Reframing the Music Theory Curriculum

SMT-AMS Annual Conference
Nov 10, 2023

Sarah Louden
New York University Steinhardt

Scan for a copy of the slides.

NYU | STEINHARDT

Music Degrees

- Music Performance
- Jazz
- Music Business
- Contemporary Vocal Performance
- Music Education
- Music Therapy
- Concert Composition
- Music Technology
- Screen Scoring
- Songwriting

Modular Curriculum Model

1) Take both

2) Pick 1 Theory & Aural Pair

3) Pick any 2 Theory & Aural

For further discussion see: Lavengood (2019); Gades, Lavengood, Peebles (2019); Gades (2020)

(Fundamentals)

Theory & Practice I: Global Approaches to Music

Aural Skills I: Global Approaches to Music

Theory & Practice II

Aural Skills II

Harmony in Western Art Music
OR
Harmony in Popular Music

Advanced Theory & Practice

- Chromatic Harmony & Form
- Non-Western Music Analysis
- Post-Tonal & Contemporary Music
- Counterpoint in the Digital Age
- Adv. Popular Music Analysis
- Jazz Theory & Ear Training 1–2

Advanced Aural Skills

- Chromatic Harmony
- Popular Music Transcription
- Post-Tonal & Contemporary Music
- Advanced Sight-Reading

NYU Theory Curriculum Site

(Includes Syllabi & Course Descriptions)

https://sites.google.com/nyu.edu/theorycurriculum

Topics-Based Curriculum Approaches

SMT Syllabi for Diversity in Course Design

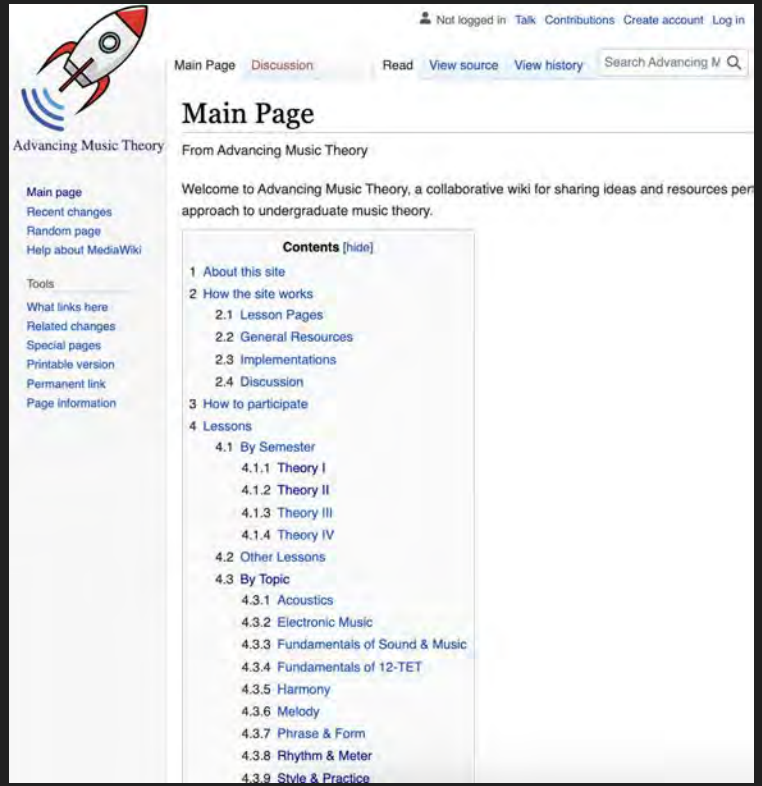
(https://societymusictheory.org/grants/dcd/syllabi)

- Justin London, “Theory II: Musical Structures” (2022)
- Stefanie Acevedo and Toby Rush, “Theory of Music I” (2021)
- Gabriel Lubell, “Music Theory II” (2022)

Advancing Music Theory Wiki

Stephanie Acevedo and Toby Rush

https://tobyrush.com/theorywiki



Theory & Aural I:
Global Approaches to Music

- Notation
- Pitch Collections, Tuning
- Melody
- Instruments and Timbre
- Texture
- Beat, Rhythm, and Meter
- Chords & Harmonic Syntax

Theory & Aural I Syllabi

https://sites.google.com/nyu.edu/theorycurriculum/course-descriptions

Theory & Practice I

Unit	Unit Topic	Theory Lesson Topic
1	Notation	Musical elements
		Notational Systems
2	Scales & Pitch Collections	Tonality, Major & Minor Scales
		Modes
		Pentatonic, Octatonic, Whole Tone
		Raag and Makam
3	Melody	Melodic Construction, ***Unit 2 Quiz***
		Sentences and Periods
		Other Phrase Structures
		Melody in Raag and Makam
4	Rhythm & Meter	Simple & Compound Meter, ***Unit 3 Quiz***
		Hypermeter
		Asymmetrical Meters
		Rhythm Timelines: African Music
		Rhythm Cycles: Indian Taal
*In-Class Work on Midterm Projects, **Unit 4 Quiz***		
Midterm Project Presentations		
5	Instruments & Timbre	Timbre & Sound Properties
		Instrument Families & Instrumentation
		Transposing Instruments
6	Chords & Harmonic Syntax	Chord Notation, ***Unit 5 Quiz***
		Functional Tonality
		Harmonic Cadences
		Embellishing Tones
		Chord Harmonization
		Pop Harmonic Syntax
		Extended Harmony: Pop/Jazz
*In-Class Work on Projects, **Unit 6 Quiz***		
Project Presentations		

Aural Skills I

Unit	Unit Topic	Lesson Topic
1	Tuning & Notation	Pitch
		Tuning Systems
		Expressive Markings
2	Scales & Pitch Collections	Major Scales
		Minor Scales, ***QUIZ 1***
		Pentatonic Collections
		Modes & Blues Scales
		Raag and Makam
3	Melody	Phrases & Cadences
		Phrase Structure
		Phrases: Popular Music, ***QUIZ 2***
		Raag and Makam
In-Class Work on Midterm Projects		
Midterm Project Presentations		
4	Rhythm & Meter	American Pop Beats
		Clave Rhythmic Pattern
		Asymmetrical Meters
		Polyrhythms in Ghanaian Music, ***QUIZ 3***
		Rhythm Cycles: Indian Taal
5	Timbre & Texture	Instrumentation
		Musical Texture
6	Chords	Chord Changes: I, V
		Chord Changes: V7, ***QUIZ 4***
		Chord Changes: IV
		Chord Changes: ii and vi
		Pop Schemas & Blues
		Sus Chords, other 7ths
*In-Class Work on Projects, **QUIZ 5***		
Project Presentations		

Curriculum Model

Pick 1

Pick 2

Theory & Aural

(Fundamentals)

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Aural Skills I: Global Approaches to Music

Theory & Practice II

Aural Skills II

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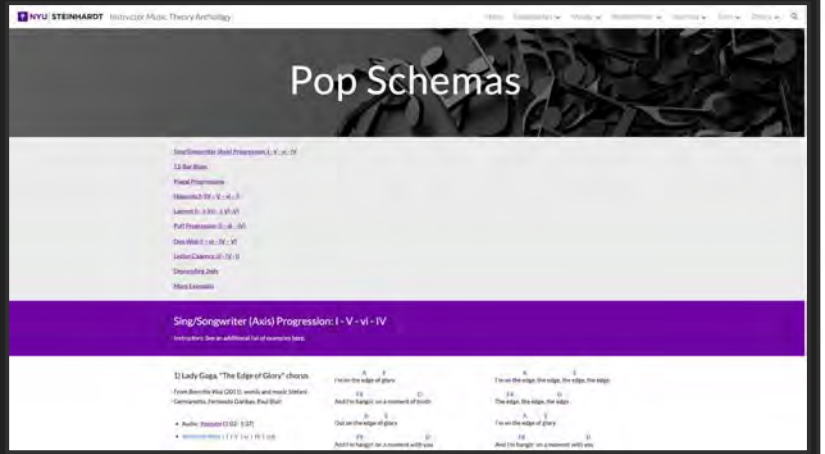
The Theory Anthology



More Examples

- Paula Maust, *Expanding the Music Theory Canon*: Predominant
- *Diverse Music Theory Examples*: Tonic/Subdominant/Dominant, First Inversion Chords (I, IV, ii, V), Supertonic and the Submediant
- *Music By Women*: Explore the Database (Click on the Chords & Harmonies Filter on the left and select Predominant Triads - ii and IV)

Do you see a problem with this webpage or would you like to make a suggestion? Drop us a quick note in this form.

NYU Steinhardt: Music Theory & History Program

NYU Theory Anthology | Home | Fundamentals | Melody | Rhythm/Meter | Harmony | More

IV Chords: Moving to I

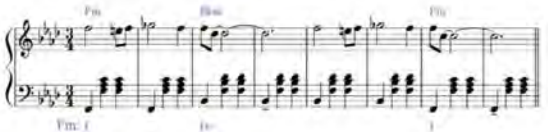
Florence Price, *The Deserted Garden*, mm. 1–4 (1933)

- Instructor Copies: PDF, Image, MuseScore
- Student Copies: PDF, Image, MuseScore
- Audio: Youtube (0:10–0:27)

Nino Rota, Main Theme (Waltz), mm. 1–8

From *The Godfather* (1972)

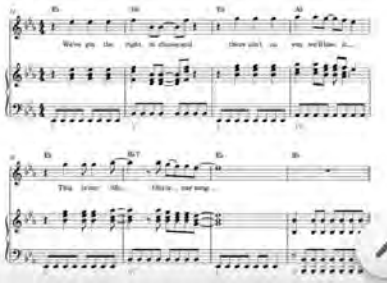
- Instructor Copies: PDF, Image, MuseScore
- Student Copies: PDF, Image, MuseScore
- Audio: Youtube (0:39–0:53)



Twisted Sister, "We're Not Gonna Take It," verse mm. 11–18

From *Stay Hungry* (1984), words and music by Dee Snider.

- Instructor Copies: PDF, Image, MuseScore
- Student Copies: PDF, Image, MuseScore
- Audio: Youtube (0:22–0:33)

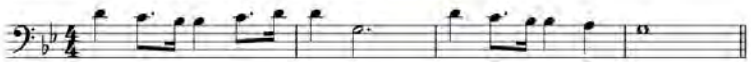


The Sight-Singing Anthology

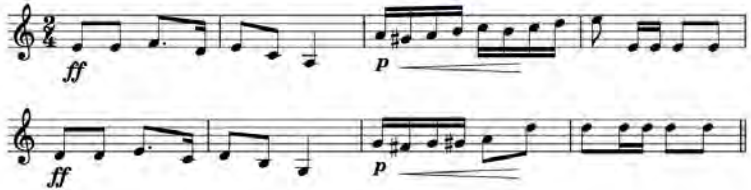
NYU Aural Anthology Home Fundamentals Sight-Singing Rhythm/Meter More

Dotted 8th Notes

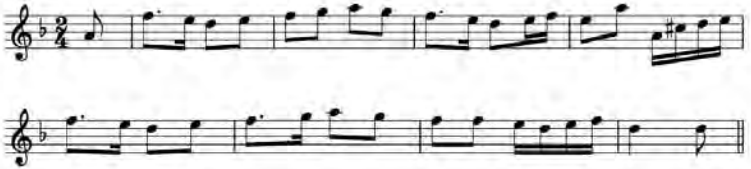
1) Alan Silvestri, Theme song from the film *The Avengers* (2012) [Image File]



2) Robert Nathaniel Dett, "After the Cake-Walk," mm. 70-77 (1900) [Image File]



3) Francis Johnson, *A Collection of New Cotillons*, "Ford," No. 7, mm. 17–24 [Image File]

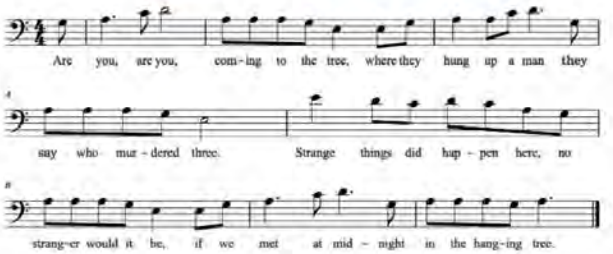


4) Frank Wildhorn & Leslie Bricusse, "Someone Like You" from the musical *Jekyll and Hyde* [Image File]

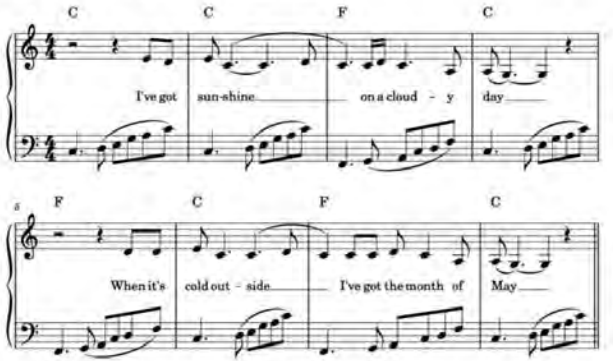
NYU Aural Anthology Home Fundamentals Sight-Singing More

Pentatonic Collections

X) Suzanne Collins, Jeremiah Fraites, Wesley Schultz, "The Hanging Tree," from the film *Hunger Games: Mockingjay, Part 1* (2014) [Image File] [Youtube Audio] *(Note to instructors: Minor Pentatonic)*



X) The Temptations, "My Girl" (1965), verse 1 [Image File]



X) "Wanagi Wacipi Olowan. Song of the Spirit-Dance (Ghost-Dance Song)," No. 1. Native American Dakota Song. Transcribed by Natalie Curtis [Image File]

Unit 5-1: Timbre & Sound Properties

Lesson Objectives

By the end of this lesson, students will be able to:

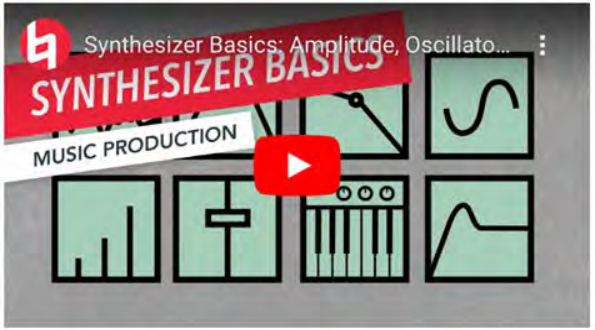
- Define the basic properties of a sound, including *amplitude*, *frequency*, *sound envelope*, and *timbre*, and describe how changing these properties affects what we hear and how we perceive music.
- Explain the relationship between *harmonics*, *overtones*, and *timbre*, and why different instruments playing the same pitch sound different.
- Analyze and compare musical excerpts and spectrograms using a sound visualization tool, such as Sonic Visualiser, to describe timbral differences in music.

Preparation for Class

Read:

- Timbre (Robin Armstrong, *GlobalMusix*)
- Timbre (*Wikipedia*)

Watch



Amplitude, Envelopes, Frequency, & Timbre

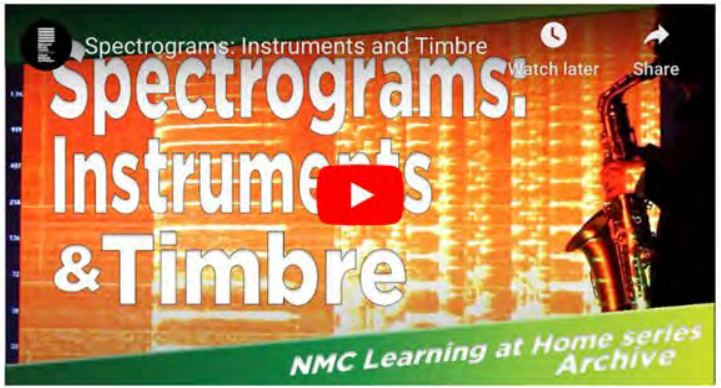
(Breklee Online, 7 mins) - *Just watch from 0:05–6:54.*

What makes instruments sound different?

