sing, accurately and musically, diatonic music in common meters, using treble and bass clefs, in one, two, and four parts. Continued development of musical memory and inner hearing through performance, transcription, selective listening, and improvisation. Ability to transcribe rhythmic, pitch, and harmonic aspects of appropriate music of the Baroque period. Ability to perform simple play-and-sing exercises, using voice and keyboard."

Keyboard Skills. Like Aural Skills, the two years of Keyboard Skills is divided into six levels of competence. The program is the responsibility of faculty in the Piano Department, with teaching assistants drawn from the doctoral program in Piano Performance and Pedagogy. While one of the avowed objectives is to reinforce students' experiences in Musicianship and Aural Skills, the Keyboard Skills curriculum concentrates on the development of a practical keyboard facility that includes score reading, transposition, harmonization, and accompanying, along with drills necessary to develop technical facility. Hence, the degree of coordination possible is limited. For instance, Neapolitan and augmented sixth chords are introduced in the third quarter of Musicianship (Classic period), but are not dealt with in Keyboard Skills until Level 5, when 20th-century music is being studied in Musicianship. In the initial planning stages of the curriculum, the lack of coordination was anticipated, and the virtues of re-engaging material studied earlier won out over the perceived disadvantages.

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OTHER FEATURES OF THE PROGRAM

Texts and Materials. If the Music Library's book and recording reserve shelves are taken into account, the list of sources made available to students is a very long one. The Grout history and the Burkhart score anthology have been the most consistently chosen required materials over the years. We have on occasion required students to purchase a theory text (both "comprehensive" or more strictly "harmonic" in scope); it is, however, more accurate to characterize the theoretical study in Musicianship as arising directly from scores and recordings. The kinds of information and exercises found in most harmony texts have been put together by the instructors and distributed in handout form to students.

The Study of Voice Leading through Writing. With study of twentieth-century and pre-Baroque music comprising two of the six quarters, and with integration of material normally taken up in separate courses called Form & Analysis, it is apparent that the correlated theory/history approach does not allow as much time for the study of voice leading as the typical two-year harmony course. This will be perceived as a serious flaw in the design of the program by those who believe mastery of principles of voice-leading, through writing, is *the* significant prerequisite to understanding . . . everything else. This issue can spark hot debate among theory teachers, no less at Northwestern than across the land. The considerations mentioned below are not meant to represent unanimity of thought at NU, but rather to account somehow for the program's endurance as one of the relatively few so structured.

First, it is important to point out the aspects of harmony and voice leading that Musicianship students have been expected to assimilate:

(by the end of the first quarter) the resolutions of dominant seventh and leading tone sevenths through singing, score analysis, and writing, presented as the prime generating element for the sensing of tonal motion;

(during the study of Baroque music) the interpretation of figured bass not as a set of inversion symbols, but as a means of indicating both the goals and processes of voice leading;

a number of specific cadential formulas, presented as combinations of variable linear motions, and built up from dominant resolutions, preceded by several pre-dominant functions including, eventually, the Neapolitan and augmented sixth chords;

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the chromatic resolution potentials of (especially unstable) chords, using common tones and chromatic or diatonic half-step motion to effect progressions that expand the tonal (modulatory) field.

Second, there has been general agreement that, of all the ways of knowing music encountered in undergraduate theory, the one students will eventually use and need the most is analytical skill, defined broadly as the ability to sort, relate, and evaluate musical structures and processes both aurally and visually. This conviction has affected our teaching in several ways—perhaps most importantly by making us feel uncomfortable if we stray too far for too long from listening to or studying the score of a specific piece of music. Also, when it is necessary to abstract and generalize, we feel compelled to show rather quickly how such conceptualization can assist the intimate and thorough learning of a specific piece.

