

REPORT ON THE INSTITUTE FOR MUSIC THEORY PEDAGOGY STUDIES II

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The second institute for Music Theory Pedagogy Studies (June 12-16, 1989, in Boulder, Colorado) was sponsored by The College Music Society and hosted by the University of Colorado College of Music. Organizers were Roger E. Foltz, University of Nebraska at Omaha, who also served as Director for the Institute, and Gary Wittlich, Indiana University. Bruno Amato, Peabody Conservatory; Bruce Benward, University of Wisconsin; John Buccheri, Northwestern University; Maureen Carr, Pennsylvania State University; and Michael Rogers, University of Oklahoma, served as faculty members. Guest performers were Dale Moore, Indiana University, and Robert Spillman, University of Colorado.

The primary subject for discussion during the week was "Problems of Undergraduate Music Theory Instruction with an Emphasis on the Relation of Theory and Performance." This theme was selected after the 1988 Institute participants agreed that undergraduate music theory teachers are continually confronted with questions regarding the relevance of theory classes to applied lessons. According to the initial announcement for the second institute, "It is challenging for theory teachers to counter the students' view that theory studies are unimportant or detract from their performance studies." Throughout the week, the relationship between theory classes and performance at the undergraduate level was a recurring topic addressed by faculty members and participants alike. It was apparent that many undergraduate music students do not readily see the connection between these two areas in typical undergraduate music curricula.

Maureen Carr presented the first session, "The Rule of Melodic and Cadential Patterns in Sight Singing and Ear Training." Many of the examples were drawn from her forthcoming sightsinging book and concentrated on specific patterns and their reductions. Bruce Benward then shared some of his experiences and examples regarding positive aspects and challenges in using music literature as a source for ear training class

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materials. Professor Carr's afternoon session was devoted to ideas on the use of voice-leading patterns (diatonic and chromatic) in ear training and sightsinging with paradigms and instructional suggestions for daily classroom use. Professor Benward provided a list, drawn from his years of classroom teaching experience, of eleven common problem areas found in aural theory courses. This list formed the basis for a faculty panel discussion with questions and experiential insights added by Institute participants. The remainder of the day was devoted to small group meetings where participants discussed these problem areas with faculty members and with each other.

The second day of the Institute began with presentations by Benward and Carr on the topics of "Unifying Factors such as Melodic and Rhythmic Motives, and Harmonic Progressions through Sight Singing and Ear Training," "Impressionistic Devices Explored Through Sight Singing and Ear Training," and "Twentieth-Century Techniques in Sight Singing and Ear Training." Each speaker incorporated practical drills and exercises and included instructions for teachers who might wish to use these drills in daily classroom activities. Participants then divided into small groups according to institutional type for discussion of the topic: "What is the Appropriate Content of an Undergraduate Ear Training and Sight Singing Curriculum?"

Since this institute was based on a commitment to performance, Dale Moore and Roger Spillman, featured artists, performed a recital of art songs on Tuesday evening. Their program consisted of the following selections: Six Heine Poems from *Schwanengesang*, D. 957 by Franz Schubert; *Trois Ballades de Francois Villon* by Claude Debussy; Eight Lieder by Hugo Wolf; and Three Poems from James Joyce's *Chamber Music*, Opus 10 by Samuel Barber. The Monday and Tuesday Institute sessions conducted by Professors Benward and Carr often referenced this recital repertoire in the creation of ear training and sight singing materials for classroom use.

On Wednesday morning, Professors Foltz, Moore, and Spillman discussed analysis and performance considerations of the recital songs. Professor Moore emphasized the need for *gestalt* hearing as a primary goal for undergraduate aural theory classes, and Professor Spillman stressed the importance of building basic musicianship skills in beginning ear training and sight singing classes, primarily because development of these skills is often neglected in secondary school training. Following the discussion, participants heard Gary Wittlich's paper, "Relating Theory and Performance," read by Professor Foltz, which summarized many of the problems, as well as solutions, generated by ear training and sight singing courses. Reading materials for upcoming sessions were distributed, and participants were asked to become familiar with these materials before the Thursday sessions started.

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Michael Rogers began the fourth day with two presentations: "Functional Labels and What They Tell Us" and "Making Up Meaningful Questions for Class Discussions, Homework Assignments, and Exams." His article, "A Brief Guide to Functional Tonality: Terms and Concepts," formed the starting point for the first session and gave participants a model for terminology appropriate for undergraduate courses. The second session provided practical information and stimulated considerable discussion, especially regarding the literature from the Moore/Spillman recital.

"Using Visual Imaging and Rapid Scanning Techniques to Improve Analytical Skills" was the topic addressed by John Buccheri on Thursday afternoon. This presentation focused on techniques developed by Professor Buccheri to enhance the analytical reading process and included some of the handouts his students receive as they learn to use these techniques in theory classes at Northwestern University. Both Buccheri and Rogers emphasized philosophical reasons for analytical study as well as various learning processes that might be effective for different students.