(Drew Lytle, 3 mins) *Just watch from 0:00–2:55.*

Spectrograms: An Introduction

(National Music Centre, 3 mins)

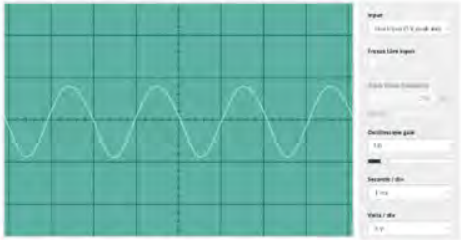


Spectrograms: Instruments and Timbre

(National Music Centre, 3 mins)

Explore

Work with a Live Sound Wave: Try out this virtual oscilloscope. Sing tones and try manipulating your voice to see how changes affects the sound wave in real time.



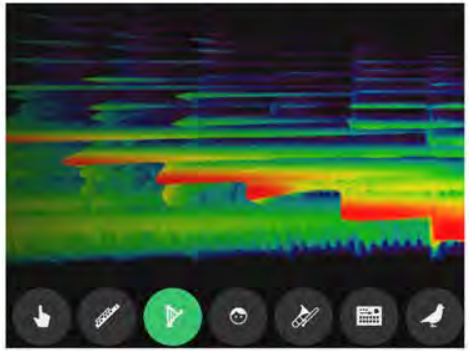
Try out an Oscillator: Click the square, sawtooth, sine, or square wave figures and drag up and down to change the sounds.

```
oscillator.type = 'square';
oscillator.frequency.value = 198;
```

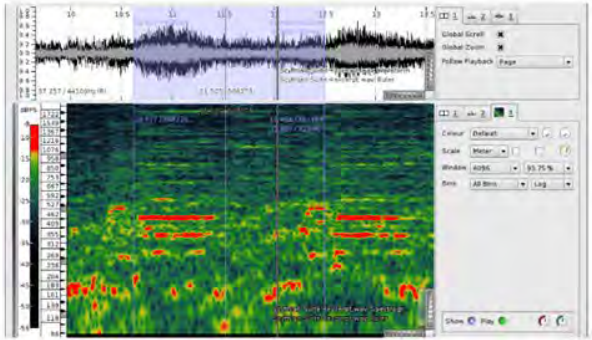
Explore Harmonics: Manipulate the harmonics of different pitches to hear how each change affects what you hear.

Build a Sound: Manipulate sound properties with this tone generator to see how different changes affect what you hear.

Experiment with a Spectrogram. See what different instruments and everyday sounds look like in real time in a spectrogram. You can also upload audio or record your own voice. Alternatively, this tool includes killer whale songs and sirens.



Download a Sound Analysis Tool *(optional)*. A popular tool in music theory analysis is Sonic Visualiser. It's open-source, works on both Mac PC, and has multiple tools for visualizing and annotating sound waves and spectrograms. You can record directly or upload audio files. Free plugins are available for more powerful sound analysis.



Study Aids

(click for additional study materials)

Pre-Class Assignment

Assignment 5-1

In-Class Activities

Discussion

- ***Properties of Sound:*** Discuss some of the different properties of sound and sound waves discussed in the reading, including *frequency*, *amplitude*, and *waveforms*. How do these variables affect our perception of sound?
  - *What are sound envelopes?* Can you think of any instruments or instrumental techniques that tend to produce certain types of sound envelopes? How can manipulating the characteristics of a sound envelope in music production change the way that we hear the sound?
- ***What is Timbre?*** What exactly is *timbre?* It's a hard word to pin down. Discuss some of the different ways that we use this word to describe music and sound.
  - Check out this lesson's Anthology page for a playlist of musical examples for discussion.
  - What are some of the words you'd use to describe the timbres you're hearing? How do those timbral characteristics relate to the objective attributes of a sound (e.g. the frequency, sound envelope, amplitude, etc.)
- ***Instruments & Timbre:*** What is the overtone series and what does it have to do with our perception of instrumental timbre? If a flute and a trumpet both play C4, why do they sound different?

Activities

- ***Spectrogram Analysis:*** Waveform and spectrogram analysis has become a common analytical tool for popular music, film music, electronic and contemporary music, and sonic analysis outside of music. It's also commonly used in the sciences for analyzing sound. It's an especially useful tool when working with music that doesn't have a written score or discrete pitch material. Work through a timbral analysis of a few songs together as a class to practice using the tool.
    - Work in groups or have your instructor select two or three pieces that have very different timbral profiles or use different types of sound production techniques for comparison. Download an audio file for each piece and open it in Sonic Visualiser (or a comparable program). Alternatively, pick out spectrograms for a few different bird recordings on this site to compare and listen to.
        - The Apps: Sonic Visualiser will display both the waveform and spectrogram analysis for audio that you import or record. If you don't already have audio files on your device, Clip Grab is an application that allows you to quickly download audio files from YouTube videos. Both are free, open-source, and work on both Mac and PC.
    - What kind of information can you gather by looking at the just the waveform for a piece of music or sound?
    - Take a look at the spectrogram. Discuss how to read what you see based on the videos you watched before class. What information is displayed on the X and Y axes? What does color or brightness represent? How do the spectrograms for the different songs compare? When you listen to the music (or birdsong) along with the spectrogram, does it draw your ear to anything you didn't hear before?
    - What are some of the advantages and disadvantages of doing analysis without a notated score?
- ***Listening for Sound Envelope***: Work in groups. Find four single-syllable words that use a different combination of hard and soft attacks and releases. Practice performing these words in different ways to manipulate the sound envelope of the word. Perform your words for a partner and ask them to describe the performance decisions you made.
    - Then, try listening to a few examples and analyzing the attack, sustain, decay of sounds in a poem or a solo piece. Pick a poet and Google a poem. Have a member of your group recite a few lines and listen carefully to each word. Or, pick a solo instrumental piece that uses interesting extended techniques or timbral changes. Some examples:
        - The poem, "Kubla Khan," by Samuel Taylor Coleridge, read by Ian McKellan
        - Solo flute piece "Itinerant" by Toru Takemitsu (Youtube performance here).
    - (This activity is taken from Timothy Chenette's *Foundations of Aural Skills*)

- ***Sing and Dance the "Synthesizer" Song:*** Jam along with the Pop Ups to learn the dance moves for different sound waves, including the square, sine, and sawtooth waves in this NPR Tiny Desk Series concert.

Repertoire for Practice

Go to Anthology

- ***Timbral Analysis:*** This page of the anthology includes examples for discussion and analysis.
  - The YouTube playlist features works incorporating unique timbral changes scored by the composer or made by the performer.
- The "Timbre" page on *Expanding the Music Theory Canon* includes additional scores and audio for analysis.

NEXT STEP

Next Lesson: Instrument Families

Want to learn more?

- ***Cognition*** (video): Dig into the mental processes involved in our perception of timbre and pitch. Check out: Dr. Aniruddh D. Patel, "Musical Building Blocks: Pitch and Timbre" from the series *Music and the Brain* (also see pp. 45–54 in the Study Guide).
- ***Music Analysis*** (reading): See how spectrogram analysis is used in popular music analysis. Read just Part 1 from of Megan Lavengood's article here: "The Cultural Significance of Timbre Analysis: A Case Study in 1980s Pop Music, Texture, and Narrative," *Music Theory Online.*
- ***Global Music*** (video): Explore the creation and effects of timbre in jazz, Indian, Arabic, Irish, Bosnian, and Renaisssance music in the video: "Timbre: The Color of Music–Exploring the World of Music"
- ***Birdsong Analysis:*** Check out spectrograms for bird songs around the world on this page.

Optional Additional Practice

- Musition: Concepts: Lvl 1: Sound Properties

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Aural Skills I

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		Modes & Blues Scales
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		Pop Schemas & Blues
		Sus Chords, other 7ths
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Project Presentations		

NYU Theory & Practice

Pitch

- Note Reading
- Scale Degrees
- Scales
- Intervals
- Jazz Scales
- Stem Direction
- Melodic Motion
- Transposition
- Scale Degree Function
- Turkish Makam

Rhythm

- Rhythm Notation
- Meter Recognition
- Meter Transposition
- Beaming
- Rhythm Tapping
- Drum Styles
- Polyrhythms
- Ties
- Complete the Bar
- Rhythm Syllables

Harmony

- Key Signatures
- Chords
- Diatonic Chords
- Chromatic Chords
- Figured Bass
- Modulation
- Cadences
- Nonharmonic Tones
- Chord Progressions
- Advanced Progressions
- Harmonization
- Four-Part Writing
- Key/Mode ID
- Neo-Riemannian Operations
- Partwriting
- Lead Sheet Analysis
- Pop Progressions

Post Tonal

- Pitch (Post Tonal)
- Intervals (Post Tonal)
- Chords (Post Tonal)
- Serialism

Terms & Symbols

- Concepts
- Jazz Chord Symbols

Scales

5: Octatonic Scales

Construct ascending octatonic scales given the first 2 starting notes.

6: 5-Tone Chines Modes

Identify the given collection as Gōng, Shāng, Jué, Zhǐ, or Yǔ.

7: Mixed Scale ID

Identify the scale as one of the following: Major, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Whotetone, Wholetone-Halftone (Octatonic), Major Pentatonic, or Minor Pentatonic. (This level does not include the 5-tone Chinese modes)

8: North Indian and Arabic Scales

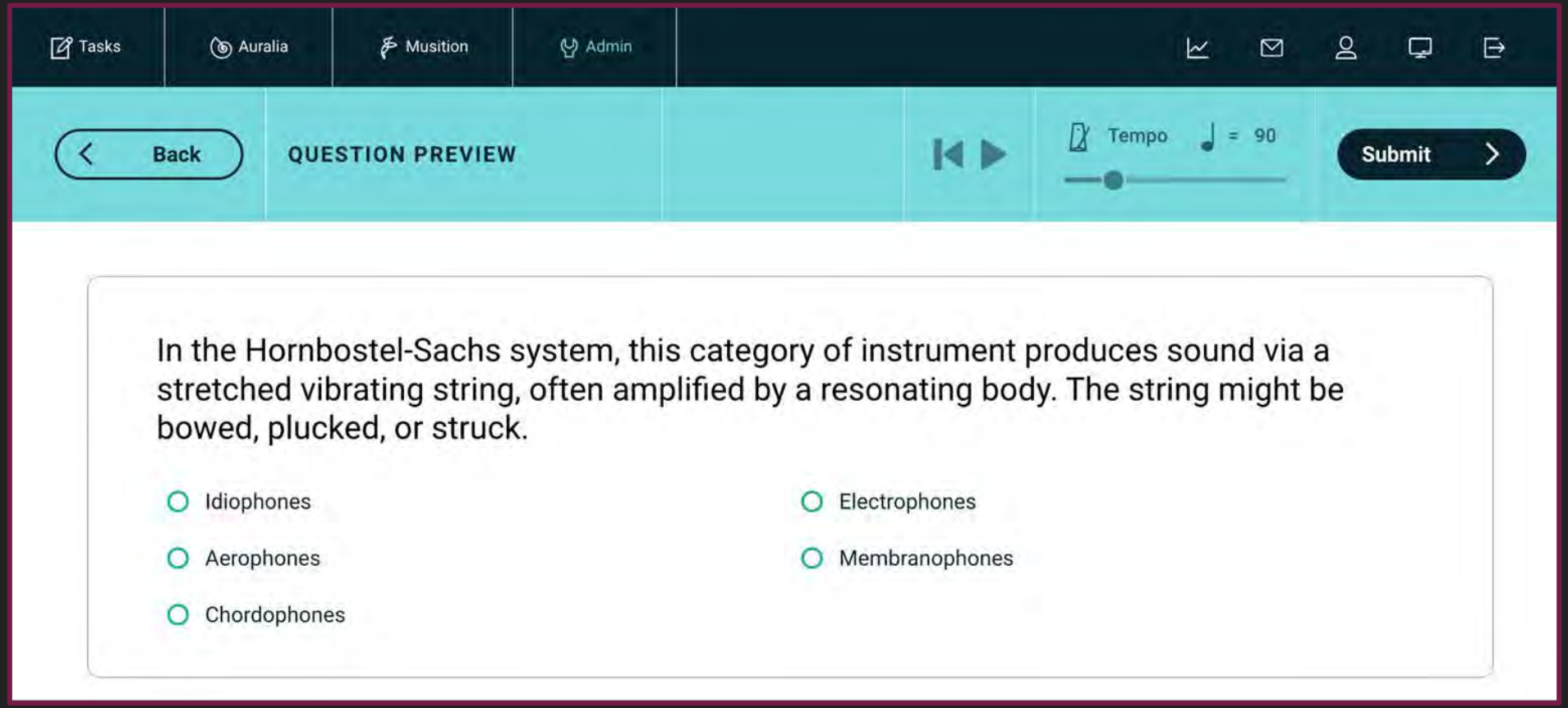
Identify terms and answer questions associated with pitch collections in North Indian classical music, including saptak, swara, sargam, thaat, raag, and include ordering the syllables of the swara. Identify terms related to maqam in Arabic music, including: jins, ajnas, maqam, tonic, ghammaz, and rast.

9: North Indian Raag

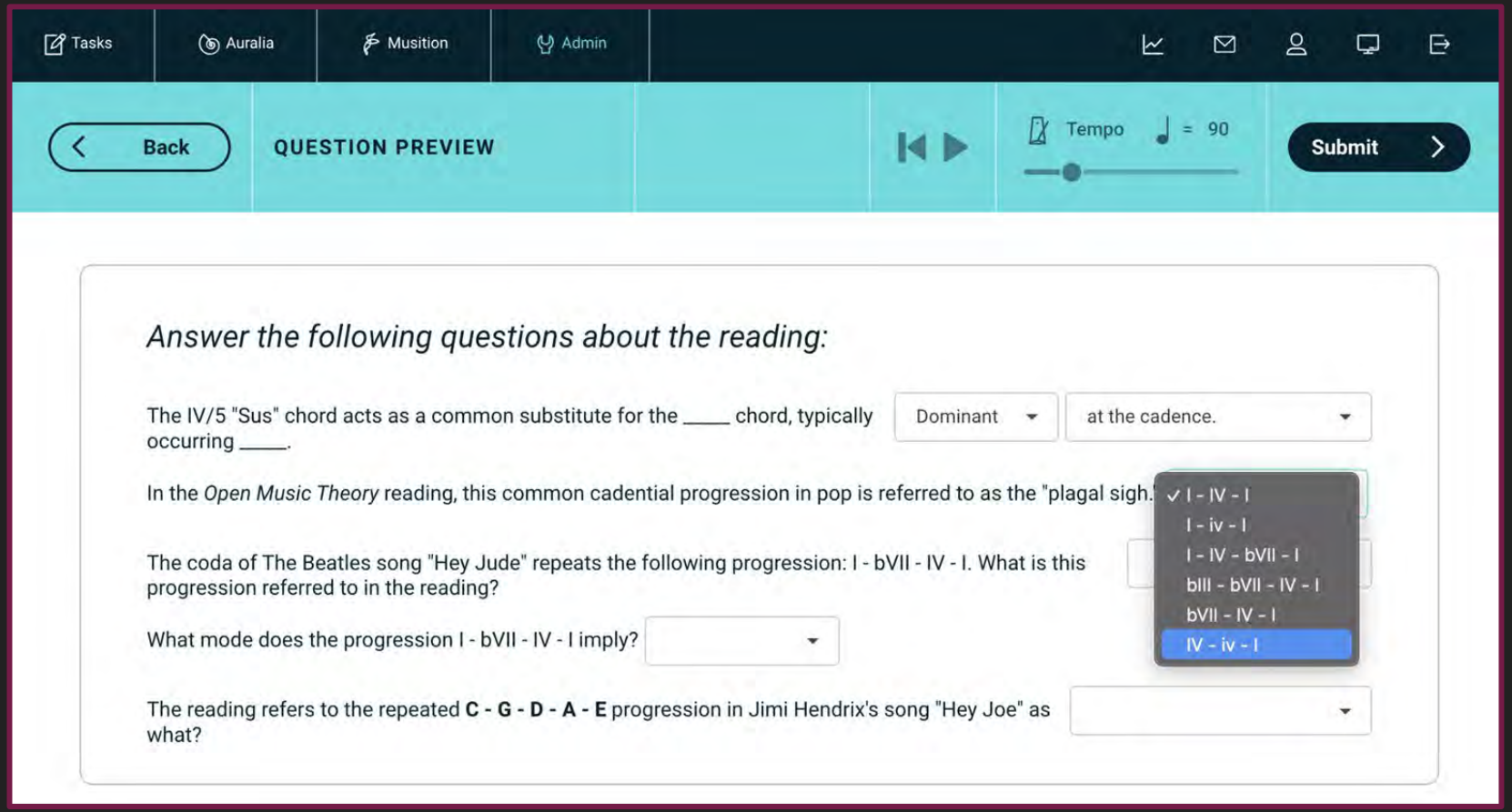
Identify terms associated with raag in North Indian classical music. Multiple choice questions.

