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Music Theory Pedagogy:

An Examination of Ideological and Methodological Assumptions that Shape Current Praxis in Undergraduate Tonal Music Theory Instruction in the North American Music Academy, and the (possible) Turn Toward a Scholarship of Teaching that is Informed by Critical Inquiry, Responsible Ethics, and a Pedagogy of Hope

by

Linda J. Schwartz

A Thesis submitted to the Faculty of Graduate Studies of

The University of Manitoba

in partial fulfilment of the requirements of the degree of

Doctor of Philosophy

Individual Interdisciplinary Program

University of Manitoba

Winnipeg, Manitoba, Canada

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FACULTY OF GRADUATE STUDIES

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Of

Doctor of Philosophy

Linda J. Schwartz©2009

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For Tim and Robyn, my centre

For my parents, a constant source of encouragement and support

Dedicated to the memory of William Merreitt Schwartz

Acknowledgements

This project would not have been possible without the unflagging support of my committee members: Dr. Lynn Taylor; Dr. Dawne McCance; and Dr. Adam Muller. Thank-you to each of you for the commitment, support and patience you have shown seeing this project through to completion across a considerable span of time and space.

I owe a great debt to Dr. Brad Bucknell, for his careful and wise counsel in advising this project from the beginning, for his encouragement and exacting standards, and for believing that this project was important.

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ABSTRACT

Music theory pedagogy:
An examination of ideological and methodological assumptions that shape current praxis in undergraduate tonal music theory instruction in the North American music academy, and the (possible) turn toward a scholarship of teaching that is informed by critical inquiry, responsible ethics, and a pedagogy of hope

by

Linda J. Schwartz

Chair: Dr. Brad Bucknell

Of all instructional domains in undergraduate music studies, pedagogical practice in music theory is most misaligned, as evidenced in normative practice that transmits bounded, narrow and repeated discourses in subject content and method. Many of music theory's instructional practitioners are marginally informed with respect to currents in music scholarship and in broader inquiry, and principles of effective teaching practice are not acknowledged or linked systemically to curricular aims and methodological approaches within the domain.

This project examines the current state of tonal music theory pedagogy with a view to transforming purpose and improving teaching practice. The project initiated out of a dual concern: 1. that tonal music theory instruction is not connected with modes of music research inquiry in other discipline fields or in other domains of music study, or with advanced scholarship in music theory and analysis; and 2. that general practices of teaching music theory are weak pedagogically and ill-informed with respect to best instructional practices within and outside of music scholarship.

The research focus examines gaps in teacher knowledge, discipline content, scope of inquiry, and in student learning within the current norms of practice, prompted by lack of meaningful inquiry in the classroom. The approach to this complex of problems is interdisciplinary and draws initially on three relevant and overlapping spheres of thought: matters of historical contextualization and ideology pivotal to the constitution of music theory as a disciplinary domain [Chapter 2]; theories of musical unity and the potential influences of a "critical theory of musical meaning" (Cook 2001) and a scholarly paradigm shift (Popper 1963) on music theory instruction [Chapter 3]; and the possible adoption of a critical pedagogy that could engage learners meaningfully, transform discourse, and destabilize ideologies or sites of power in music theory instruction [Chapter 4].

Relative isolation from other domains within music scholarship and from other disciplines in the arts and sciences reinforce that there is no established means by which constitutive dimensions, clarified for all academic fields, can be articulated for music theory instruction [Chapter 5]. A possible avenue for re-conceptualization of music theory pedagogy is proposed by shifting pedagogical practice to the edges of the domain, to liminal space between the polarities of music theory and cultural musicology [Chapter 6], where responsible and ethical inquiry leads change by responding critically to the tradition, and theory – no longer a means of instrumental and ideological control – acts as a dynamic vehicle for mediating experience in the classroom.

CHAPTER 1

Prelude

> Considered in relation to the needs of today's world, it is our fear that music schools in [North America] are becoming one of the most poorly aligned of all fields, internally and externally. The bottom line is that unless [...] university music schools can redevelop their missions, strengthen their alignment with today's social needs, and persuade [...] society that we represent a valuable and progressive domain, we will become more and more marginalized socially, economically, morally, ethically, and globally. We can change; we have the abilities to do so; but do we have the will? (Elliott and Veblen 2006)[1]

The field of postsecondary music studies in North America is distinctive from other traditional disciplines and from many professional fields. Though a small number of liberal arts courses are required in baccalaureate music programs, there is no endeavor to "integrate these studies with music courses in any critically reflective ways" (Elliott and Veblen 2006, see note 1). Emphasis in undergraduate music programs continues to focus on "passive acceptance and reproduction of expert knowledge and not intellectual engagement with the social world of music. [...T]he goal of the typical honours Bachelor of Music program is the training of skilled professionals and not the preparation of

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[1] David J. Elliott and Kari K. Veblen, "Canadian Music Schools: Toward a Somewhat Radical Mission," *Ecclectica* 2006.2 (Sept. 2006), 16 pars., 11 Mar. 2008 <http://www.ecclectica.ca/issues/2006/2/ElliottVeblen.ecc.asp>.

broadly educated citizen-musicians who can cope with real world problems and situations involving uncertainty, uniqueness, and value conflict" (Woodford 2006).[2]

1.1 The project: investigation of music theory pedagogy as a domain within undergraduate music education

Of all instructional domains in undergraduate music studies, pedagogical practice in music theory is most misaligned, as evidenced in normative practice that structures and transmits bounded, narrow and repeated discourses in subject content and method. Rooted historically in ecclesiastical and humanist conjecture (sixteenth and seventeenth centuries), in speculative scientific debate (eighteenth century), and in philosophical inquiry (eighteenth and nineteenth centuries), current praxis in undergraduate music theory is now far removed from these pursuits. Many of music theory's instructional practitioners are marginally informed with respect to currents in music scholarship and in broader inquiry, and principles of effective teaching practice are not acknowledged or linked systemically to curricular aims and methodological approaches within the domain.