One of the most vexing problems facing all undergraduate theory teachers is the rapid atrophy of theoretical skills that is revealed so often in the testing of entering graduate students. Our attempt to ensure that students are equipped with skills that will endure through practical application outside the theory class is another reason for our focus on analytical processes and techniques. In recent years, our concern has caused us to reconsider the amount of time given to all writing activities—composing-in-the-style as well as harmonization and voice-leading exercises, and to search for other, perhaps more efficient, means of communicating the special insights, which it is assumed, can only come through writing. While it would be wrong to conclude that writing has been eliminated from the Musicianship program, there has been a definite shift in focus to analytical listening and score analysis activities. Beginning in the first quarter, we now incorporate drill techniques that focus on analytical score reading skills (recognition of chord types, fleeting and longer-term tonicizations and the like). In later quarters we ask students to learn complete pieces of music analytically—by amassing a wealth of analytical observation as a means of building up an internal model of the whole. To the extent that we have de-emphasized writing, we depend on those students who are interested to take upper division courses in counterpoint and style composition. This may reflect the emerging conviction that knowledge of a style through writing and composing is best taken up after students have already learned a selected repertory of music using a varied, more inclusive set of approaches.

The Use of Computers in Musicianship. From 1986 to 1989, a grant from the Fund for the Improvement of Post-Secondary Education generated thinking about several new approaches to music learning, all of which

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involved computers.⁶ The result was the development of new methodologies in the areas of analytic listening and analytic (score) reading that have been incorporated in the Musicianship and Aural Skills classes. Students are currently using the EarWorks program (created by Richard Ashley) to develop a variety of strategies to comprehend musical structures aurally. The ScoreScan and Imager programs (designed by John Buccheri and written by Roland Telfeyan) focus on score analysis techniques for the rapid recognition of harmonic and tonal operations. These two programs are currently in use by students in an upper division class, but the techniques this software supports have been used in the Musicianship classes for the past three or four years. We expect computers to play an increasingly meaningful part in the program.

Performance. All students registered in Musicianship meet together for the history lectures, and the larger space required (typically a small recital hall) also makes it practical to use the lecture hour for performances. These may include instrumental chamber works, opera scenes, as well as solos and duets. In the early days of the program, student performance of appropriate literature was common even in the smaller theory sections. As time passed, the proliferation of ensembles and the abundance of recitals and concerts in the School itself relieved the pressure to arrange in-class performances. Still, it is usual for two or three to be scheduled during a given quarter.

Personnel. While supervised teaching assistants have been used consistently in the Aural and Keyboard Skills programs, full-time faculty have been heavily involved in Musicianship throughout its existence. Originally, one faculty member from Theory & Composition was assigned a Musicianship section for at least one full year. As the department expanded the number and variety of its upper-division courses, as new faculty have come on board, and as we have competed successfully for grants that offer release time, the continuity in staffing has not been maintained—a situation with both pros and cons. In hiring part-time faculty to teach grant-released hours, we have been able to offer our best graduate students additional teaching experience. To refresh our thinking or to satisfy an individual's predilections, one of us may shift out of a Musicianship sequence to teach an upper division or graduate class, or jump from teaching first-quarter freshmen (world music) to second-quarter sophomores (20th-c. music). Unfortunately, some of our pupils find it unsettling to have had three or four different teachers by the end of their sophomore year. Certainly, one solution is to use supervised teaching assistants in the Musicianship sections as well. For a research institution,

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the University's commitment of faculty to undergraduate teaching is strong, and several other elements would have to fall into place before such a solution was feasible.

Grading. A single grade is given for each term of Musicianship, for which one unit of credit is granted (4 units are taken each quarter). In the first years of the program, when enthusiasm was at its peak, both the midterm and final examinations were designed by the committee of faculty teaching each Musicianship course. In addition to discussing meatier musical issues, we spent considerable time at the weekly staff meetings choosing pieces and formulating the language for the questions. Since the theory faculty attended most of the history lectures, this was not as daunting as it may seem. The theory teachers themselves stayed in close touch, but there was no attempt to enforce the same daily routine in all sections, and each of us was able to schedule assignments and quizzes independently. Lest the description of the curriculum here seem too pat and the decisions concerning content too easily agreed upon, let it be said that occasionally strong convictions won out over the desire for uniformity and consistency—actually, tolerance for a variety of perspectives and their pedagogical ramifications was, and remains, quite high. Consequently there was a great deal more freedom of choice in the day-to-day content than can be communicated here in any detail.