10: Blues Scales

Checking Reading Comprehension



Checking Reading Comprehension



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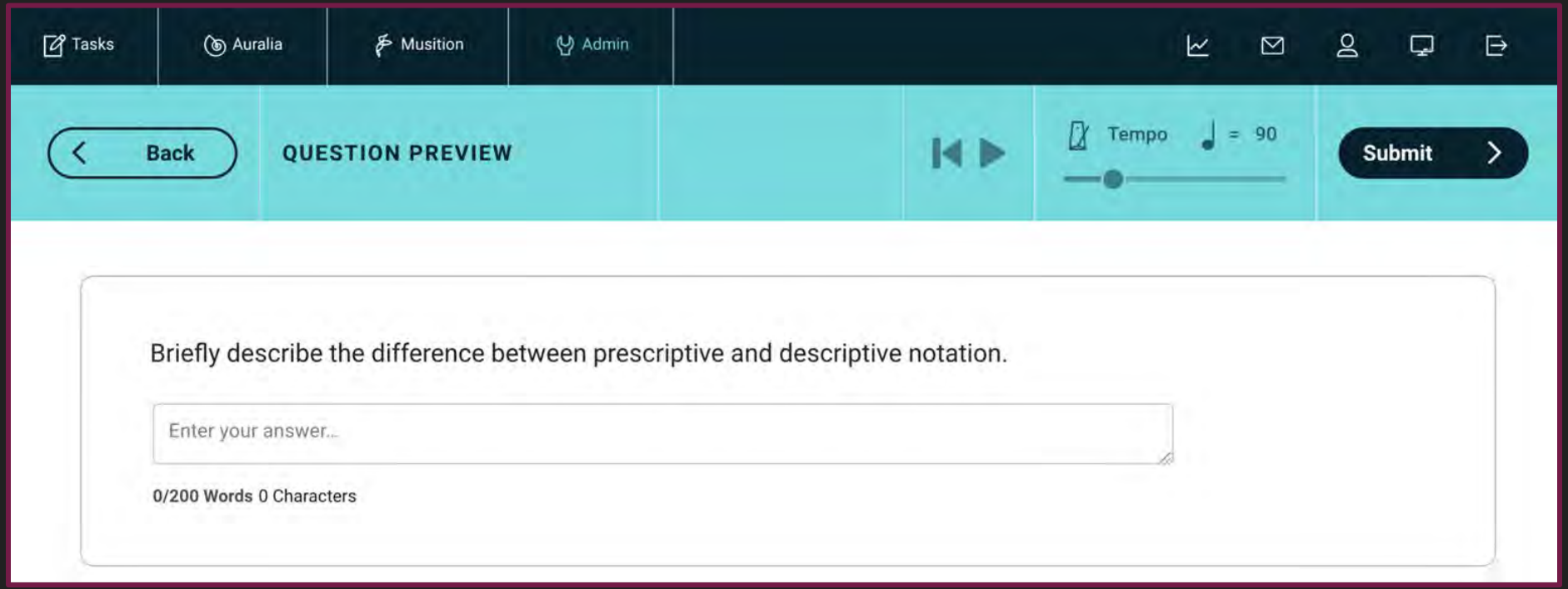

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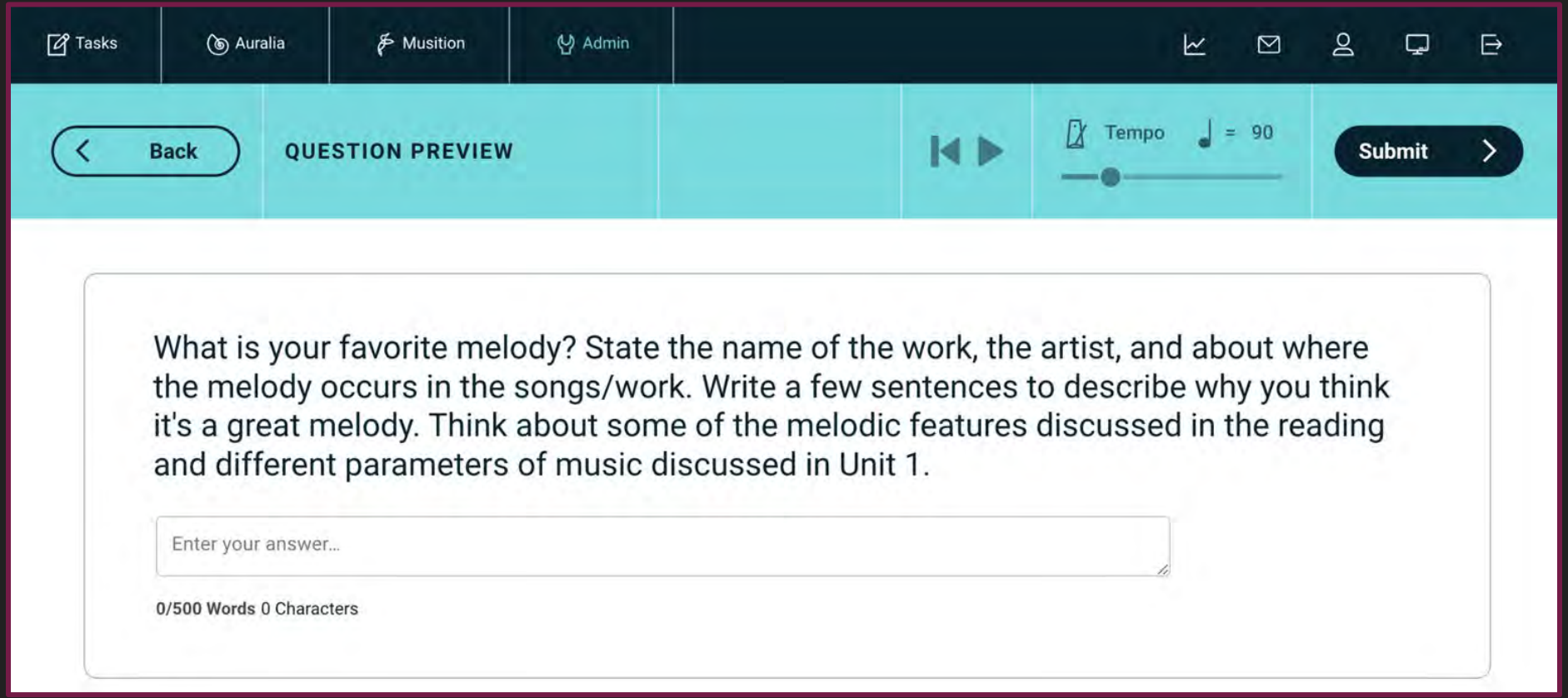

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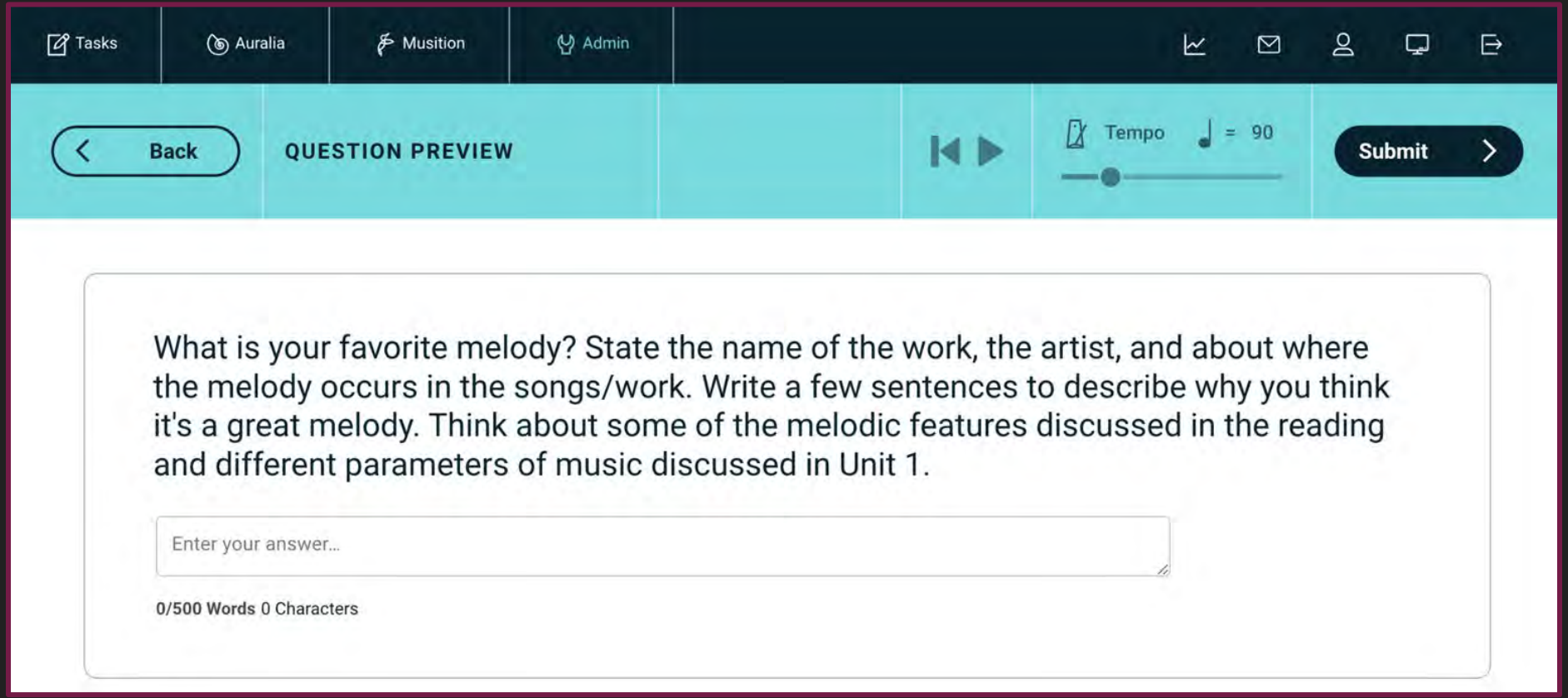
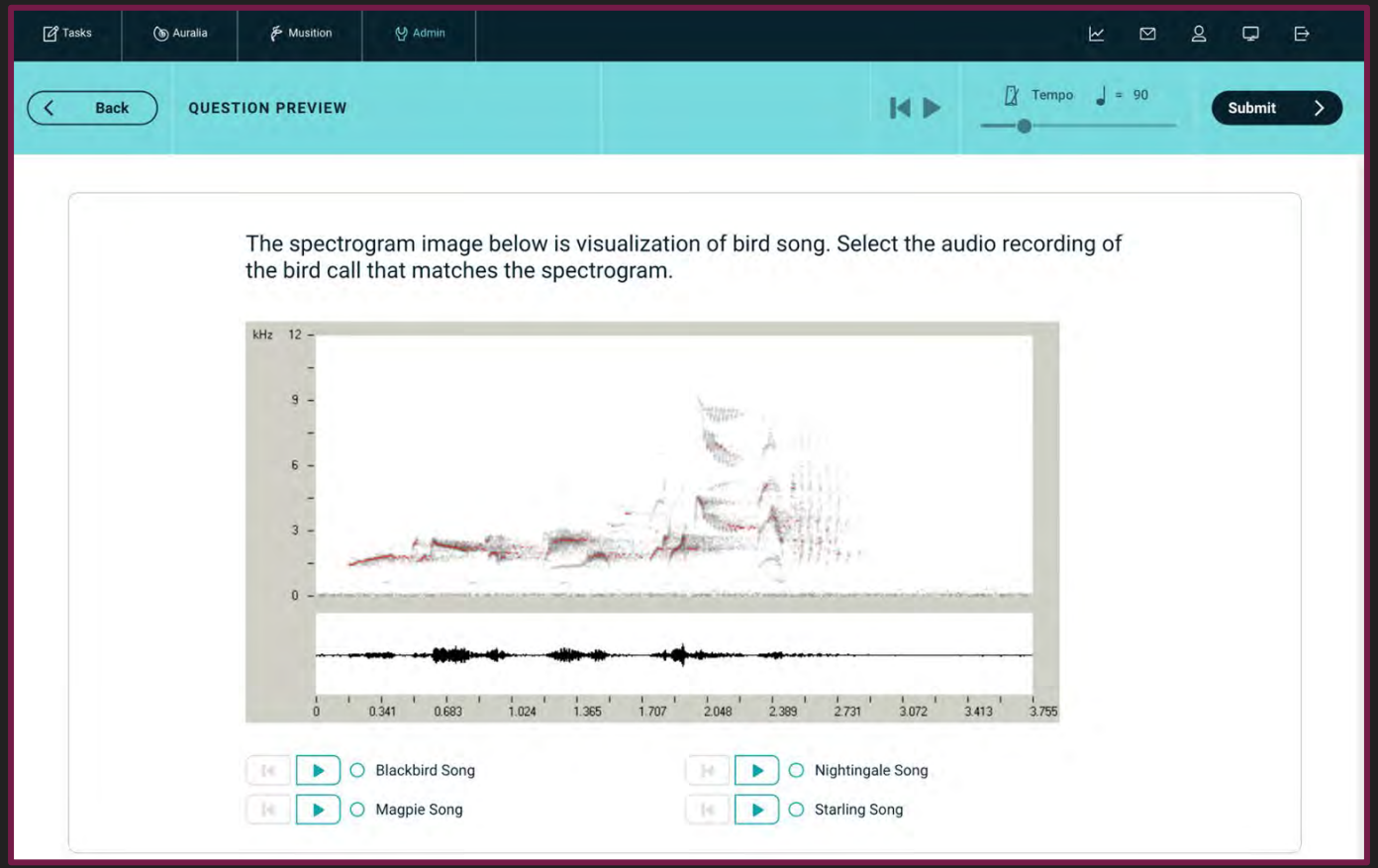


Try it Out


Tasks
Auralia
Musition
Admin
Back
QUESTION PREVIEW
Tempo = 90
Submit
The spectrogram image below is visualization of bird song. Select the audio recording of the bird call that matches the spectrogram.
kHz 12
9
6
3
0
0
0.341
0.683
1.024
1.365
1.707
2.048
2.389
2.731
3.072
3.413
3.755
Blackbird Song
Nightingale Song
Magpie Song
Starling Song

Try it Out

Tasks | Auralia | Musition | Admin

Back | QUESTION PREVIEW | Tempo = 90 | Submit

Which of the following *taal* is this tabla player performing?