This project examines the current state of tonal music theory pedagogy[3] in North American university music schools with a view to transforming purpose and improving practice. Curriculum and instruction methods for first- and second-year music students have changed little since a praxis of music theory emerged out of late nineteenth- and early twentieth-century European conservatory models tied to aesthetic ideologies and

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[2] Paul Woodford, "Toward Revisioning Music Studies in Canada's Universities," *Ecclectica* 2006.2 (Sept. 2006), 8 pars., 11Mar. 2008 <http://www.ecclectica.ca/issues/2006/2/Woodford.ecc.asp>.

[3] The choice of the word "pedagogy" is deliberate for purposes of this project. Although andragogy is now the widely accepted term for education of adults, the term pedagogy is more accurately understood as the term associated with the work of a teacher, or with development of instructional methods and preparation for teaching or instruction. See "pedagogy," *Dictionary.com Unabridged* (v 1.1), Random House, Inc. 06 May, 2008. Dictionary.com <http://dictionary.reference.com/ browse/pedagogy>.

analytical methods that remain relatively untouched by current critical and cultural modes of discourse. The project initiated out of a dual concern: 1. that tonal music theory instruction is not connected with modes of music research and inquiry in other discipline fields, other domains of music study, or within advanced scholarship in music theory and analysis; and 2. that general practices of teaching music theory are weak pedagogically and ill-informed with respect to best instructional practices within and outside of music scholarship. The research focus examines gaps in teacher knowledge, discipline content, scope of inquiry, and student learning within current norms of practice.

1.2 Inquiry framework: interdisciplinary approach to a disciplinary problem

Interdisciplinary inquiry, invoked and applied to the question of what constitutes meaningful teaching in music theory, draws initially on three relevant and overlapping spheres of thought: matters of historical contextualization and ideology (Kerman 1980) pivotal to the constitution of music theory as a disciplinary domain [Chapter 2]; theories of musical unity (Morgan 2003) and the potential influence of a critical theory of musical meaning (Cook 2001) on music theory instruction [Chapter 3]; the possible adoption of a critical pedagogy in music theory that could engage learners meaningfully, transform discourse, and destabilize ideologies or sites of power in music theory instruction [Chapter 4].[4]

[4] In music theory instruction, subject content and the methods and means by which a musical work is engaged analytically or marginalized outright is loaded with power relations. Standard textbooks control the transmission of material, analytical method controls the selection of suitable musical content, and ideology controls the way the teacher has been inculcated to think about and transmit knowledge about music – no questions asked.

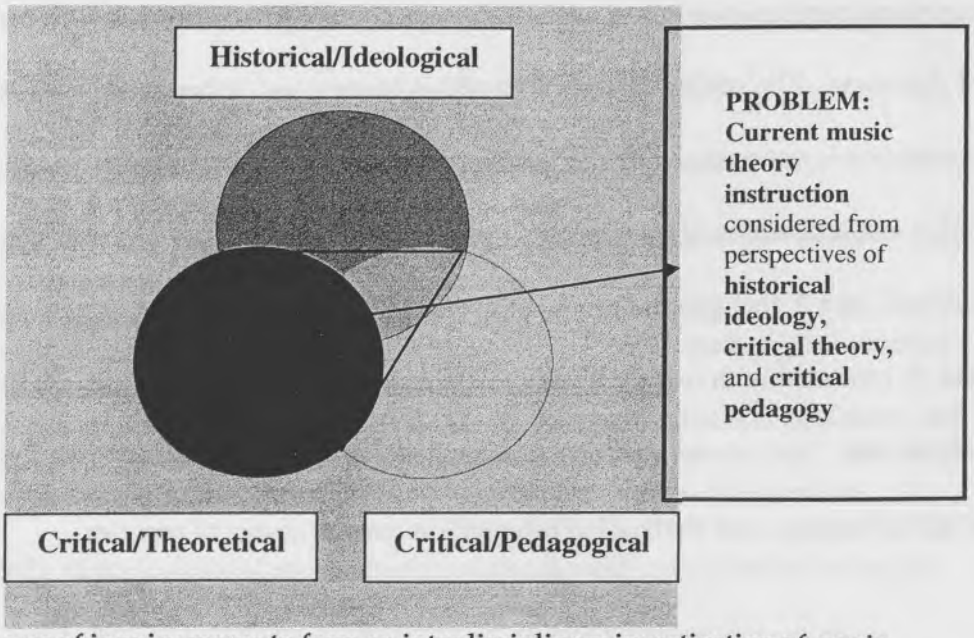

Figure 1-1. Spheres of inquiry merge to form an interdisciplinary investigation of music theory pedagogy

Chapter 2 establishes the historical and ideological frameworks that ground music theory pedagogy in the North American music school. Fashioned out of nineteenth-century conservatory and performance training schools, the teaching of tonal music theory or analysis, as it has also come to be known, is circumscribed by ideological assumptions formulated in relation to the composition and practice of Western European instrumental art music of the high Classical and early Romantic Common Practice Era (CPE, ca. 1775-1850). Themes of autonomy and transcendence associated with this narrow scope and span of literature are examined as they play out through repeated transmission of instructional content and method in the North American context.