Ultimately, the theory teacher contributed the same percentage to the grade as the history teacher—say 40%—and the midterm and final were scored by both and counted the remaining 20%. These percentages varied from quarter to quarter depending on the collective will. In more recent times, the history and theory teachers have drawn up all their own exams, and each simply contributes 50% to the grade at the end of the quarter. This is due in part to the more volatile composition of faculty from quarter to quarter, and the pressures especially on younger faculty to be concerned less with teaching and more with research. The more complete separation of theory from history is viewed by some as slippage from the ideal that historical and theoretical approaches are indispensable, mutually enhancing components of the serious study of music and thus warrant some degree of synthesis in the curriculum.

THE FUTURE

The confluence of so many young, capable, and talented faculty, a new School of Music Dean (Bernard Dobroski assumed this position at the start of the academic year 1990-91), and a renewed collegiality and concern

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among faculty, re-invigorates the spirit for the reexamination of our mission. As we anticipate change we face a polarity of challenges. On the one hand, the case for an even more rigorous engagement with conventional tonal operations is argued persuasively at our theory conferences and in our journals (*JMTP* assuming a leading role here) and a new, enhanced Graduate Record Examination requires, for the first time, demonstration of proficiency in traditional written harmonization, counterpoint, and aural skills.

On the other hand, equally compelling argument for “the need for a more comprehensive perspective” appears in a recent College Music Society-sponsored report.⁷ Among its recommendations: “The curriculum needs to expand to include 1) musics other than those of the Western tradition, both folk and art; 2) Western folk musics and the vernacular tradition; and 3) the experimental directions of the expanding Western art music repertory.”⁸ The dangers of fostering a monocultural education, the impact of technology not only on what we teach but—before they get to us—on the attitudes of those we teach, the ramifications of the often heard but no less disquieting observation that “much of the current population in America does not spiritually identify with art music of the Western European tradition”⁹—these are issues that must be addressed in any curricular restructuring. They also engender some of the same questions raised at the top of this piece.

The itch to intone adages of change will be resisted; the reader may conjure up an appropriate cyclic saw. It is good to ask these questions.

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NOTES

¹Professor Stout is among several individuals to whom I owe thanks for their assistance, including Richard Ashley, Paul Berliner, Marcia Bosits-Norrman, Richard Green, Dean Justmann, William Porter, and Judith Schwartz. Others who figured significantly in the development and/or evolution of the Musicianship curriculum are Lynden DeYoung and Arrand Parsons (both now retired), Sue DeVale Carter, Donald Fisher, Peter Gena, Gary Greenberg, Carol Moore, David Noon, Phillip Peter (all no longer in the NU School of Music), Bill Karlins, Theodore Karp, Gary Kendall, Don Roberts (Head, Music Library), Stephen Syverud, and Thomas Willis. Relatively new members of the faculty who have taught Musicianship are Candace Brower, Michael Pisaro, Faun Tannenbaum, Amnon Wolman, and Jay Alan Yim. Finally, credit is due to several part-time faculty who have assisted in recent years.

²The tenor of the times and the scope of the program can be grasped by examining two of several documents published about this time: *Comprehensive Musicianship: An Anthology of Evolving Thought* (Washington: Contemporary Music Project, Music Educators National Conference, 1971) and David Willoughby, *Comprehensive Musicianship and the Undergraduate Curriculum* (Washington: Contemporary Music Project, Music Educators National Conference, 1971). Both items were consulted as sources for this background.