Dadra (3+3)

1	2	3	4	5	6
Dha	Dhi	Na	Dha	Ti	Na

Teentaal (4+4+4+4)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Dhin	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dha	Dha	Tin	Tin	Ta	Ta	Dhin	Dhin	Dha

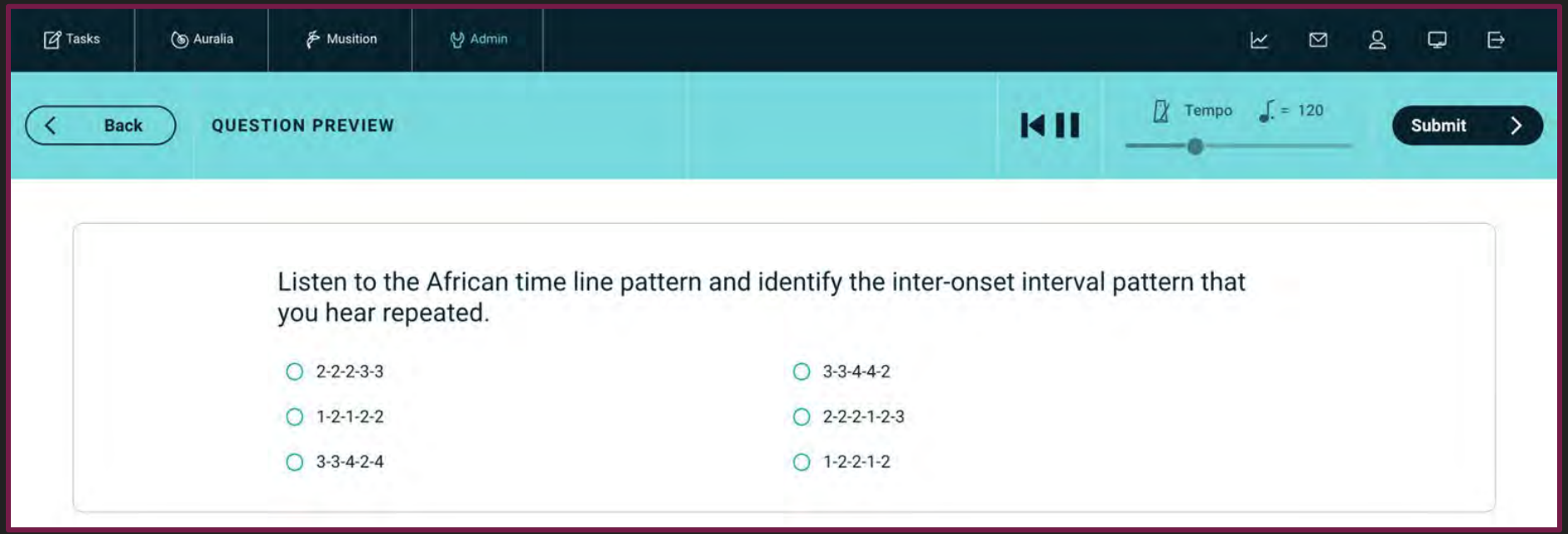
Jhaptaal (2+3+2+3)

1	2	3	4	5	6	7	8	9	10
Dhi	Na	Dhi	Dhi	Na	Ti	Na	Dhi	Dhi	Na

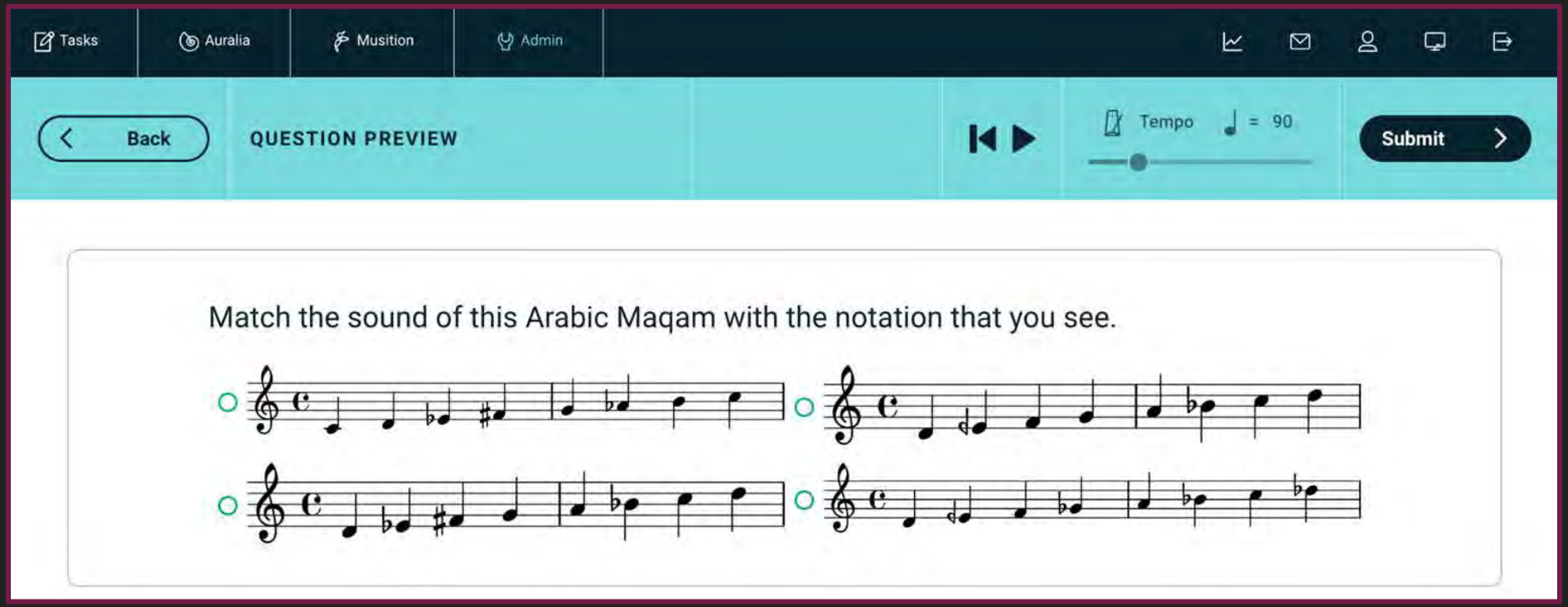
Rupak (3+2+2)

1	2	3	4	5	6	7
Tin	Tin	Na	Dhin	Na	Dhin	Na

Try it Out


Tasks
Auralia
Musition
Admin
Back
QUESTION PREVIEW
Tempo
= 120
Submit
Listen to the African time line pattern and identify the inter-onset interval pattern that you hear repeated.
2-2-2-3-3
1-2-1-2-2
3-3-4-2-4
3-3-4-4-2
2-2-2-1-2-3
1-2-2-1-2

Try it Out


Tasks
Auralia
Musition
Admin
Back
QUESTION PREVIEW
Tempo = 90
Submit
Match the sound of this Arabic Maqam with the notation that you see.

Try it Out

Tasks | Auralia | Musition | Admin

Back | QUESTION PREVIEW | Tempo ♩ = 150 | Submit

You're the axatse player in an African drum ensemble (your instrument is pictured below). Listen to the recording to learn your part, then record yourself clapping the axatse part. You'll first hear the axatse part isolated, then the gankogui (bell pattern) will enter with the time line, followed by the other 4 instruments in the ensemble. Once the other instruments enter, the axatse part in the recording will fade away. Your task is to continue clapping the axatse part until the end of the recording. Practice a few times before you record to learn your part. *Keep track of the bell pattern!*

Start Recording

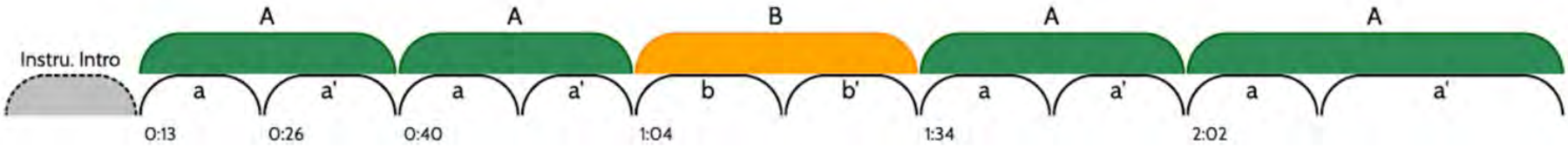
Play My Answer

DURATION: 0:00

Combining Technology in Auralia:
Share a link to a Briformer form/phrase analysis

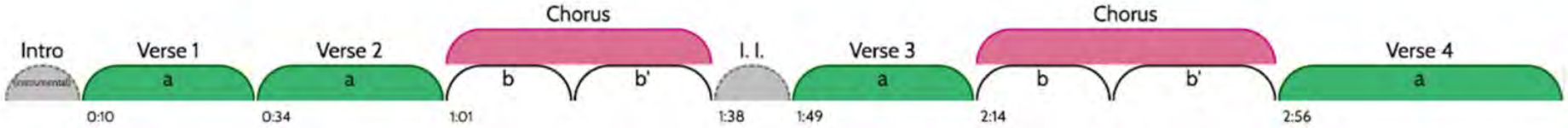
Patsy Cline, "Crazy" Youtube | Lyrics | Briformer Solution | Image Solution

From *Showcase* (1961), written by Willie Nelson



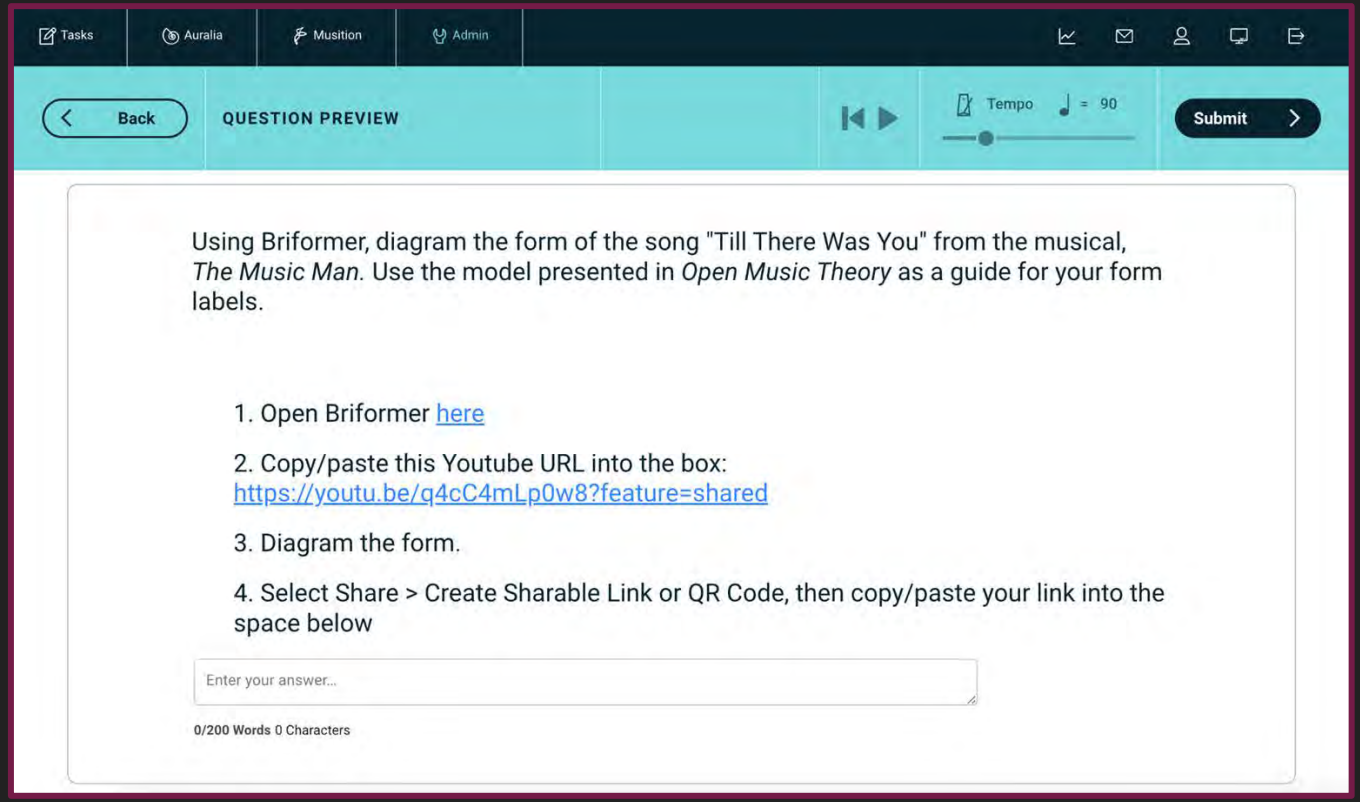
Billie Eilish, "What Was I Made For?," from *Barbie: The Album* (2023) Youtube | Lyrics | Briformer Solution | Image Solution

Phrase Structure: The verses are sentences. The chorus is a 2-part phrase structure bb'.



https://www.brianedwardjarvis.com/MusicTheoryWebApps/BriFormer/briformer.html

Combining Technology in Auralia:
Share a link to a Briformer form/phrase analysis



Combining Technology in Auralia:
Share a link to a BandLab Composition

Tasks | Auralia | Musition | Admin

Back

QUESTION PREVIEW

Tempo = 90

Submit

Share the link to your composition in the space below.

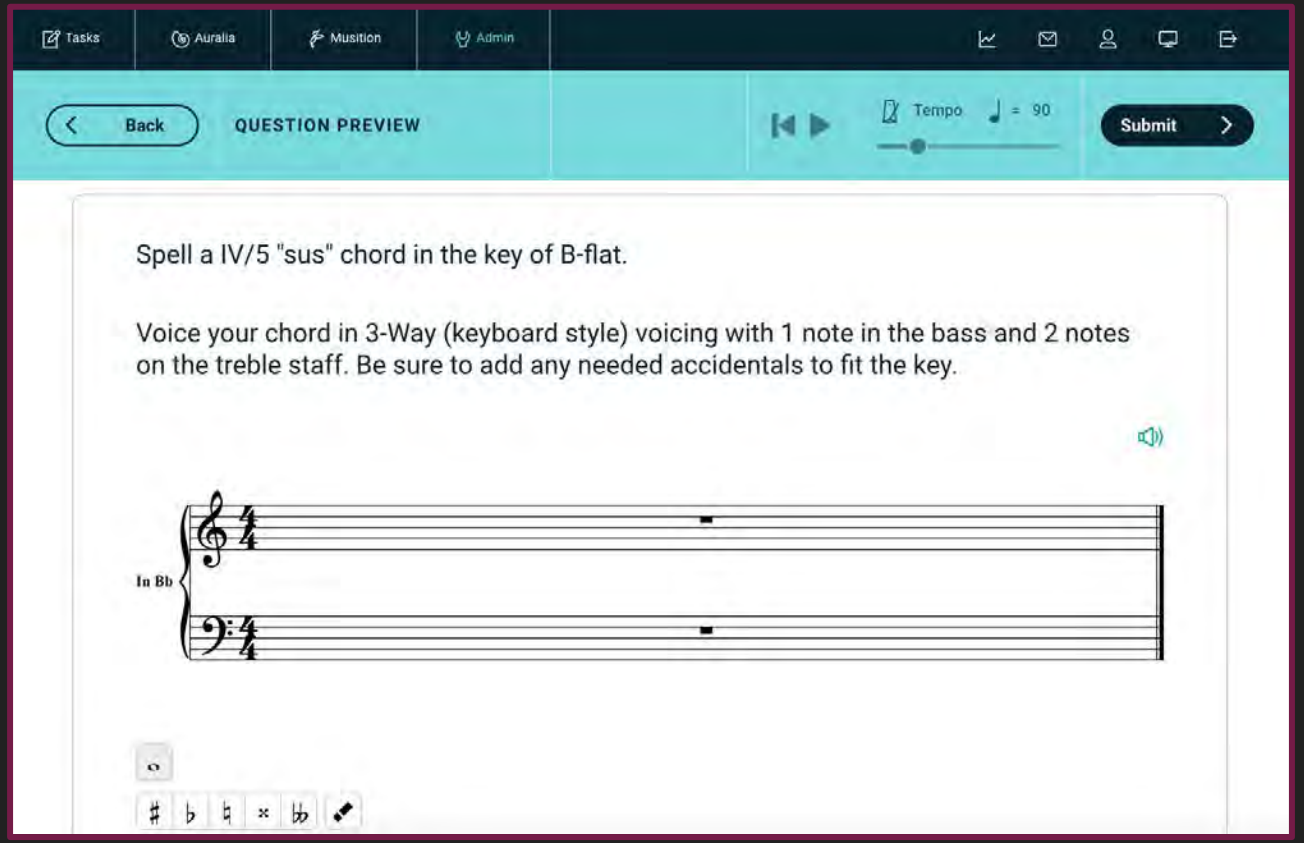
Enter your answer...