> [T]he elite Western [art music] tradition dominates not only the majority of [North] American university music department course offerings, but the bulk of scholarly articles in leading national music journals as well [...]. (Wicks 1998, 56)[5]

[5] According to Wicks, "American Popular Music as Cannon Fodder," *Popular Music and Society* 22.1 (1998), American university music programs were firmly established by the late 1920s as "the last link in an increasingly homogeneous national policy in music education" whose sole focus was the European

Various strains of pre-Enlightenment and Cartesian approaches to the study of music are also examined to contextualize the development of historical thought and practice that informs the current status of music theory as a disciplinary domain within undergraduate music.[6] Significant shifts are observed with a turn from the study of catalogues of idiomatic and rhetorical figures in dramatic vocal music of the Baroque and Rococo traditions to the more universalizing and dialectical nature of Classical instrumental forms, the primary aesthetic vehicle through which the theory and analysis of Western art music is established. Long-held ideas about unity and coherence in Classical instrumental music, represented in reductive analytic technique and organic modeling based on Hegelian conceptions of formal abstraction, are traced to their praxis origins in the conservatory, as are notions about canon formation and preservation of great instrumental masterworks, beginning with Bach and ending somewhat more ambiguously with Brahms, with Beethoven as fulcrum.

Reductive analytical method developed by Heinrich Schenker (1911; 1935) is examined for its relationship to earlier theories that link the scholarly study of music in the nineteenth century (A. B. Marx 1840s; Eduard Hanslick 1891) to the larger tradition

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tradition. "American musical scholarship developed in close contact with the "official" musical outlook of Europe, but without real involvement in the musical culture of either Europe or America, [meaning] that the attention of American musical historians [was] turned almost wholly away from the music of their own country and society," 63-64.

[6] *Musica speculativa,* associated with medieval and renaissance exploration of the cosmic and physical sciences, and *musica pratica*, linked to humanist and educational reform movements of the fifteenth and sixteenth centuries that stressed the development of performance skill, were clearly different pursuits in the study of music. Seventeenth-century pedagogical writers fused both strains of thought in systematic guidebooks on singing and composition that stressed practical rudimentary and rhetorical elements in a theory of music. Scientific study of music in the seventeenth and eighteenth centuries was preoccupied with classification of musical structures analogous to biological models of form. Professional study of music shifted the prior egalitarian focus on music education to the selective training of soloists and composers through an apprentice model of instruction that emphasized classification of musical figures and gestures linked to sophisticated rhetorical devices and eloquent forms of speech. Numerous publications promoting a standardized and systematic study of harmony and counterpoint appeared as the training of performing musicians shifted away from apprenticeships for court and church to the realm of the public sphere and the advent of the music conservatory.

of aesthetic philosophy, and for its capacity to transmit universalizing notions about the primacy of European art music in the North American music academy. Three tenets of North American practice of music theory pedagogy as a standardized, preservationist discourse are observed:

1. the privileging of instrumental music of the Common Practice;[7]
2. the authority of score over acts of performance;[8]
3. the primacy of analysis over interpretation.[9]

The limitation of thought, narrow scope of literature, and narrower methods and materials of music analysis continue to characterize and constitute the values, purpose and boundaries of music theory study, an isolated practice of teaching and learning that has somehow managed to elide the theoretical shifts of modern and postmodern thinking and the critical modes of inquiry that have accompanied these shifts in other academic fields. The primary challenge in the North American context is that emphasis in undergraduate music theory study remains focused on the preservation of music of the Western European art music tradition by means of an unacknowledged ideology whose truth claims and supporting method and technique no longer obtains to the currency of intellectual inquiry.

> [B]ecause entrenchment has rendered the Western bias invisible, we are rarely even aware of the throttling hold it has on our national musical conscience. (Wicks 55)[10]

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[7] It is generally uncommon for anything other than purely instrumental works of Classical European origin to be studied in undergraduate theory courses, because it is easier to distance, objectify and make this music devoid of social constructions of meaning, and thereby preserve it. Fear of the eclipse of Western art music is very real to many music academics. The survival of musical repertory thought to be landmarks of Western cultural history appears to be at stake (Wicks, 58-59).

[8] The score is the authoritative source material, because its ontology is fixed, stable, with no chance of performer mediation or transgression beyond the page.

[9] Analytical models and methods are fixed representations of the metaphysical realm and are mapped to musical forms to ensure artistic conformity and perfection, whereas interpretations are based on singular and subjective experience.

In Chapter 3, differences between the domains of musicology and music theory are outlined and presented as oppositional ideologies in music scholarship. Musicology's reconstituted project, a critical inquiry into musical meaning whose method is appropriated from post-Marxist critiques of culture, is considered as a theoretical counterpoint to the ongoing preoccupation of music theory scholarship and teaching with musical unity and form analysis, inherited from nineteenth- and twentieth-century conservatory practices. The two poles represent an irreconcilable bifurcation that fragments curricular assumptions and methodological approaches within the field of music studies.

In 1980, the musicologist Joseph Kerman advocated for the constitution of a "music criticism" or critical inquiry in music scholarship to challenge what he termed the "organic lobby" in music analysis. Kerman's charge was echoed and expanded by many music scholars, notably Susan McClary (1989; 1991) and Nicholas Cook (1987), who warned of the professionalization of analysis by scholars more interested in methods as ends rather than openings to inquiry.[11] Robert Morgan (2003) defends those theorists who search for unity in analytic practice, even if it is not within the vogue of current scholarship, arguing that the presence of unifying elements in tonal music fulfills a

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[10] The dominant worldview in university music education went largely unchallenged until the early 1950s, when "comparative musicologists and cultural anthropologists called for music education to accommodate a wider range of subject matter. [...] They incorporated discoveries from the human social and behavioral sciences, and acknowledged the musical traditions of the world's peoples. Ethnomusicology, as it came to be known, developed its own norms and found its place in academia [...but] the study of American musical traditions was again marginalized in favour of the more exotic traditions of Asia and Africa" (Wicks, 65-66).