³Willoughby, pp. 64-5.

⁴R. Murray Schafer, *The Composer in the Classroom* (1965), *Ear Cleaning* (1967), *The New Soundscape* (1969), and . . . *When Words Sing* (1970). Toronto: Clark and Cruickshank/ Berandol Music Ltd.

⁵Source: *Music of the Avant Garde*. Composer/Performer Edition, 2101 22nd Street, Sacramento, CA.

⁶Richard D. Ashley, *Redesigning the Content and Sequence of Instruction in Music Theory*. Final Report to the Fund for the Improvement of Post-Secondary Education. (Evanston: Northwestern University, 1989).

⁷*Music in the Undergraduate Curriculum: A Reassessment*. Report of the Study Group on the Content of the Undergraduate Music Curriculum. CMS Report No. 7 (Boulder, CO: The College Music Society, 1989).

⁸*Music in the Undergraduate Curriculum: A Reassessment*, p. 15.

⁹*Music in the Undergraduate Curriculum: A Reassessment*, p. 7.

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Appendix. List of Topics in Music History Lectures

Each quarter consists of approximately 10 weeks of two 1-hour lectures, minus time taken for examinations, review sessions, and the like. Unless otherwise indicated, after each numbered week the two lecture titles are given, separated by a dot.

Medieval and Renaissance Music

Week:

- 1 Introduction/Liturgy and Notation • Gregorian Chant/ Form and Style
- 2 Chant Theory/Later Developments • Secular Monophony/ Instruments
- 3 Early Polyphony/Rhythmic Modes • Clausula and Early Motet
- 4 Ars Nova/ Isorhythm • Guillaume de Machaut
- 5 Trecento in Italy • midterm
- 6 Transition to the Renaissance • Guillaume Dufay
- 7 Johannes Ockeghem • Frottola/ Josquin des Prez
- 8 Josquin and company • After Josquin/ National Styles
- 9 Instrumental Music • The Renaissance Madrigal
- 10 Reformation and Counter Reformation • Contemporaries of Palestrina

Baroque Music

Week:

- 1-2 Introduction. Sources and Editions of Baroque Music; Performance Practice (4 lectures)
- 3 Late Renaissance/Baroque Instruments (2 lectures)
- 4 Theater Music. Italy: Early Baroque; Peri, Monteverdi (*Orfeo*) • Middle Baroque; Monteverdi (*Poppea*), Cavalli, Cesti
- 5 Italy: Late Baroque; A. Scarlatti, Italian Opera in England, Handel • France: Lully, Rameau; England: Purcell
- 6 Chamber/Concert Music. Songs, secular cantatas • Instrumental ensemble music, early and middle Baroque
- 7 Instrumental ensemble music, late Baroque • Solo music for strings
- 8 Solo music for keyboard • Church/Religious Music. Catholic: liturgical music, oratorios, devotional music (2 lectures)
- 9 Lutheran: Motets, sacred concertos, cantatas, passions; organ music (2 lectures)
- 10 Anglican: Services, anthems; Handel's oratorios

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Classic Music

Week:

- 1 The 18th century: background. Dance • Rhetorical topics and characteristic styles
- 2 Galant keyboard sonata: Scarlatti, Galuppi • Empfindsamkeit: C.P.E. Bach, fantasy and sonata
- 3 Keyboard sonata: Mozart, Haydn. Performance practice • Opera buffa: Pergolesi
- 4 Opera seria: Graun, Hasse. Vocal performance • Opera reform: Gluck
- 5 Classic opera: Mozart, *Don Giovanni* • midterm
- 6 Lives of Haydn, Mozart, Beethoven • Sacred music: Pergolesi, Mozart, Haydn
- 7 Symphony and overture: Sammartini, Stamitz • Symphony: Mozart, K.551, Haydn, No.101
- 8 Concerto: Mozart, K.467 and K.488 • Chamber music: Mozart, K.388, Haydn, Op.74/3
- 9 Beethoven, String Quartet, Op.18/1 • Piano Sonatas, Opp.13 and 53
- 10 Beethoven, Symphony No.5 • review