0/200 Words 0 Characters

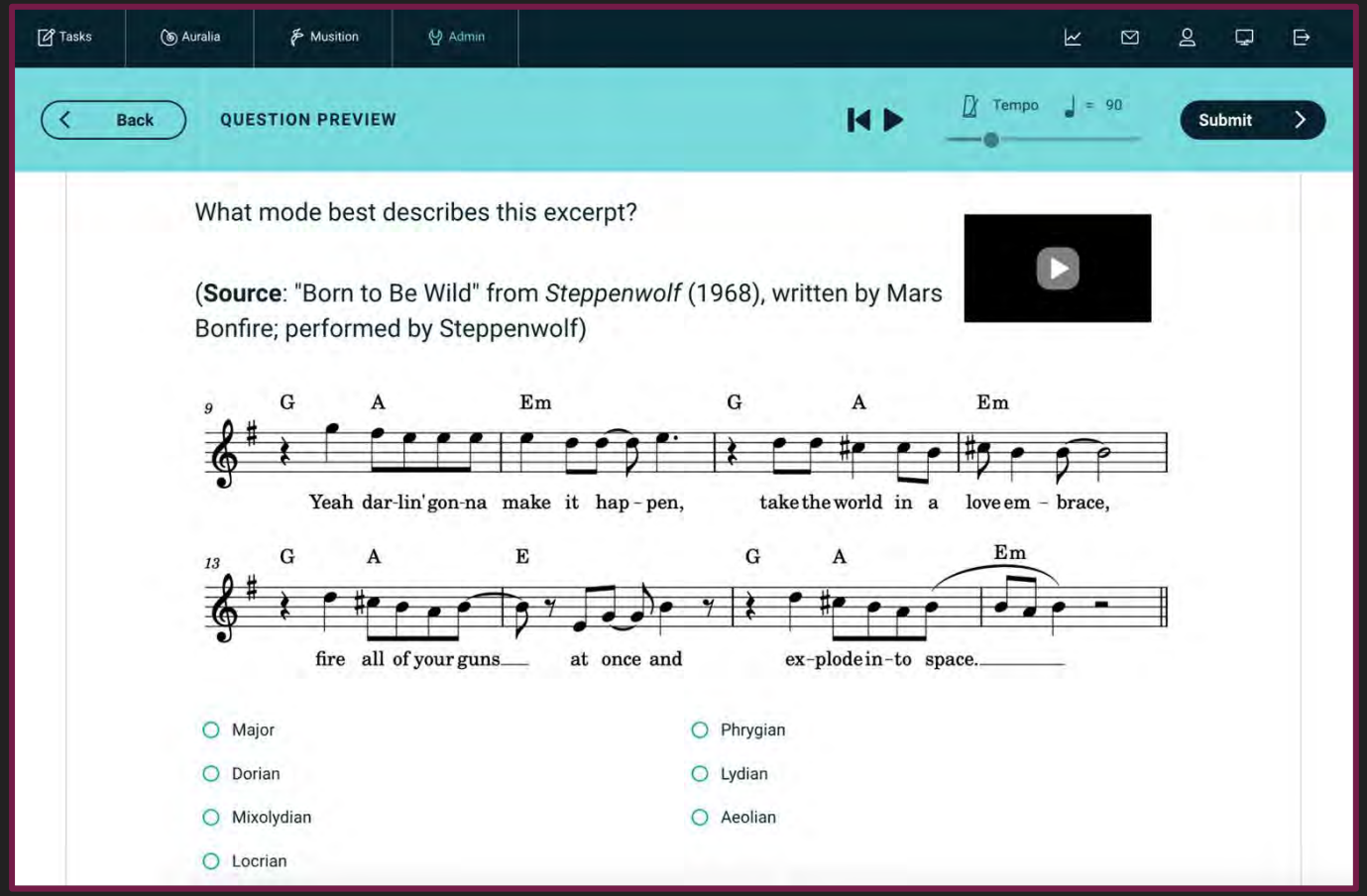
Logged in as: Louden, Sarah (SJL18) - NYU-STEINHARDT

Version: v5.0.1 | 20231108 | 30643

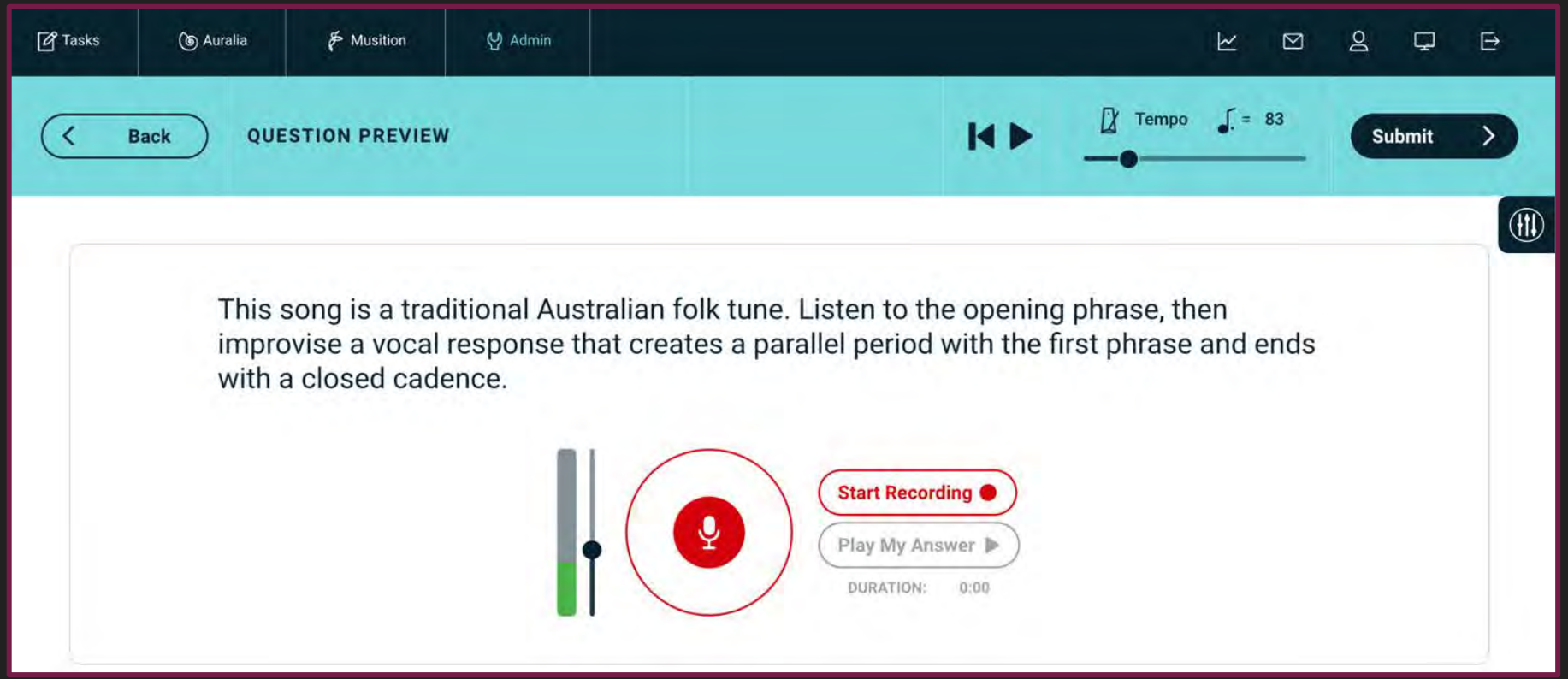
Customized Level Content for Drills



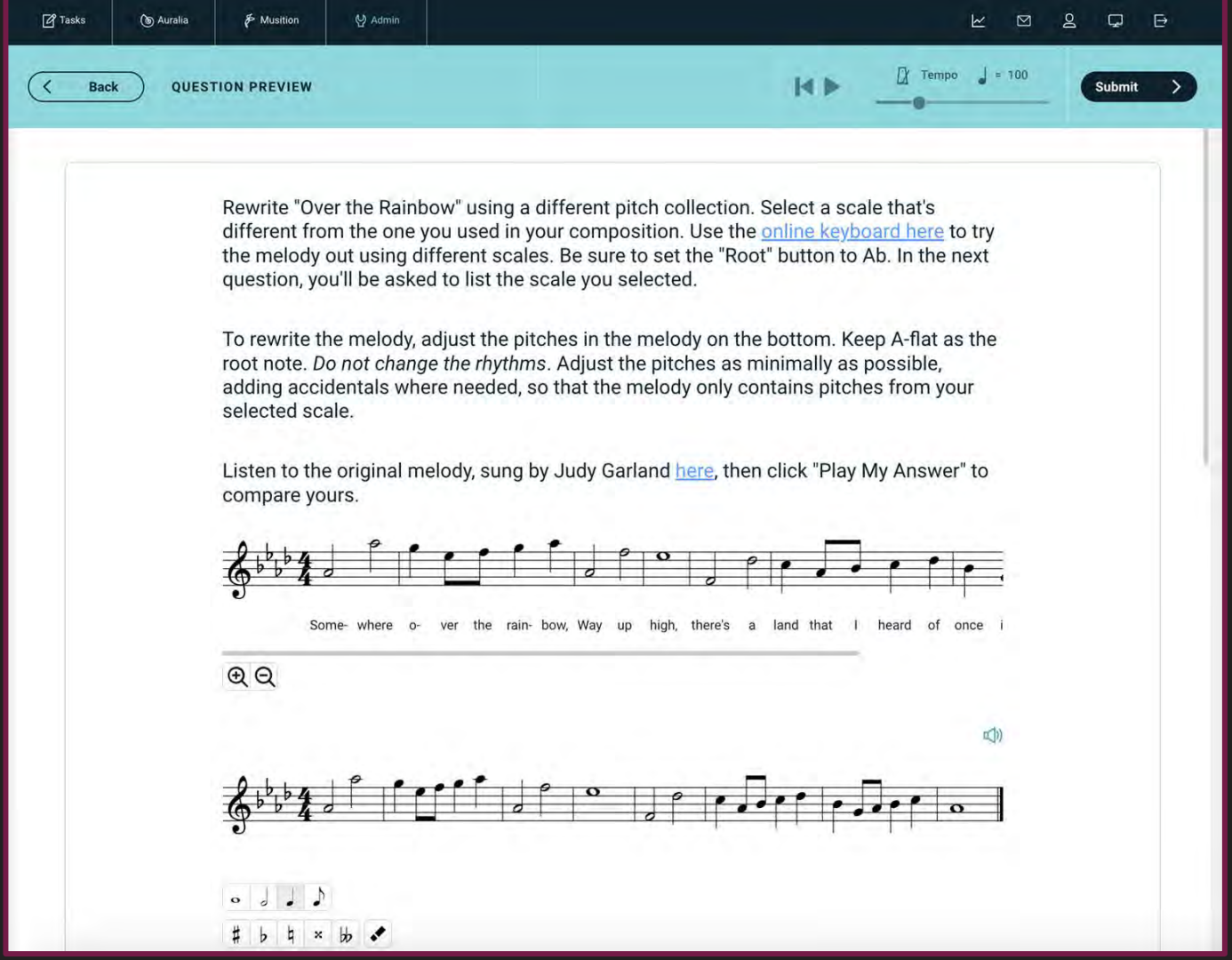
Customized Level Content for Drills



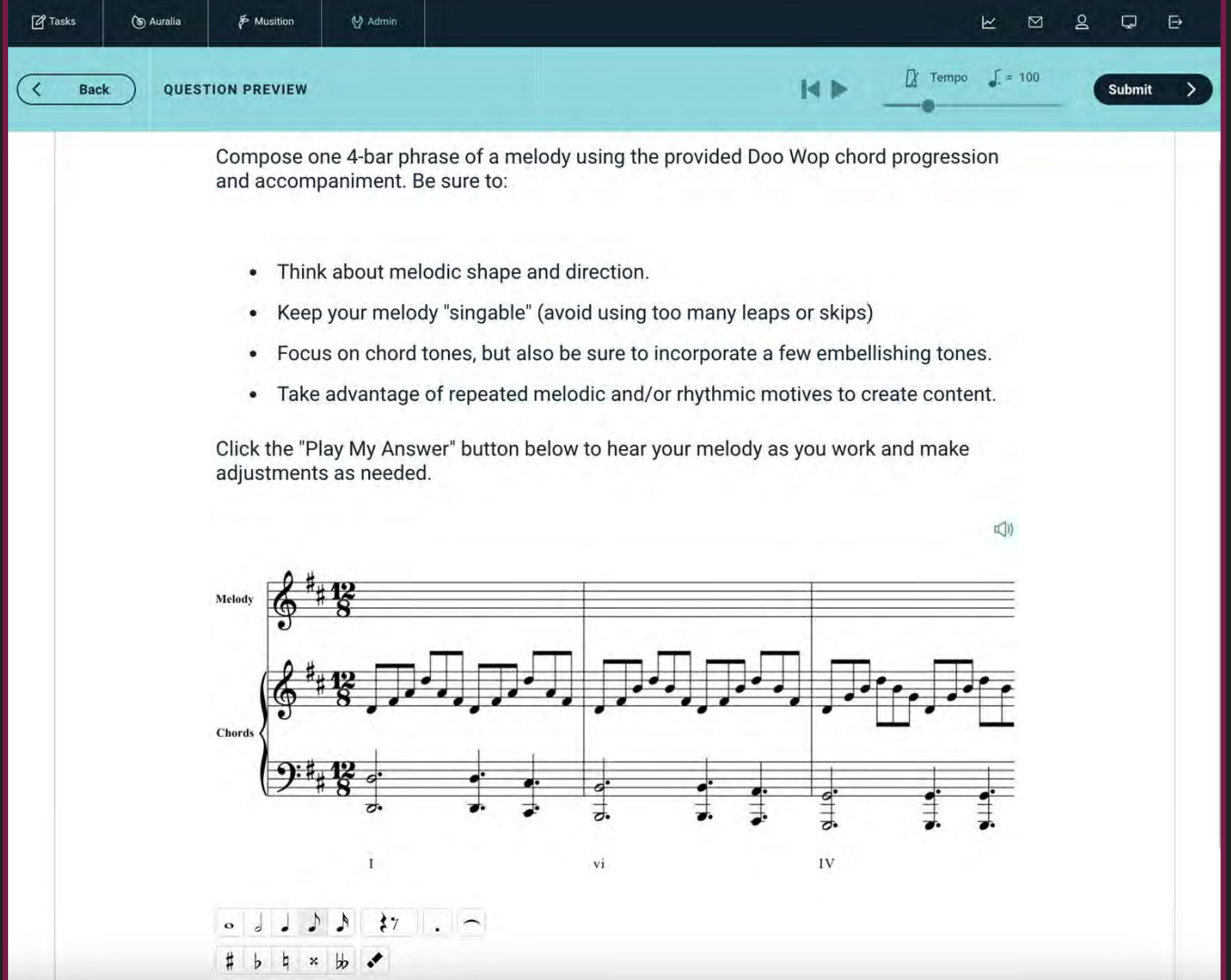
Creative Content



Creative Content



Creative Content



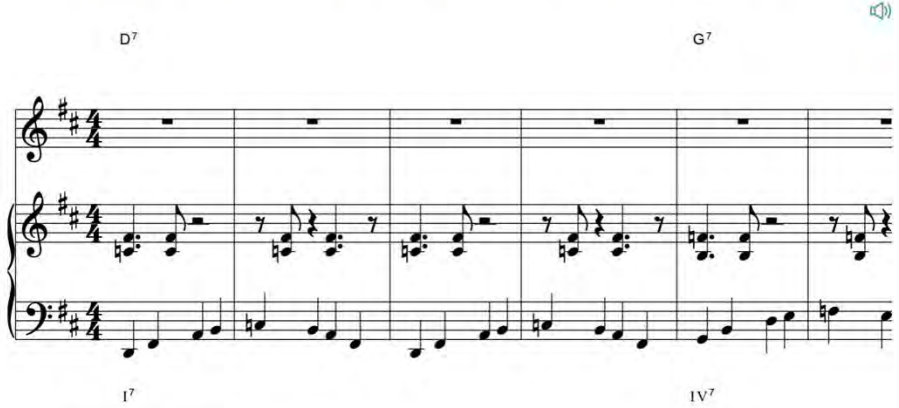
Creative Content

Tasks | Auralia | Musition | Admin

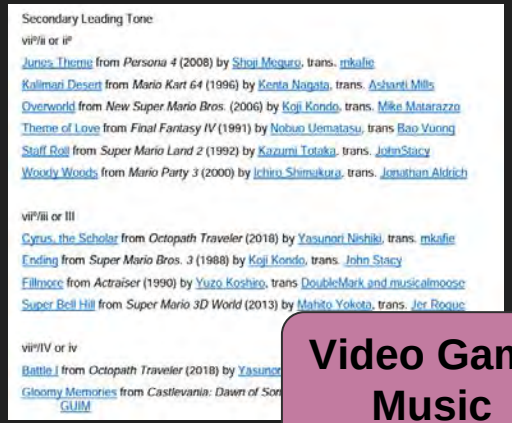
Back | QUESTION PREVIEW | Tempo ♩ = 140 | Submit

Compose a 12-bar blues melody over the given accompaniment. Use a standard 3-phrase aab "call-and-response" phrase structure. Use notes from the D blues or D "major" blues scale for your melody.