[11] Musicologists Kerman and McClary (USA) and music theorist Cook (UK) have critiqued music theory scholarship for its seeming obsession with musical unity to the exclusion of other modes of inquiry. These critiques, and the sparse, scattered response from within music theory scholarship in developing analytical projects that are sensitive to broader cultural investigations into meaning (the analytical projects of Agawu, Kramer, and Korsyn, for example) and exploring wider repertories that are products of North American and other non-European cultural production (Krims, Hisama, Walser), have made no significant impact on the practices or materials of foundational tonal music theory instruction on this continent.

critical analytical requirement (24). He nevertheless adopts Adorno's critical stance toward unity or synthesis in music composition and analytical process that is too easily achieved. Morgan also warns of the tendency toward claiming perfection for a musical work through the act of analysis (7), and claims that it is possible to engage musical works in ways that simultaneously affirm structural coherence and ground meaning in cultural constructs (42-43), by engaging the study of a musical work with analytical method that is able to project "a fragile unity" (27).

Critical theory's project as a liberatory practice – rooted in Hegelian philosophical critique, developed out of class and economic theories of Karl Marx, and reconstituted by T. W. Adorno as a theoretical critique of culture in the Frankfurt School – is explored as a link to theoretical inquiry that might inform the aims of music theory pedagogy.[12] In particular, Adorno's theory of negative dialectics (1983) – a claim that great works of art achieve synthesis through the struggle to unify disparate elements and demonstrate a practice of resistance through the prolonged tension of oppositional play – is examined in relation to the question of musical unity.[13]

Another avenue of investigation explores whether a paradigm shift within music scholarship is necessary to leverage music theory pedagogy to be more responsive to cultural phenomena within analysis. Popper's "three worlds" of scientific certitude, flux

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[12] The cultural theory of Adorno, in particular his thought on music (1981; 1984; 1992; 1997; 1998; 2002), is central to his reconstitution of the aims of critical theory by means of a critique of instrumental reason. Aesthetics is called to stand in for cognitive theory, thereby rehabilitating critical theory's project without direct reference to power structures or meta-narratives in a predetermined teleology.

[13] Adorno is interested in musical works that involve complex relationships and oppositional tensions that are not dis-integrative and do not resolve easily or unethically. He is wary of music whose surface materials take on a commodity function, whose immediate unity negates the authenticity of the musical language, but is at the same time insistent that all musical material is culturally mediated and historically determined, in Allan E. Williams, "Kurtag, Modernity, Modernisms," *Contemporary Music Review* 20.2-3 (2001), 53.

and change are considered relative to the question of whether change in music theory pedagogy is in fact possible, given a current and longstanding phase of tonal music theory instruction governed by a Schenkerian paradigm (Fournier 2001, 407). But Cook (2001) warns that, like belief in musical autonomy, music as mediated by culture can also be idealized at a level of abstraction that leaves material proof far behind (172). He argues instead for practice in tonal music analysis to become critically reflective and cognizant of traces of emergent meaning in the gaps or ideological divides between music theory and musicology (186). Hainge (2002) echoes this line of thought by referring to moments of rupture or disunity in cultural studies, where "objects are played back on themselves" as the places where new analytic paradigms may emerge, amplifying old discourses (286).

It is precisely in these spaces where the scholar-teacher must be responsive, fostering inquiry about gaps or aporias that emerge in discourse, encouraging students to create new forms of inquiry, and new discursive strategies, responsibly linking received tradition with new knowledge. This is the practice of critical pedagogy.

The art or performance of teaching takes place in a tension located in a "two-dimensional space of indeterminacy and technicality" (Delamont 1995, 7). Both should be included in theory, practice and research on teaching (Humphries and Hyland 2002, 9).

> As a practical art, teaching must be recognized as a process that calls for intuition, creativity, improvisation, and expressiveness – a process that leaves room for departures from what is implied by rules, formulas and algorithms. (Gage 1978, 15, quoted in Humphries and Hyland 9)[14]

Performance, as metaphor for the teaching task, re-professionalizes teaching acts by

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[14] Quoting Delamont, "Teachers as artists," *International Encyclopedia of Teaching and Teacher Education*, ed. L. W. Anderson (London: Pergamon Press, 1995): "[T]he job of teaching has both technical and indeterminate aspects [...] technical skills and knowledge are the explicit, rule-governed, codified part of any job or occupation whereas indeterminacy is the hidden curriculum of the job performance," 8.

constructing teaching as an art, involving affective, cognitive, aesthetic and ethical components (Humphries and Hyland 10).[15] Moreover,

> [p]edagogy becomes a site not for working through more effective transmission strategies but for helping us learn to analyze the discourses available to us, which ones we are invested in, how we are inscribed by the dominant, how we are outside of, other than the dominant, consciously/unconsciously, always partially, contradictorily. (Lather 1991, 143, quoted in Lamb 1996, 127)

There are many pedagogical methods and techniques from which useful information for teaching music theory might be drawn. It is not the aim of this project to propose and develop methods or technique. Rather, Chapter 4 explores the possibility of adopting a critically reflective stance by which the scholar-teacher in music theory might engage subject matter and students authentically. Because there are linkages to critical theory as a liberatory practice in scholarship and broad application to teaching and learning across disciplines, the constitutive elements of critical pedagogy's project are considered as a possible means by which the instruction of music theory might be enriched and linkages to other discourses might be explored.

Critical pedagogy is connected to the Frankfurt School through principles of critical theory's later reconstitution as ethical praxis, realized through self-reflection and action. This is a moral theory, based in communicative action, an emancipatory quest that realizes autonomy and responsibility at the level of responding to reason (Rasmussen

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[15] Humphries and Hyland, "Theory, practice and performance in teaching: professionalism, intuition, and jazz," *Educational Studies* 28.1 (2002), focus on the improvisatory aspect of teaching-as-performance, involving skills such as flexibility, intuition, spontaneity and creativity. Just as improvisation in music requires familiarity with social norms and musical customs, so effective teaching requires "the prior absorption of considerable knowledge, skills and conventions," 10. Effective improvisation is dependent on intuition. Intuition assists in the identification of a range of possible creative solutions and enables rapid response through subconscious processing of ideas (Crossan and Sorrenti 1997, 168-9, quoted in Humphries and Hyland, 11). Good teachers continually improvise in the face of unexpected events. "Effective teaching [...] arises from an intuitive, improvisational, dynamic performance within a planned and mutually understood framework. The best teachers are not only well prepared but [are] also practiced and skillful improvisers," 11.