The final morning of the Institute was devoted to the topics of text-setting in twentieth-century music and analysis of Samuel Barber songs from the Tuesday night recital repertoire. Bruno Amato was ably assisted in this presentation by institute participants who performed the Barber songs during the session. This provided an ideal classroom model for the connection of analysis and performance with Professor Amato's analysis influencing the following performance and the performance, in turn, influencing analytical commentary.

Faculty members served as moderators for small group discussions on Friday afternoon. Two topics were of primary concern: first, the problems of selecting relevant and effective theory textbooks and second, how twentieth-century literature can be incorporated into the lower-division curriculum.

During the course of the institute, a questionnaire was administered to gain insights and information from the participants about the teaching of music theory in the undergraduate curriculum. Questions were submitted by participants as well as faculty members. Some of the questions posed, along with the percentage distribution of responses, are as follows:

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1. What knowledge do you expect, in a realistic sense, the students to have before beginning the theory sequence?
 - a. scales—key sig. (61%)
 - b. intervals (29%)
 - c. triads (29%)
 - d. lines and spaces of one clef (88%)
 - e. basic rhythmic durations and meters (77%)
2. If students do not meet the expectation, how are they prepared to enter the theory sequence?
 - a. individual tutoring (19%)
 - b. non-credit rudiments course (17%)
 - c. credit rudiments course which counts only as elective (24%)
 - d. rudiments course for credit (21%)
 - e. other (19%)
3. At the end of the theory sequence in sightsinging, students are expected to:
 - a. sing at sight a melody which modulates to a CRK (62%)
 - b. sing at sight a melody which contains much chromaticism (53%)
 - c. sing at sight a melody which has no tonal center (18%)
 - d. sing melodies in four clefs (24%)
4. At the end of the theory sequence in ear training, students are expected to:
 - a. write a two-phrase melody containing chromaticism (50%)
 - b. identify phrase relationships (53%)
 - c. write two or more parts of a four-part chorale-style phrase which includes only diatonic harmony (33%)
 - d. write two or more parts of a four-part chorale-style phrase which includes some chromatic harmony or modulation (73%)
 - e. write a transcription from a recording (8%)
5. Do you have a written policy at your school as to exit requirements in theory?
Yes (24%)
No (76%)

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6. **What best describes the size of your music major population?**
 - a. No majors (1%)
 - b. 50 majors or under (42%)
 - c. 51-100 majors (27%)
 - d. 101-150 majors (12%)
 - e. 151 or more majors (18%)
7. **What percentage of your music faculty teaches music theory?**
 - a. Under 25% (55%)
 - b. 26-50% (34%)
 - c. 51-75% (5%)
 - d. 76-100% (6%)
8. **What percentage of your music faculty teaches music theory and applied music?**
 - a. Under 25% (55%)
 - b. 26-50% (26%)
 - c. 51-75% (5%)
 - d. 76-100% (14%)
9. **Do you require computer-assisted instruction along with your music theory curriculum?**

Yes (57%)
No (43%)
10. **If you require computer assignments for your theory class, how are they monitored?**
 - a. instructor checks individuals (28%)
 - b. occasionally in class (26%)
 - c. through a teaching assistant (18%)
 - d. through a tutor (4%)
 - e. other (24%)
11. **In sightsinging classes, how much individual recitation do you require?**
 - a. each class session (44%)
 - b. occasionally in class (37%)
 - c. periodically a cassette tape (3%)
 - d. at the end of the semester only (1%)
 - e. other (15%)

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12. If you use the moveable “do” system in singing, what transition do you employ to introduce contemporary music?
 - a. practice with letter names on individual intervals (33%)
 - b. practice with interval numbers (10%)
 - c. other (57%)
13. In sightsinging class do you use:
 - a. moveable do (44%)
 - b. fixed do (8%)
 - c. scale-degree numbers (22%)
 - d. a combination (21%)
 - e. other (26%)
14. If written and aural skills are under one course number and students receive only one grade, what percentage of the grade does the ear training and sightsinging play in the final grade?
 - a. 50% - approximately (23%)
 - b. 33% - approximately (23%)
 - c. 25% - approximately (28%)
 - d. other (26%)
15. Are you currently involved in developing a theory-related course for non-music majors?
 - a. we are currently developing a course (3%)
 - b. we already have a course (48%)
 - c. we do not have or not planning such a course (49%)
16. If you have or are planning such a course, which best describes the course?
 - a. more advanced theory/analysis course, i.e., a follow-up to the fundamental course (19%)
 - b. introduction to music composition and/or music performance ensemble (16%)
 - c. introduction to pop song writing or jazz improvisation (3%)
 - d. interdisciplinary course integrating theory and/or performance and/or non-music course such as art or literature (8%)
 - e. other (54%)