- Compose the first 4 bars, then repeat (or roughly repeat) the melody from mm. 1–4 in mm. 5–8.
- Then, compose a concluding phrase in the final 4 bars that ends with a conclusive cadence.
- Think about melodic features including melodic shape, range, "singability," conjunct motion, and the use of repetition with melodic and rhythmic motives.
- Click "Play My Answer" to hear your composition and modify as you go.



Shared Collections of Music Theory Examples

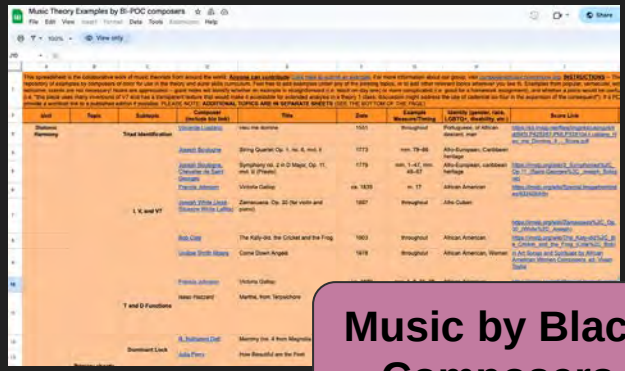


Video Game Music

Examples from Video Game Music (37-page doc)
Ferguson, Brent (2020)
"Music Theory Examples in Video Game Music"
Journal of Music Theory Pedagogy: Vol. 34, Article 12.

Inclusive Music Theory Examples

Expanding the Music Theory Canon
https://www.expandingthemusictheorycanon.com



Music by Black Composers

Composers of Color Resource Project, Music Theory Examples Spreadsheet, https://composersofcolor.hcommons.org

SMT Popular Music Interest Group: Collection of Music Theory Examples

Popular Music

Bibliography

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Gades, Andrew. "Desequencing the Music Theory Core: A Liberal Arts Model." *Engaging Students: Essays in Music Pedagogy* 7 (2019).

Lavengood, Megan L. "Bespoke music theory: A modular core curriculum designed for audio engineers, classical violinists, and everyone in between." *Engaging Students: Essays in Music Pedagogy* 7 (2019).

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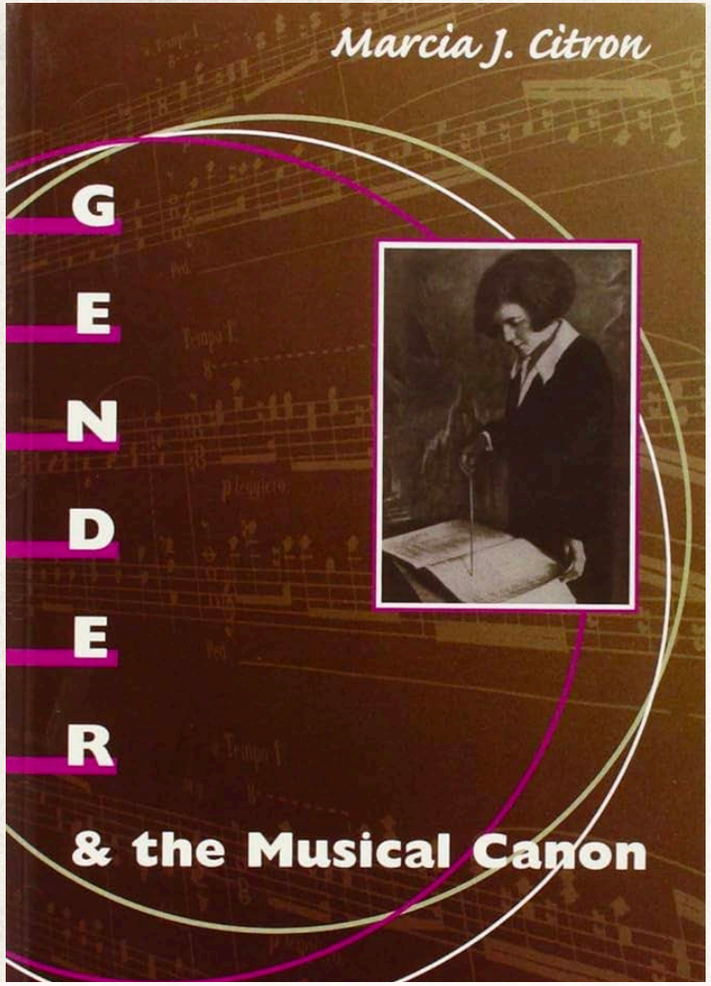
Reframing the Music Theory Curriculum

Dr. Paula Maust

Assistant Professor of Music Theory

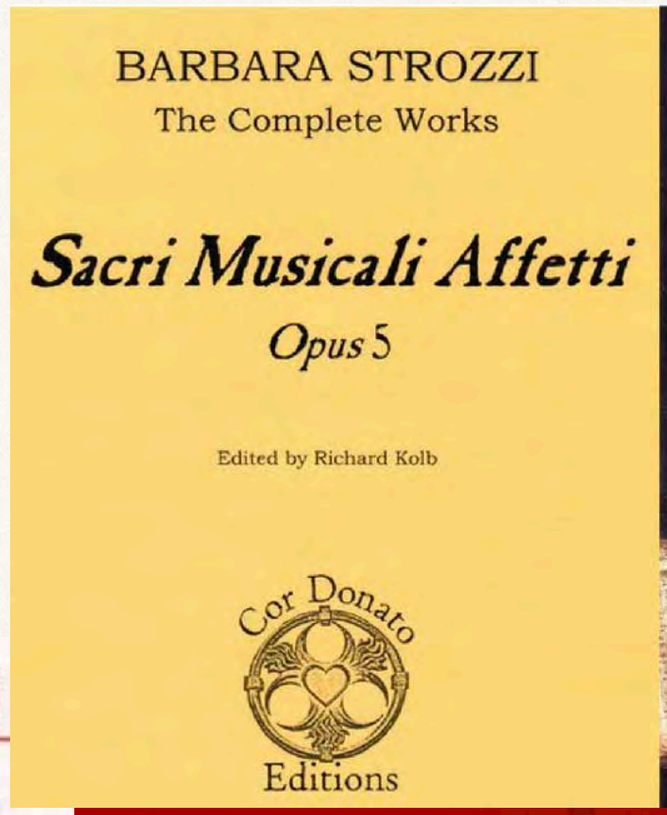
Peabody Institute of the Johns Hopkins University