34-35). For the Frankfurt scholar and student of Adorno, Jurgen Habermas (1975; 1984), critical praxis is related to the conduct of one's life. The reflexive moment that calls the scholar to act responsively and responsibly in a milieu of potentiality links Habermasian thought with Freireian notions about critical pedagogy.[16]

Chapter 4 examines the framework of critical pedagogy, developed by Paulo Freire (1970; 1972) and Henry Giroux (1984; 1994), whose critical stance is shaped by culture critique and the practice of liberatory pedagogy within traditional education. Critical pedagogy intends to illuminate the relationship between knowledge, authority and power, mediated through authentic experience as *reflexive* praxis (Giroux 1994, 30). Linked to ethical inquiry, which opens cultural objects to potentiality and the possibility of transformation, critical pedagogy is framed or characterized by: *an openness to new forms of knowledge*, unveiling objects and willing them to life through an inquiring, reflexive disposition; *recognition of power relations* through actions such as dialogue, de-stabilizing universal values, revealing the particular, responding rather than reproducing, and caring for the potentiality of others; *responsive and responsible teaching* that does not recognize dichotomies, but adopts a reflective disposition that seeks for truth moments and refuses to permit binaries, operating in anticipatory and mindful ways from the margins; *an ethical practice* that takes responsibility for potentiality of self and others and avoids objectification and the will to power, fosters curiosity and the freedom to choose; and *hope*, characterized by a call to self-actualization in the face of risk and un-

[16] "Reflexive learning takes place through discourses in which we thematize practical validity claims that have become problematic or have been rendered problematic through institutionalized doubt [...] and redeem or dismiss them on that basis of arguments," Habermas 1975, 10, 15, quoted in Morrow and Torres, *Reading Freire and Habermas: Critical Pedagogy and Transformative Social Change* (New York: Teachers College Press, 2002), 115.

know-ability (Curzon-Hobson 2003, 202-209).[17]

The chapter explores how adoption of a critical-pedagogical stance in music theory instruction might destabilize dominant analytical perspectives or perceived hierarchies in musical texts, resist repetition and transmission of material, and attend to ruptures and gaps in the musical surface and structure that are marginalized through reductive analytical techniques. An examination of the cultural field of popular music studies linked to elements of critical pedagogy and inquiry demonstrates the means by which music theory might embrace the possibility of incomplete and emergent knowledge in scholarship and instruction, linking this domain to broader cultural theory.

Resolve on the part of individual music theory instructors to adopt a responsive and ethical stance in the classroom will engage students in meaningful, critically reflective learning. Scholar-teachers who are cognizant of the inherited pedagogical challenges that must be addressed responsibly in music theory instruction will transform discourse in their classrooms, but there will be no measurable effect on widespread patterns of practice or on entrenched and controlling ideologies in music theory instruction until there is scholarly investment in reconstituting the aims and outcomes of instructional discourse and praxis through alignment with broader structures of disciplinary inquiry. Something more is required.

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[17] Education and teaching are "inherently moral enterprises," Carr, *The Moral Role of the Teacher* (Edinburgh: Scottish Consultative Council on the Curriculum, 1996), 2, yet there is a tendency for discourse about teaching to be "devoid of talk about the moral nature of teaching" (Fenstermacher 1990, 132, quoted in Humphries and Hyland 2002, 8). Inauthentic teaching leads to student disengagement; potential for curiosity is replaced with an unreflective and uncritical stance. Inauthentic learning succumbs to repetition, patterns of convention, objectification.

1.3 The challenge of disciplinary frameworks to the domain of music theory instruction and scholarship

Application of analytical procedures and structures to a musical score offers the appearance of a fixed or stable interpretation of a musical work. It is misguided to equate a musical score or its analysis with musical meaning, however, because the score – already a fixed visual representation of the idealized musical work – does not account for the indeterminate flux of sonic material in performance or for unmediated moments between music and listener that produce highly individuated signification and perception. What the analyst intends in conveying a musical work as a unified, coherent structure by means of static representation – an ontological ideal – will always contain performative gaps or ruptures, elements of surface or structural material that do not quite fit the intended framework. These gaps and traces of excess material that the structure cannot contain are covered over or reduced away and made superfluous by layers of analytic conformity to the structural ideal. Rarely are moments of rupture or excess investigated as sites of resistance or opened to strains of theoretical inquiry that might yield new knowledge, transform perceptions of structure, or require new analytical frameworks.[18]

Theoretical models of academic fields, applied analogously to the problem of music theory pedagogy, expose gaps in the organizational structures of the domain of music theory and prompt investigation that exceeds interdisciplinary inquiry about limitations of instructional method and subject content. A reconstitution of pedagogy calls for an extended inquiry about: 1. whether music theory instruction is conducted systematically as a traditional academic discipline or as a professional field; and 2. how

[18] The "intellectual structure" of analysis is narrow (Kerman "Profile," 67, quoted in Wicks, 68), whether formalist or linguistic. Talking and writing about music is a product of the European tradition; but if sociological approaches are not factored into analytical and stylistic study of the music, the significant factors relating to usage, function, and symbolism may be missed or misunderstood (Wicks, 68).

discourse in music theory is structured relative to organization of disciplinary structures – a critical factor in determining pedagogical approaches and learning outcomes.

> The hallmark of honest scholarly inquiry is asking (and trying to answer) questions, raising substantive philosophical issues. [...But t]he research [...] shows a scholarly music enclave in tragic philosophical [and organizational] disarray, with few among the active ranks who even recognize the depth of the problem. (Wicks 58, 56)[19]

There is no clear consensus among pedagogues in music theory that identifies the domain as a professional field or traditional academic discipline. Relative isolation from other domains within music scholarship and from other disciplines in the arts and sciences reinforce that there is no established means by which constitutive dimensions, clarified for all academic fields, would be articulated for music theory instruction.