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- 17. Does your program have a preparatory division?**
Yes (35%)
No (65%)
- 18. If you have a preparatory program, does it incorporate theory classes?**
Yes (59%)
No (41%)
- 19. Do you required C clef proficiency of your sightsinging students?**
a. during the freshman year (52%)
b. not until the sophomore year (34%)
c. at no point during the course of study (14%)
- 20. Within a fifty-minute class period, how much time would be devoted to either melodic or harmonic dictation on the average?**
a. ten minutes or less (16%)
b. fifteen minutes (34%)
c. twenty minutes (27%)
d. more than twenty minutes (23%)
- 21. Do you have teaching assistants or tutors within your theory program?**
Yes (56%)
No (44%)
- 22- 28. If you answered NO to question 21, do not answer question 22-28. Otherwise, respond with YES or NO to each of the following if you use assistants or tutors.**
- 22. Tutor individual students.**
Yes (89%)
No (11%)
- 23. Lead drill or "help" sessions outside of the regular class meeting time.**
Yes (59%)
No (41%)

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- 24. Lead drill sessions in aural skills (ear training) in the absence of the primary instructor during the class meeting time, either occasionally or regularly.**
Yes (54%)
No (46%)
- 25. Assist in theory instruction with the primary instructor during the class meeting time either occasionally or regularly.**
Yes (30%)
No (70%)
- 26. Teach theory sections in the absence of the chief instructor either occasionally or regularly.**
Yes (54%)
No (46%)
- 27. Assist in the grading of papers.**
Yes (46%)
No (54%)
- 28. Are there responsibilities other than those mentioned?**
Yes (41%)
No (59%)
- 29. Which answer best describes the way you assess sightsinging progress?**
a. weekly assigned melodies tested individually in class (18%)
b. weekly assigned melodies tested outside of class individually (16%)
c. assigned melodies which are tested by jury at designated intervals (12%)
d. a combination (45%)
e. other (12%)
- 30. The following aspects are included in our theory curriculum (indicate all that may apply):**
a. actual sightsinging of unassigned materials in class (82%)
b. actual sightsinging of unassigned materials in a jury situation (16%)
c. actual sightsinging of unassigned materials in individual appointments (12%)

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31. Do you use Kodaly handsignals in conjunction with sightsinging classes?
Yes (9%)
No (91%)
32. Do you use a conducting pattern in conjunction with sightsinging?
Yes (69%)
No (31%)
33. What percentage of your students in theory classes are music majors only?
a. 90-100% (48%)
b. 80-89% (15%)
c. 70-79% (17%)
d. less than 70% (20%)
34. What percentage of your students in theory classes are music minors?
a. above 50% (17%)
b. 40-50% (14%)
c. 25-39% (23%)
d. below 25% (46%)
35. What percentage of the students in your theory classes are *not* music majors?
a. above 50% (10%)
b. 40-50% (5%)
c. 25-39% (8%)
d. below 25% (77%)
36. The materials I use for sightsinging are (indicate all that apply):
a. in a text (91%)
b. written by me (44%)
c. examples I bring from the literature (52%)
37. My teaching load includes (indicate all that apply):
a. written theory classes (67%)
b. aural skills classes (56%)
c. composition classes (18%)
d. analysis classes (35%)
e. a comprehensive theory course that includes a.-d. (32%)

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- 38. My teaching load includes (indicate all that apply):**
- a. music fundamentals classes (39%)
 - b. studio teaching (61%)
 - c. performance ensembles (36%)
 - d. music history (24%)
 - e. class voice or instrumental classes (17%)
- 39. My teaching load includes (indicate all that apply):**
- a. conducting classes (2%)
 - b. literature classes (23%)
 - c. music "101" or Basic General Education classes (21%)
 - d. other (52%)
- 40. The number of contact hours I spend in classes (excluding studio teaching) per week is:**
- a. 0-5 hours (3%)
 - b. 6-10 hours (85%)
 - c. 11-15 hours (38%)
 - d. 16-20 hours (21%)
 - e. 21 or more hours (2%)
- 41. How many semesters does your theory sequence cover? (Those on the quarter system please adjust accordingly.)**
- a. 2 semesters (2%)
 - b. 3 semesters (3%)
 - c. 4 semesters (66%)
 - d. 5 semesters (14%)
 - e. 6 semesters or more (15%)

There were 86 participants this year, 37 of whom attended the 1988 Institute. The informal consensus among those attending the second institute was that the week had been a most successful event and met a definite need among music theory teachers. After receiving input from participants and faculty members, the decision was made to hold a third institute with a different emphasis. The "Institute for Music Theory Pedagogy and Technology" will be held June 9-13, 1990 at Copper Mountain, Colorado. As the title implies, these sessions will focus on various

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aspects of technology, including computer-assisted instruction. Teachers whose specialties are in music education, music history and literature, and music appreciation are invited to join music theory teachers for this institute. For information regarding the third institute, please contact:

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