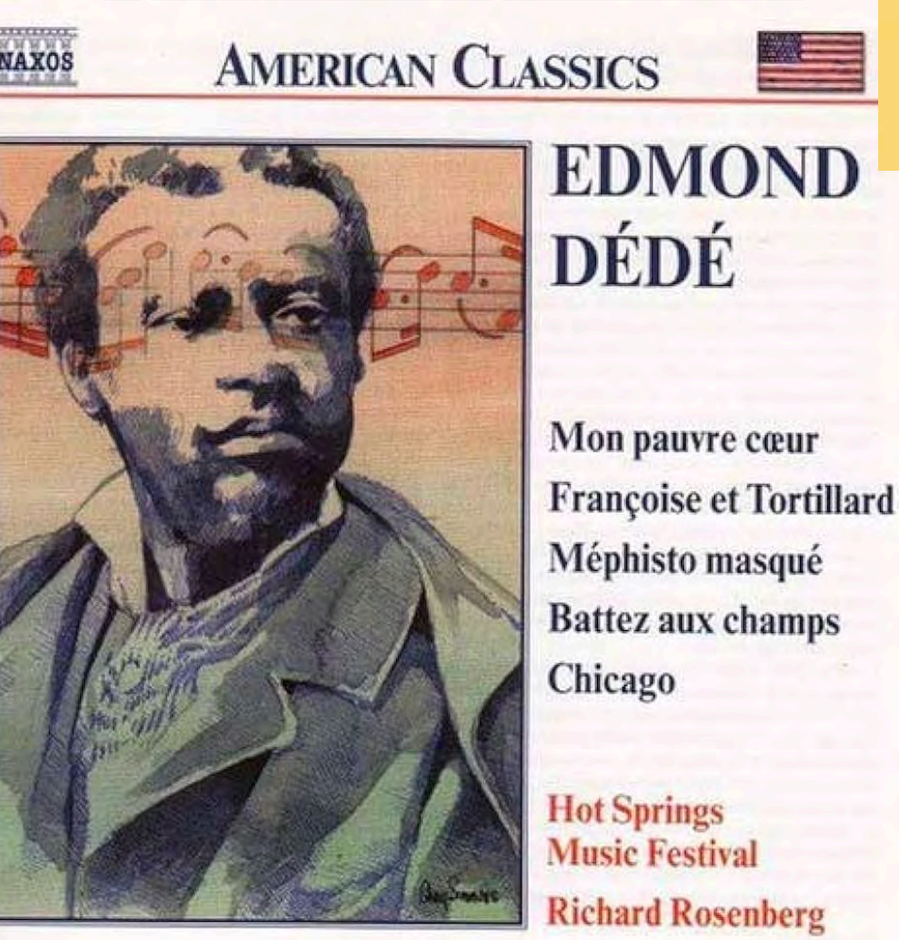
pmaust1@jh.edu

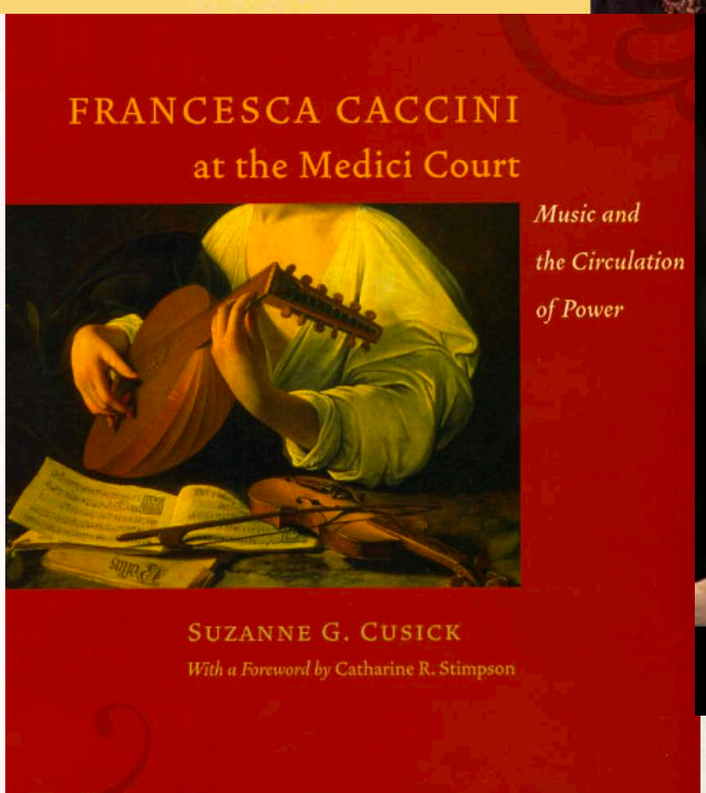


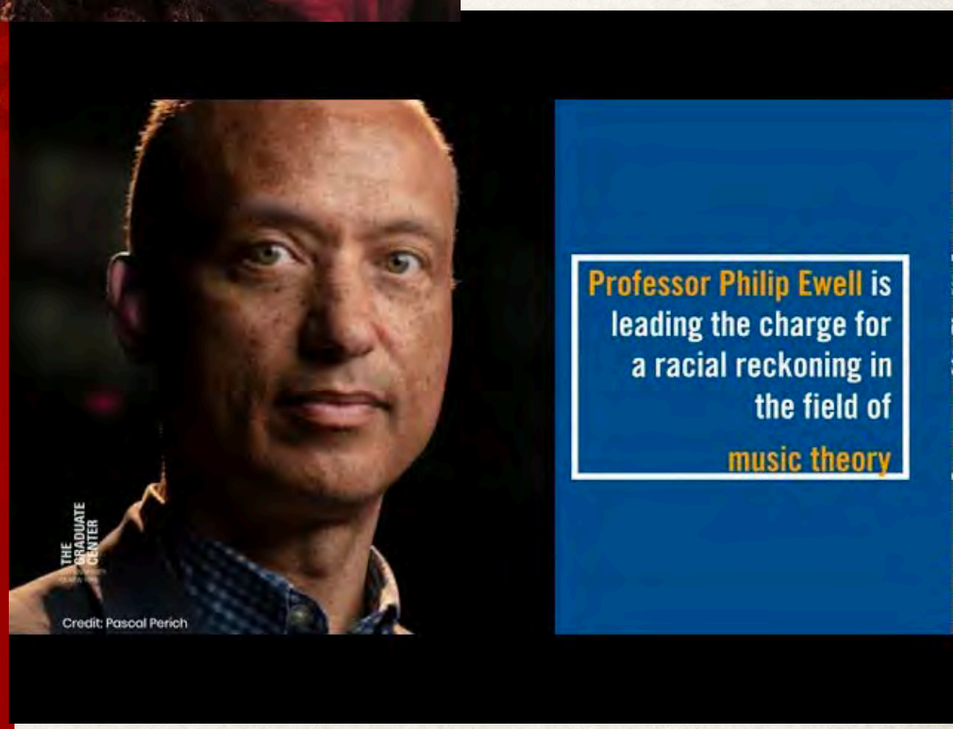
FT&M 16

FEMINIST THEORY & MUSIC







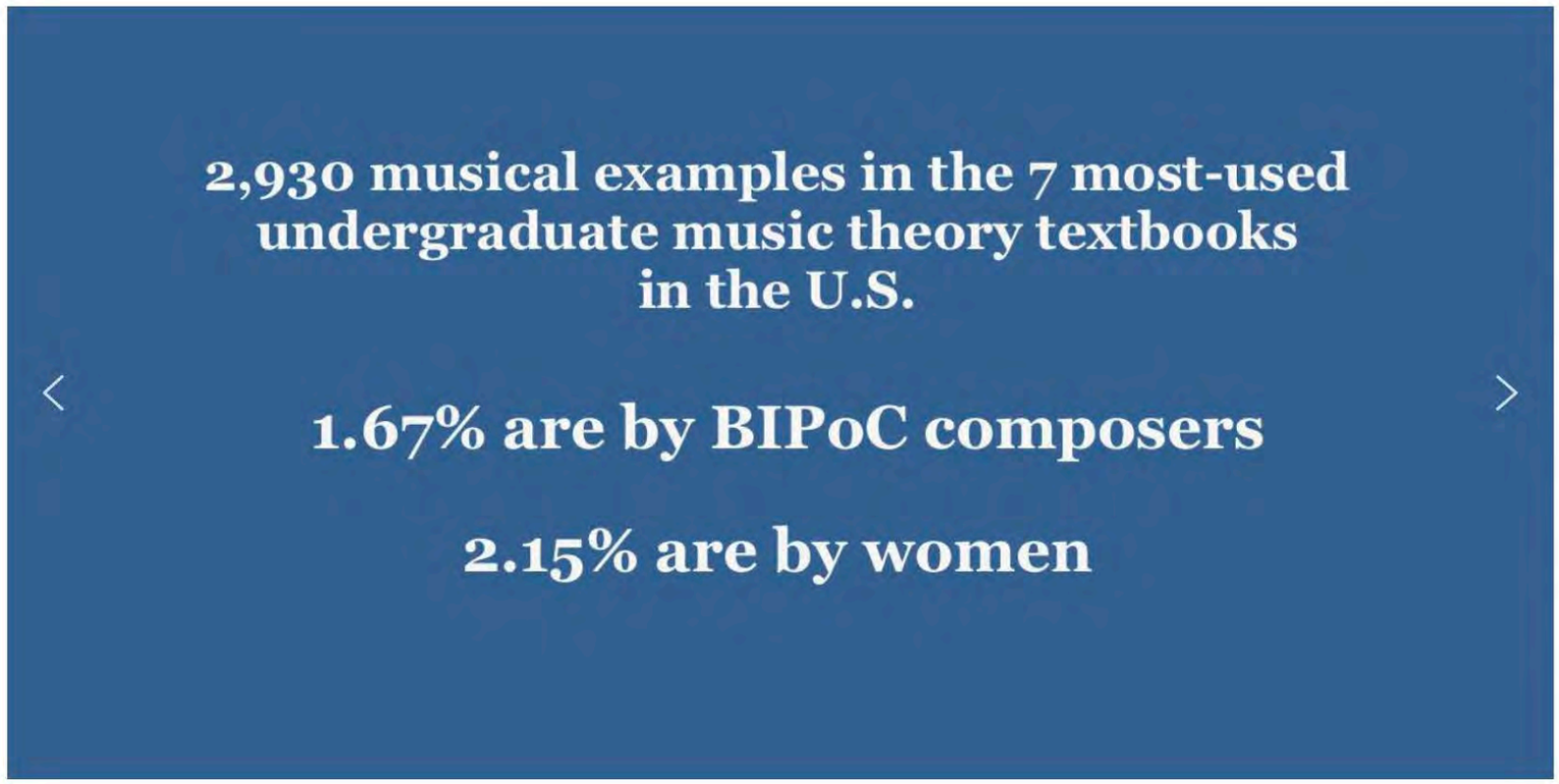



MARIA THERESIA VON PARADIS.


FRANK JOHNSON.

Expanding the Music Theory Canon

A Collection of Inclusive Music Theory Examples



RECENT POSTS

- SURVEY: Racial and Gender Representation in Music Education
- Why expand the canon?

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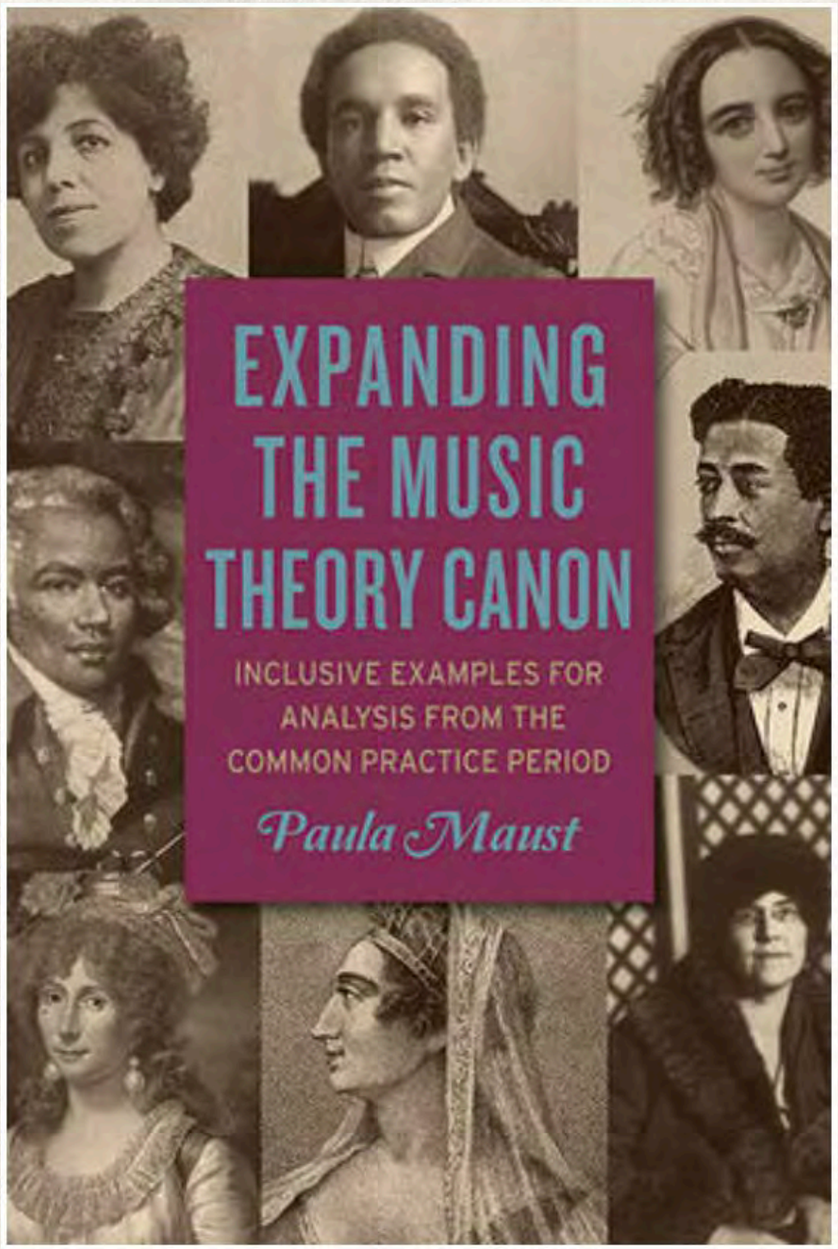

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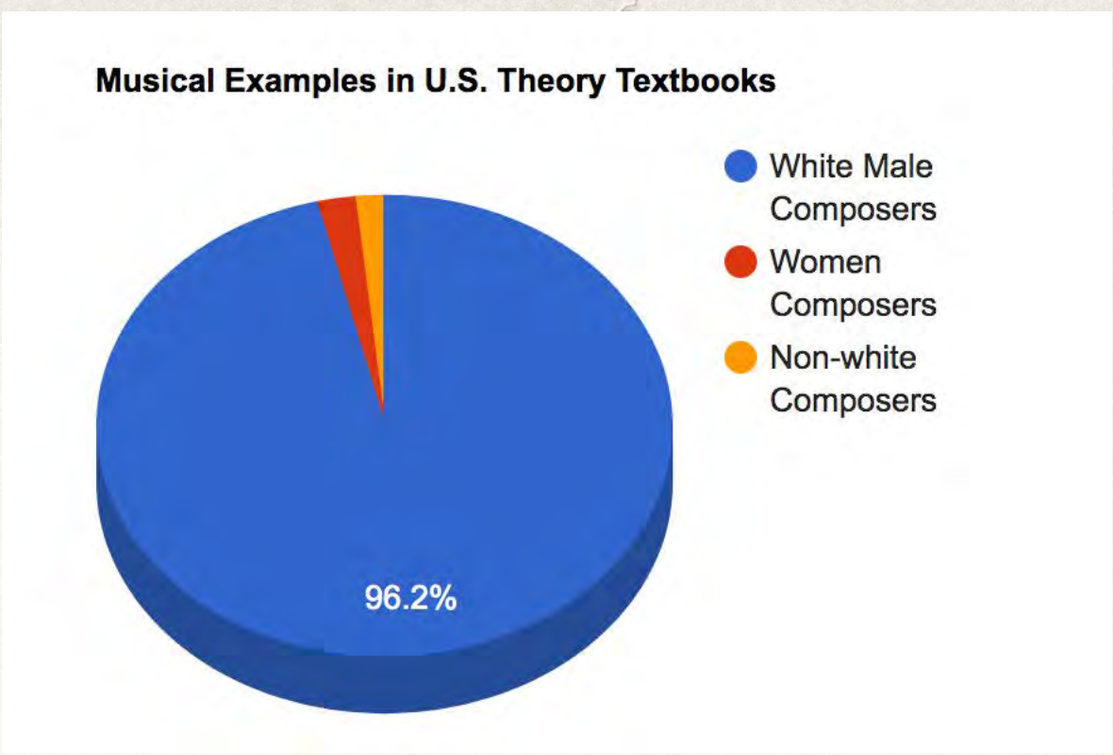
Dr. Maust's work aims to present the works of underrepresented composers of Western classical music who were active from c.1600–1900. Auralia & Musition will be providing worksheets that align with various chapters of the anthology including harmonic analysis, cadence ID, and dictation questions.

Available in Booth 407
Plaza Exhibit!

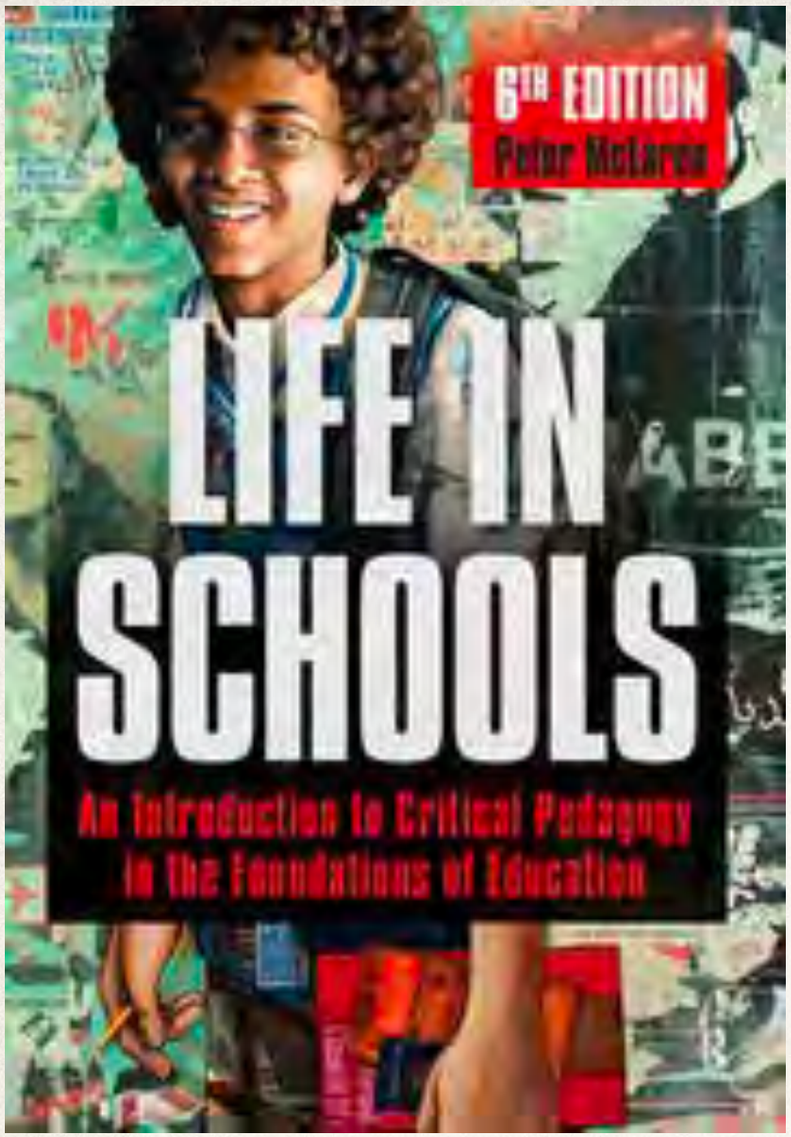
Women, Gender, and Sexuality

The *Grove Music Online* Women, Gender, and Sexuality project is unlike any other *Grove* has undertaken in its nearly 150-year history. In addition to revising, updating, and expanding coverage and inclusion of women and people of LGBTQ+ identities in *Grove*, who have been historically underrepresented, the Women, Gender, and Sexuality project rethinks the taxonomical categories, working relationships, hierarchies, and terminologies through which we consider music. Spanning both musicological and ethnomusicological topics and "classical" and "popular" musics, the *Grove Music Online* Women, Gender, and Sexuality project rethinks music-making worldwide.



Musical Examples in Music Theory Textbooks

Textbook	Total # of Examples	# of Examples by Women Composers	% of Examples by Women Composers	# of Examples by Non-white Composers	% of Examples by Non-white Composers
Aldwell and Schachter, 4th ed. (2011)	465	0	0%	0	0%
Benward and Saker, 9th ed. (2015)	333	11	3.33%	8	2.40%
Burstein and Straus, 1st ed. (2016)	304	5	1.64%	1	0.33%
Clendinning and Marvin, 3rd ed. (2016)	504	9	1.78%	15	2.98%
Kostka, Payne, and Almén, 8th ed. (2018)	370	10	2.70%	10	2.7%
Laitz, 4th ed. (2015)	550	2	0.36%	2	0.36%
Roig-Francoli, 2nd ed. (2010)	404	26	6.43%	13	3.22%
TOTALS	2930	63	2.15%	49	1.67%



Numbers are Just Not Enough: A Critical Analysis of Race, Gender, and Sexuality in Elementary and Middle School Health Textbooks

Sherry L. Deckman, *CUNY Lehman College*
Ellie Fitts Fulmer, *Ithaca College*
Keely Kirby, *Ithaca College*
Katharine Hoover, *Ithaca College*
Abena S. Mackall, *Harvard University*

Document Type
Article

Publication Date
1-10-2018

JOURNAL of the
IAWM
INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

Pauline Viardot-García
Commemorating the 200th Anniversary of Her Birth

Volume 27, No. 1 • 2021

In this issue:

Racism and Sexism Remain Pervasive in Western Classical Music Instruction

PAULA MAUST

Despite thirty years of feminist music scholarship and the more recent incorporation of critical race theory in the discipline, mainstream music theory pedagogical resources continue to exclude the works of women and POC (people of color).[1] The seven most-used music theory textbooks in the U.S. contain 2930 musical examples, of which just 2.15% are by women and 1.67% are by POC.[2] Music history

sicians. Twenty-two respondents are aged 18-25; twenty-nine are 26-35; twenty are 36-45; nineteen are 46-55; fourteen are 56-65; and two are 66-75. Fifty-nine respondents identify as female; thirty-six as male; one as transgender female; two as transgender male; ten as gender variant/non-conforming; two as non-binary; and five as other. Eighty-seven respondents identify as white; nine as Asian; six as Black; three

women at earlier stages of their education. In fact, 57.89% of respondents under age thirty-five remember performing or studying a musical work by a woman prior to college. Imagine how many more brilliant careers will emerge when works by women and POC are a standard component of music instruction at all levels.