Romantic Music

Week:

- 1 Introduction to the 19th century; Beethoven, String quartet, Op.59/1 • Middle period Beethoven, Symphonies No. 6 and No. 7
- 2 Late Beethoven, Symphony No. 9, String Quartet, Op.131 • Chamber music: Brahms, Clarinet Quintet, Op. 115
- 3 Lieder: Schubert, selected songs • Schumann, *Dichterliebe*, Op. 48
- 4 Brahms, *Vier ernste Gesänge*, op.121; Wolf, *Spanisches Liederbuch* (selections) • Keyboard music, the character piece; Schubert, *Moment Musical*, No. 6; Schumann, *Carnaval*
- 5 Chopin, Mazurka, Polonaise, Preludes • Liszt, *Années de pèlerinage*, Bk.II, *Il penseroso*
- 6 midterm • Orchestral music; Schumann, Symphony No. 4
- 7 Program music, symphonic poem; Berlioz, *Symphonie fantastique* • Brahms, Symphony No. 3, Bruckner
- 8 Italian Opera. Rossini, Bellini, Donizetti • Verdi, cavatina, cabaletta; *La traviata*, Act I, *Otello*, Act I

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- 9 German Opera. Weber, *Der Freischütz*, Act II • Wagner, *Tristan und Isolde*, Act I
- 10 Wagner, *Die Walküre*, Act I • Nationalism: Mussorgsky, *Songs and Dances of Death*
- 11 fin de siècle. Strauss; Mahler, *Kindertotenlieder*

Twentieth-Century Music

Week:

- 1 Introduction • Impressionism; Debussy, *Prélude à l'après-midi d'un faune*, *La cathédrale engloutie*
- 2 Debussy, *Jeux* • Les Six; Ravel, *Ma mère l'oye*, Milhaud, *La création du monde*
- 3 Neo-classicism; Stravinsky, *Le sacre du printemps* • Stravinsky, *Symphony of Psalms*
- 4 Gebrauchsmusik; Hindemith, Piano Sonata No. 2, Fuga prima in C (*Ludus Tonalis*) • Nationalism; Bartók, *Music for Strings, Percussion, and Celesta*
- 5 Bartók, Concerto for Orchestra • Cowell, Copland, Rodeo, Ives, *Three Places in New England*
- 6 midterm • Expressionism; Schoenberg, *Five Pieces for Orchestra*,
- 7 Schoenberg, *Klavierstück*, Op. 33a • Berg, *Wozzeck*, Act III, scenes iv and v, Webern, *Pieces for Orchestra*, Op. 10
- 8 Total serialism; Boulez, Babbitt, Messiaen, *Quatuor pour la fin du temps* • Post-serialism; Boulez, *Le marteau sans maître*
- 9 Electronic and computer music; Stockhausen, *Gesang der Junglinge*, • Electronic and computer music: Davidovsky, *Synchronisms No. 1 for Flute*
- 10 Indeterminacy, Chance music, Cage, Penderecki, *Threnody* • Minimalism, New Performed Music; Crumb, *Ancient Voices of Children*, *Glass, Floe*, from *Glassworks*

and, the last half of this year's syllabus:

- 6 American Pioneers: Varèse, Ives, Copland
- 7 New York—Uptown, Downtown: Carter, Cage, Feldman, Reich, Glass
- 8 Post-Modernism (?) [sic]: Adams, Subotnick, Ruders • Recent British Music: Birtwistle, Harvey, Fernyhough, Knussen
- 9 Sui Generis—The New Pluralism: Scelsi, Nancarrow, Kim, Donatoni, Takemitsu, Part, Hassell, Saariaho
- 10 Electronic Music—a new genre?: Lansky, Machover