



Joint session

A Satellite event at:
Epistemologies of music analysis: What Theories, what Methods, for what Types of Music and in what Disciplinary and Cultural Contexts? (ema-2023)

Didactics and Pedagogy of Musical Analysis: Different Perspectives

February 8th, 9th, 10th and 11th 2023

Organizers : Zélia Chueke (IEMTP/IReMus), Cristina Gerling (UFRGS)

This series of conferences explores music analysis from the perspective of students and teachers and how their interests determine the repertoires and methods of study. The main goal of this series of conferences is to explore different perspectives of music analysis applied to a variety of repertoire according to students' and teachers' standpoints, primarily determined by their domains of interest and experience. With the conservatory structure being adopted by most universities in North and South America, a solid foundation was set for the establishment of a dialogue between theory and performance, as outlined by the project International Exchanges on Music Theory and Performance (IEMTP/IReMus), working in partnership with the Brazilian Society of Musical Analysis (TEMA) for the occasion of this conference.

PROGRAM

Opening conference: Wednesday February 8th

Joseph Straus, Distinguished Professor PhD. Program in Music. CUNY Graduate Center
Teaching Post-Tonal Theory and Analysis to Doctoral Students

Thursday February 9th

Lynne Rogers, Mannes School of Music
Cultivating curiosity. Teaching students to ask effective analytical questions

Friday February 10th

Bruno Alcalde, Ph.D., University of South Carolina
Outsourcing Familiarity: engaging with students' personal playlists to teach harmonic concepts and contexts

Saturday February 11th

Jonathan Dunsby, Eastman School of Music
Performing Music Forwards Backwards: Musical Reversibility and Interpretation



ABSTRACTS AND BIOS

Teaching Post-Tonal Theory and Analysis to Doctoral Students

I will begin with some general considerations: What music-theoretical background do graduate students typically have? What are their musical and professional interests? What are their learning goals for the study of post-tonal music? Then I will describe the music-theoretical concepts that I consider central to any study of post-tonal music at the graduate level, including intervals, pitch-class sets, and transposition and inversion. Finally, I will work through several detailed analyses of post-tonal works to provide pedagogical models. Examples will be drawn from my recent book, *The Art of Post-Tonal Analysis* (Oxford University Press).

Joseph Straus is Distinguished Professor of Music Theory at the CUNY Graduate Center. With a specialization in music since 1900, he has written numerous technical music-theoretical articles and scholarly monographs on a variety of topics in modernist music, including *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Harvard University Press 1990), *The Music of Ruth Crawford Seeger* (Cambridge University Press 1995), *Stravinsky's Late Music* (Cambridge University Press 2001), and *Twelve-Tone Music in America* (Cambridge University Press 2009). He has also written a series of articles and books that engage disability as a cultural practice, including *Extraordinary Measures: Music and Disability* (Oxford University Press 2011) and *Broken Beauty: Musical Modernism and the Representation of Disability* (Oxford University Press 2018). He has also written textbooks that have become standard references, including *Introduction to Post-Tonal Theory*, now in its fourth edition, and *Concise Introduction to Tonal Harmony* (co-authored with Poundie Burstein). He has received four publication awards from the Society for Music Theory of which he was President from 1997–99.

Cultivating curiosity. Teaching students to ask effective analytical questions

Developing an analytical conception of a musical work is often difficult for students. A fruitful, rewarding way to address this challenge is to teach them to ask effective questions about compositions, that is, questions that lead to more rigorous, profound analytical investigation and ultimately to a focus for an essay or class presentation. In my lecture, I explain a procedure that I designed to help students learn this skill. Tested repeatedly in my courses, this procedure for crafting beneficial questions has consistently yielded exciting class discussions and notable improvements in students' work and critical thinking. My demonstration will take the form of a workshop and encourage participation from attendees.

Lynne Rogers is the Edward Aldwell Professor of the Techniques of Music at the Mannes School of Music at The New School in New York City. Her research on Igor Stravinsky's music appears in *The Cambridge Stravinsky Encyclopedia*, *Stravinsky in Context*, and *The Rite of Spring at 100*, as well as in *Journal of the Royal Musical Association*, *Music Theory Spectrum*, and other journals. Long interested in music-theory pedagogy, she is the author of articles in *Journal of Music Theory Pedagogy* and *The Norton Guide to Teaching Music Theory*, and a co-author of *Writing in Music: A Brief Guide*. Prof. Rogers has given numerous presentations on her work, including for TeMA in 2021 and at four universities in Brazil in 2008. Prof. Rogers is a recipient of the Eva Judd O'Meara Award from the Music Library Association, a Faculty Excellence Award for Teaching from William Paterson University, and grants from the National Endowment for the Humanities and other organizations. She is a former president of the Society for Music Theory.