Chapter 5 draws attention to systematic frameworks by which the domain of music theory instruction might be better aligned as an academic discipline. Based on a scheme devised by Phenix (1964), developed by Dressel and Marcus (1982), and expanded by Stark and Latucca (1997) that organizes academic disciplines according to realms of meaning and inquiry focus, the *substantive*, *symbolic*, *syntactical*, *value-laden* and *organizational* components associated with all traditional disciplines and professional fields are defined and assessed for potential alignment with music theory.

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[19] Kezar and Talburt, "Introduction: questions of research and methodology," *The Journal of Higher Education* 75.1 (2004), provide a framework for evaluating current teaching methodology across disciplines. Specialists in teaching and learning research need to "learn to articulate the values of a plurality of research approaches and of specific types of inquiry framed as non-scientific," 2. Included among the types of non-scientific research into post-secondary teaching is the examination of critical approaches to inquiry. Key themes emerging in recent research include: the role of disciplinary inquiry; and ways of rethinking traditional approaches to research that have been narrowly defined. The authors make the case that, in scholarship generally, there needs to be more study of the "philosophical underpinnings of methodology" among scholars. "[S]cholarship [...] suffers because of limited exposure to and engagement with the debates and assumptions that frame thinking," 3.

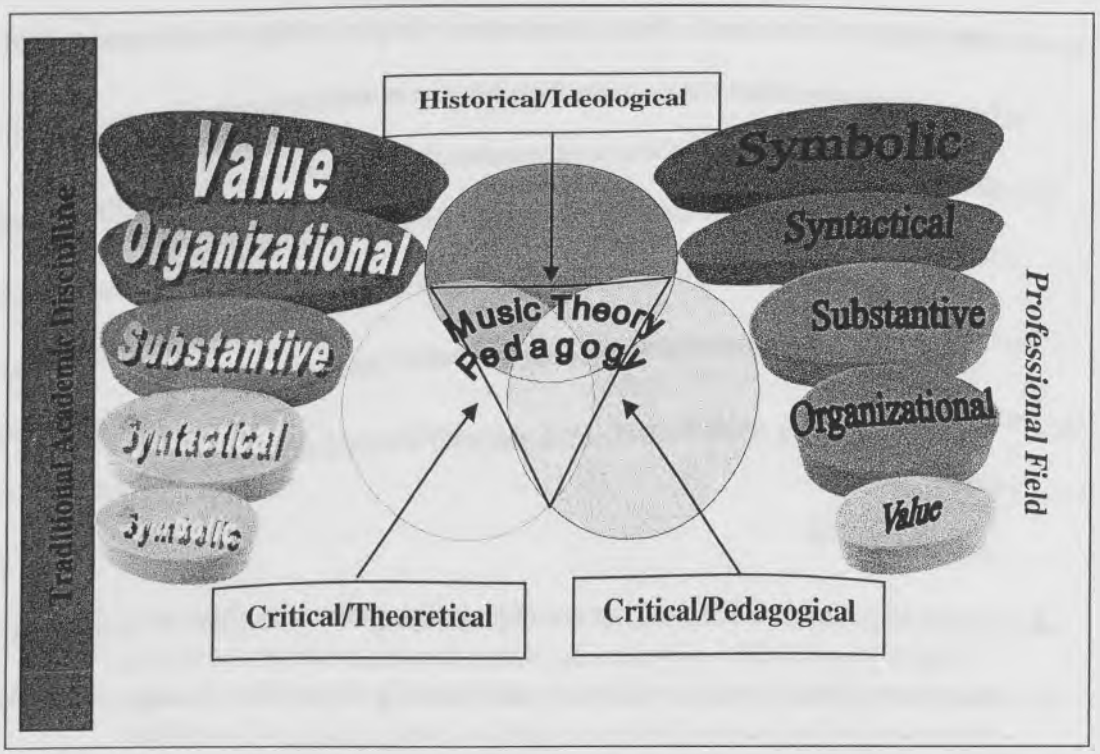

Figure 1-2. Expanded framework elements in a reconstitution of music theory pedagogy; interdisciplinary inquiry bounded by structural components of traditional academic and professional fields[20]

A review of assumptions that govern current content, method and sequence in first- and second-year tonal theory instruction in harmony, counterpoint and analysis offers insights into the symbolic codes and syntactical methods used to analyze instrumental Common Practice literature.[21] Consideration is then given to problematic and unresolved factors that contribute to inauthentic practice and misalignments within the domain of music theory instruction such as:

1. the immense gulf between a common knowledge base or level of expertise of

[20] Structural components are ordered according to perceived priority and strength of alignment relative to traditional disciplines and professional fields, based on frameworks developed by Stark and Latucca, *Shaping the College Curriculum: Academic Plans in Action* (Needham Heights, MA.: Allyn & Bacon, 1997) and Dressel and Marcus, *On Teaching and Learning in College* (San Francisco: Jossey-Bass, 1982). Interdisciplinary inquiry, applied initially within a process of critique, informs the potential reconstitution of practice in music theory pedagogy. Graphic is mine.

[21] Figures 5-1, 5-2, 5-3, 5-4, and 5-5 (Chapter 5) provide visual examples of various harmonic, contrapuntal and analytic passagework that constitutes a great majority of the work of undergraduate music theory students and teachers in first- and second-year courses.

introductory-level music theory instructors relative to high-level research that is being pursued within the domain (substantive misalignment);

2. what students are not told about ideologies that govern content and methods of music theory instruction, and why they study what they do (value misalignments);
3. over-standardization of current resources and a limited availability of an array of authorized introductory music theory textbooks and other resources for teaching music theory that open the subject to inquiry-based learning (syntactical misalignment);
4. a lack of contextual preparation among emerging teachers (historical influences on current instructional techniques); additionally, there is no pedagogical linkage between the domain of music theory and other disciplines or professions that have developed intentional instructional practices (organizational misalignment); and
5. an absence of pedagogical research applied to the domain of music theory instruction that prevents conversation about systematic frameworks for teaching, agreement about constitutive discipline structures, and dialogical exchanges related to curriculum development and broadening of content. Without active and ongoing research programs related to aspects of teaching music theory, instructors teach in isolation and the possibility of improvement in practice is limited.