Fifty-seven of the seventy-five respondents who remembered their first encounter

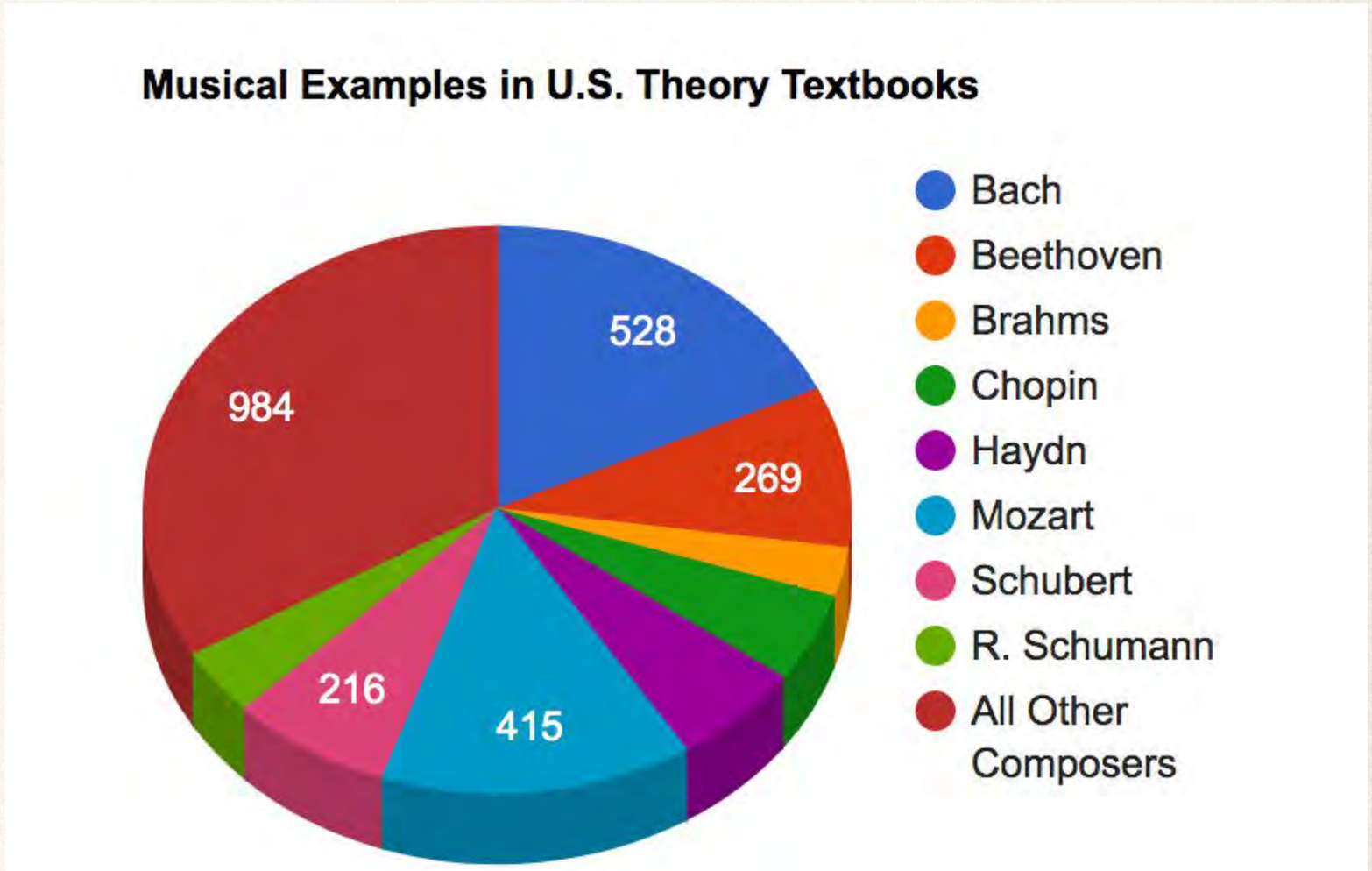
Nearly every participant aged 18 to 35 indicated that studying a piece by a historical composer who shared some underrepresented aspect of their identity was a **critical, career defining moment.**

"It made me feel included in a world of old dead men."

"It was a very significant experience, because as an African-American child I was always questioning whether playing classical music was something I "should" be doing."

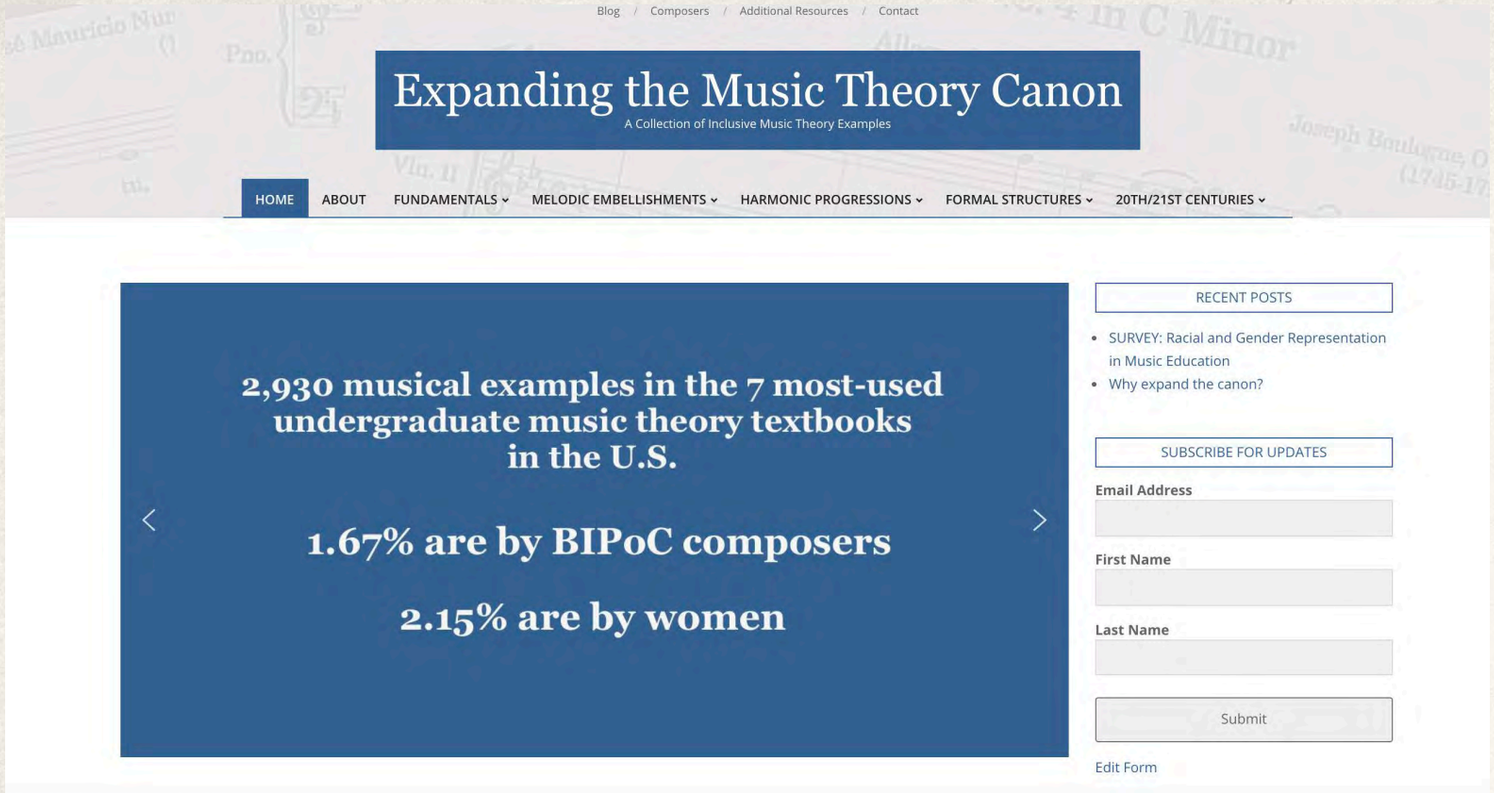
Top 10 Concert Composers

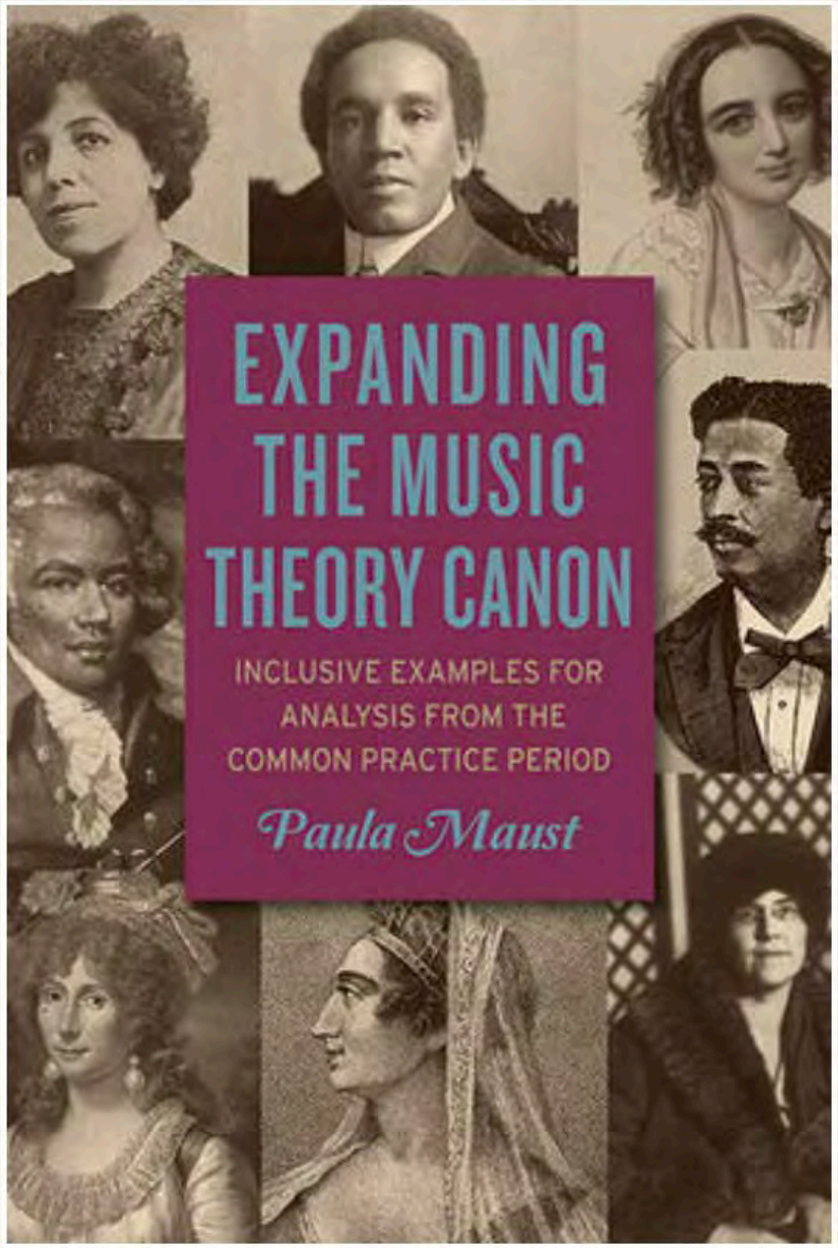
1. **Mozart**, W.A.
2. **Beethoven**, Ludwig van
3. **Bach**, Johann Sebastian
4. **Brahms**, Johannes
5. **Schubert**, Franz
6. **Schumann**, Robert
7. **Ravel**, Maurice
8. **Tchaikovsky**, Pyotr Ilyich
9. **Strauss**, Richard
10. **Chopin**, Fryderyk



bachtrack.com

2022 Concert Statistics





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Available in Booth 407 Plaza Exhibit!

MISSION:

The Department of Music Theory, Ear Training, and Keyboard Skills strives to develop well-rounded musicians who are able to advocate for their artistry within the Western canon and beyond. We cultivate an atmosphere of curiosity and inquisitiveness in order to inspire our students to become life-long learners, active voices towards equity within the arts, and leaders within the musical community. Through our classes, students acquire a robust set of tools towards the comprehension, creation, and performance of music, and learn to express their insights verbally, through writing, and through their individual musical practice.

VISION:

BUILDING upon our foundation of teaching the materials of Western Classical music within their cultural practice and context.

BROADENING our course offerings to reflect the interconnectedness and wide range of contemporary musical practices.

EMPOWERING students with more agency towards pursuing their own interests while maintaining a solid core curriculum designed to provide foundational knowledge.

VALUES:

- Provide a strong academic **FOUNDATION** for students that allows for the development of practical musical skills applicable in a variety of contexts.
- Amplify students' intellectual **CURIOSITY**, dedication to their craft, joy in learning, and persistence towards achieving their goals.
- Help students make the **CONNECTIONS** between music theory and practice to create more sophisticated musicians who possess a broad understanding of music and are fluent in a variety of theoretical techniques.
- Foster a classroom environment grounded in mutual **RESPECT** that supports a variety of analytic and personal perspectives.
- Dedication to effective teaching focused on individual student success, led by **FULL-TIME FACULTY** who are invested in undergraduate teaching and to continued development of impactful pedagogical techniques.
- Continued assessment of our curriculum in order to ensure that it is tailored to the changing needs of our student body, and balances **INNOVATION AND TRADITION**.

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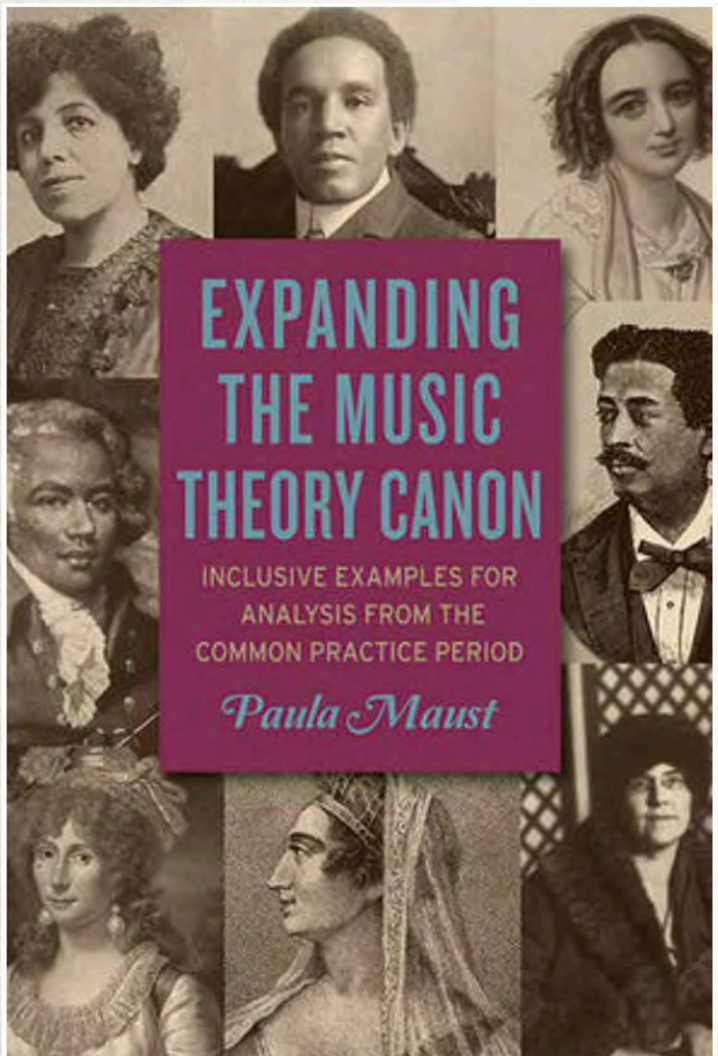

Complete a harmonic analysis of the following excerpt. Enter the starting key and Roman numerals as required.

***Giusto Amor*, Louise Reichardt (1779 - 1826)**