Outsourcing Familiarity: engaging with students' personal playlists to teach harmonic concepts and contexts

For years I taught my modal mixture introduction class in the same way: I played Schumann's *Ich Grolle Nicht*, got students to highlight the Ab in the melody and realize that the iiø65 chord supporting it is not diatonic to C major. Finally, we note the emphasis on the word *hertz*. This fall, my students' reaction was especially passive, showing little connection to that music and less receptivity to the new concept. I then decided to outsource the exemplification of that idea. After basically explaining the concept in my own way, I asked that each student looked for three examples of similar sonorities in their personal playlists, so that we as a group could create a collaborative modal mixture playlist. We spent the next class listening to their suggestions and discussing

whether they were or not modal mixture. I then selected a few examples and explained them in a schematic way, using their familiarity with the music to facilitate the understanding of a new concept. Instead of presenting students with typically unfamiliar music along with a new concept, the new categorization of a meaningful and familiar context, affords more fluency, recollection, and retention. In this presentation I discuss evidence from cognitive sciences for such an approach to learning and reflect upon the experiences in these classes and beyond. I go through the steps used with students to develop a set of “moves,” which were abstracted and labeled from this group’s playlist. For instance, moves like “The Coco,” “The Yellow Brick Road,” “The Shiny,” “The Moana,” and “The Little Mermaid,” beyond being examples of mixture chords, provide musical and expressive contexts that are already memorized and meaningful to the students. The repertory familiarity facilitates extrapolation of these harmonic contexts to categorize other, unfamiliar, pieces. For these students, the opening bars of *Ich Grolle Nicht* are nothing more than Schumann’s altered variation of “The Coco.”

Bruno Alcalde is an Assistant Professor of Music Theory at the University of South Carolina. He earned his PhD in Music Theory and Cognition from Northwestern University (2017) and a Masters in Music Theory from Indiana University (2012). His research focuses on musical hybridity, the concepts of style and genre, and music cognition, with a special interest on communicational issues of post-1950s musical experiences. Alcalde has published on his interpretive framework for musical hybridity in *Music Theory Online*, has a chapter in the Oxford Handbook of Public Music Theory on the Piano Puzzler podcast, and his pedagogical work with popular music is published in *Engaging Students*. He has recently been awarded a research grant to pursue modeling the *Piano Puzzler* show in an experimental setting, focusing on attention processes for listeners of hybrid music. Alcalde is also a composer and guitar player, and keeps performing Brazilian music with several groups in the US. In February 2022, he performed at the Kennedy Center with the bolero group Miramar.

Performing Music Forwards Backwards: Musical Reversibility and Interpretation

The reversibility of time in music is a vast topic in its aesthetic and epistemological aspects, but it also impinges upon the craft of music-making that occupies performers in their daily work. In the dialogue between theory and performance, this is often a challenging perspective for students and teachers across the whole range of customary and potential repertoire. Establishing connections between the tenses of existence—the past, present, and future—and the unstoppably forwards so-called “motion” of music is as complex as it is unavoidable. The performer, repeating something like something that has already been heard immediately or shortly before, does not usually sense going back in time, but recovers the past in an unfolding present. Further to a theoretical consideration of some of the general conditions in which this illusion operates, two case studies are offered, one from Brahms long ago, where we know that his performance instructions have been continually ignored, though perhaps not his compositional intention; and another in Chin’s Akrostichon-Wortspiel from the 1990s, No. 5, where the serialistic text seems to impose a certain chronological inflection on the subtly repetitive music. Chin’s “Domifare S” and Brahms’s Op. 78i are not commensurate, the one brief, the other long, the one scripted, the other not, and so on; and yet a question they both pose is what the soloist may be intending here, singer (with ensemble) or violinist (with piano), in negotiating the space between the virtual past on which compositional creativity draws and the relentless present of musical performance.

Jonathan Dunsby is Professor of Music Theory at the Eastman School of Music, University of Rochester. He previously taught at King’s College London, the University of Southern California, the University of Reading, and SUNY University at Buffalo. In early years a student of Fanny Waterman, he was a prize-winning pianist, Gold Medalist of the Commonwealth Competition, and laureate in the Geneva (bronze) and Munich (jury prize) International Competitions. He subsequently often appeared in international venues as collaborative pianist with Bulgarian violin virtuoso Vanya Milanova. Among his many publications are *Schoenberg: Pierrot lunaire* (Cambridge University Press, 1992), *Performing Music: Shared Concerns* (Oxford University Press, 1995), and *Making Words Sing: Nineteenth- and Twentieth-Century Song* (Cambridge University Press, 2004). In 2017 he and co-editor Jonathan Goldman published *The Dawn of Music Semiology: Essay in Honor of Jean-Jacques Nattiez* (University of Rochester Press); and he was co-editor, with Jonathan Goldman and Arnold Whittall, of *Pierre Boulez’s Music Lessons: The Collège de France Lectures* (Chicago University Press, 2018). He has published extensively in major journals. His WorldCat listing targets 146 publications. Founding Editor of the journal *Music Analysis* in the 1980s, in 2009-12 he was President of the Music Theory Society of New York State.