> [A]s Howard Gardner suggests, committed professionals usually want to work in a well-aligned domain, meaning one in which a profession's aspirations, practitioners and institutions are consistent with the needs of the public stakeholders that it serves. If a profession's aspirations, institutions and public contributions are in harmony, its members will lead satisfying and socially rewarded lives; if not, either the practitioner or the profession will fragment or collapse from misalignment. (Elliott and Veblen 2006)[22]

[22] Elliott and Veblen (2006) reference Howard Gardner, Mihalyi Csikszentmihalyi, and William Damon, *Good Work: When Excellence and Ethics Meet* (New York: Basic Books, 2001).

Consideration of reflective practice in music theory instruction, in light of obvious gaps in structural alignment within the domain, demonstrates that music theory, as an instructional discourse, requires considerable reformulation. Various teaching strategies and disciplinary inquiry drawn from popular music studies and linked to parent discourses in the social sciences and cultural studies (Krims 2003; Middleton 1990) are examined as possible models for reformulation of music theory studies through alignment of organizational structures and a revitalization of a sense of purpose and new inquiry projects.

> [O]ne way of reinvigorating music education is by reconceptualizing it as part of an inclusive, liberal music education in which moral, ethical, cultural, and political concerns come to the fore and in which students are challenged to realize their potential to contribute to the betterment of society. This involves introducing students to the diversity of music that exists while helping them to develop their own critical voices so that they can participate intelligently in the shaping of humane musical and other values. Viewed in this way, music scholars and graduates are public servants and democratic leaders, not elite guardians of the classics. (Woodford 2006)[23]

Because the domain of music theory instruction appears to be misaligned internally and isolated from other discourses with respect to purpose, content, sequence and learning outcomes, Chapter 6 examines acknowledged misalignments within other domains of music scholarship, including music education, performance and musicology. Candid accounts by a number of leading scholar-pedagogues in Canadian music schools, reflecting critically on current practice in each of these domains (*music education*: Bowman 2002; 2006; Elliott and Veblen 2006; Lamb 1996; Woodford 2005; 2006; *performance/composition*: Roberts 2006; Kulesha 2006; and various branches of

[23] Woodford's comments are based on his earlier work, *Democracy and music education: Liberalism, ethics, and the politics of practice* (Bloomington: Indiana University Press, 2005).

musicology: Diamond 2006; Fast 2006; McClatchie 2006; Shepherd 2006), point decisively to the need for systemic change across the field of undergraduate music study.

Chapter 6 proposes a possible avenue for re-conceptualization of music theory pedagogy by shifting practice to the edges of the domain, to a liminal space between the polarities of music theory and cultural musicology. By adopting a position of marginality that embodies the principles and practice of critical pedagogy, the teacher encourages critical inquiry of current analytical methods and ideological assumptions, without abandoning the symbolic and syntactical conventions of analytic practice. Engagement with substantive inquiry about meaning in music through organizational frameworks appropriated from other discipline fields would begin to shape the systematic inquiry frameworks necessary for reconstituting the aims of music theory pedagogy.

1.4 Music theory instruction as ethical praxis

The act of teaching is an ethical responsibility. The implication of responsible practice in music theory pedagogy is considered as a place of "shared authority" between student and teacher (Oyler and Becker 1997, 453). Daring to venture outside the bounds of established method and canon, and acknowledging and reframing established codes and power relations between instruction and learning in music theory, teacher and student together enter a fragile space at the edges of conventional discourse in music theory, where ideological certitudes and methodological closure are deferred, and the study of music is engaged out of a stance that is experiential, continuous and provisional.

Unethical practice, such as the preservation of hollow and inauthentic ideology and method for the purpose of enshrining a narrow canon of literature, mitigates against

the principles of good education, where inquiry leads change by responding critically to the tradition and theory serves as a dynamic vehicle for mediating collective experience rather then endeavoring to control and channel it in the classroom.

> If our [music] institutions gradually evolved to the point of dedicating *some* of their philosophical, ethical, and practical efforts toward achieving the aims suggested here, the result (one day) might be that more of our students would take up their professions with greater self-esteem, energy, and inventiveness. Were we able to help them attain the abilities they need to re-vision themselves as artists-for-society, they could (if they wish) remain "on the margins" for the strategic social purpose of creating music, musical spaces, and musical communities that pose, create, and embody musical solutions to intractable social problems, resist today's political commonsense, or care for people of all kinds. (Elliott and Veblen 2006)[24]

Resident in the music academy, the scholar-teacher and student are bound to its traditions, marked by them, inheriting its bifurcated history in academe, its paradoxical economies and power structures, and its fragmented discourses. Ethical scholarship in music is complex work, at once that of liberation and destruction, always deferring certitudes and adopting a provisional stance about possible meanings of a musical work, choosing to hear and acknowledge trace elements, ruptures, and moments of difference, never capitulating to totalizing meta-narratives of ideology or structure.

Music theory instruction may respond either by opening up or repressing these spaces that question, transgress, and subvert the way things are. Being responsible to the

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[24] "[O]ur music students would grow to become what Edward Said calls [...] 'fluid intellectuals,' by whom he means people who use their minds, vocations and arts to speak for people and issues that are routinely ignored" (Elliott and Veblen 2006 < http://www.ecclectica.ca/issues/2006/2/ElliottVeblen.ecc.asp>). "In an era in which pluralism in education is touted as desirable and democratic, [...] the enduring monocultural perspective in [North] American music education today represents an almost impenetrable educational monopoly" (Wicks, 56). The failure of music theory pedagogy to "answer the most fundamental questions about the nature of music and its important relationship to human cognitive functioning means that our understanding of ourselves as a species [...] is woefully incomplete. It can no longer go unquestioned that the majority of the world's music traditions (especially the popular traditions of our own regions) are excluded – intellectually, socially and financially – and the meaning of that exclusion whose social traditions are marginalized within the curriculum has profound and lasting consequences for the future of music education," 56.

tradition as a scholar-teacher requires a commitment to transform tradition, by continually entering those negative spaces, being attentive to both structural and cultural material that produce new gaps and excess, and providing for the possibility of Other while knowingly violating existing structures and repositioning space.[25]

[25] Jacques Derrida, *Specters of Marx: the state of the debt, the work of mourning, and the new international,* trans. Peggy Kamuf (New York; London: Routledge, 1994) insists that scholarship cannot be approached abstractly; the trace "remains that which gives [scholars and students] the most to think about and to do," 142. There is still the laborious detail around "the work of the event." (the originary act or object out of which scholarly inquiry is initiated). And this labour carries the weight of "spectral density," 109. It is in the excess or trace of alterity that "the inert thing appears suddenly inspired in this spectralizing, non-finite process," 159.

CHAPTER 2

Music theory or analysis? Inheritance, ideology and the prestige economy of the art music tradition within the scholarly study of tonal music in North America

Music theory is a distinct branch of music scholarship, rooted in scientific speculation extending back to the Greeks. Moral, philosophical and theological contemplation also informs the study of music theory: early Greek and Christian writings ascribe aesthetic power to musical utterance, and late medieval scholarship recognized the study of music as a key element within an overarching platform of educational reform, institutionalizing formal music instruction in notation and performance in both state and ecclesiastical education. The humanists valued knowledge about music – both speculative and practical – as necessary agents in the cultivation of eloquence in rhetoric and oratory.

Prior to the advent of current analytical method, higher learning divided musical study into these two distinct branches. *Musica speculativa* was constituted as a research pursuit within the scientific academy of the seventeenth and eighteenth centuries, or was considered within the aesthetic domain of philosophy. Performance practice, or *musica pratica,* was regarded as a skills-based study that took place at court, in the church school, or by apprenticeship, and involved applied development of compositional craft, performance technique, and practical knowledge of musical systems and notation.

Music analysis is a more recent specialization within the domain of music theory scholarship that developed alongside the art of composition and performance practice in nineteenth-century European conservatory curricula (Kerman 1980, 311). Following a more praxis-oriented approach, analytic method in the European conservatory setting developed highly specialized models and procedures for identifying and classifying surface elements of musical figuration and structural elements of harmonic progression and succession, phrase and cadence structure, and formal design, thereby fusing material elements originating out of speculative thought about music with practical application of these materials to composition, performance, and teaching.

Undergraduate music theory study in the North American music academy has inherited the repertory and analytic method of the European conservatory system, and is therefore marked by both speculative and praxis orientations. Pedagogically and methodologically, however, there has been little interest or endeavor in tracing lines of thought that inform current teaching practice relative to subject content or modes of delivery. Curriculum and instruction in most North American undergraduate music theory programs is not identified with a reflective or interpretive stance that acknowledges the contextual origins or aesthetic assumptions of its methods.[1] Aesthetic judgment is "concentrated tacitly on the initial choice of material to be analyzed; then the analysis itself, which may be conducted with greatest subtlety and rigor, can treat of artistic value

[1] While primary source texts by J. P. Rameau and J.J. Fux (eighteenth century), A. B. Marx and H. Riemann (nineteenth century), and H. Schenker and A. Schoenberg (early twentieth century) develop extensive aesthetic or scientific theories of tonal music practice accompanied by examples of applied analytical technique, these works are considered too philosophical for current undergraduate music theory instruction, and are abandoned in favour of texts that distill and explicate the analytical method without theoretical commentary. Examples of accessible popular texts include: Walter Piston, Arthur Jannery, and Mark deVoto, *Harmony*, 5th ed. (New York: W. W. Norton, 1987), available in paperback at Wal-Mart; Allen Forte, *Introduction to Schenkerian Analysis* (New York: W. W. Norton, 1982); and Edward Aldwell and Carl Schacter, *Harmony and Voice Leading*, 2nd ed. (New York: Harcourt, Brace & Jovanovich, 1989).

only causally [...] or not at all" (Kerman 313-14). Analytical approaches are rule-bound and sterile, and the subject content – the orthodox musical work – is viewed as something to be examined for evidence of functional and grammatical conformity to a structural archetype.[2]

Now synonymous and interchangeable in the undergraduate context, the terms *music theory* and *music analysis* have come to represent a learning process whose pedagogical goal is the demonstration of compositional unity within the musical artwork and the parallel construction of a canon or body of literature that preserves a meta-narrative of transcendence or autonomy represented in great works of music. Curriculum content for first-, second- and third-year courses has changed very little in university music theory studies over the past seventy-five years; the instructional focus is on a complex construction of a musical grammar – a systematic taxonomy of the components of tonal melody and harmony, and of structural function and form – that pertains to the European art music tradition. This approach carries a tacit dual purpose: to inculcate and replicate compositional technique and style from the repertory of the long Common Practice Era (CPE, ca. 1730 – 1860); and to apply rigid conceptual rhetorical and formal models and schema in the practice of music analysis to instrumental music of high classicism and early romanticism. This formalist and syntactical approach, mapped to a selective sampling of European art music (most notably, extended instrumental compositions of late eighteenth-

[2] Archetypal structure refers to the idea or essence from which an existent thing has been copied, stemming from metaphysical theory that material objects are only the embodiment (representation) of ideas. The overarching aim of conservatory training is to inculcate the minds and ears of music students with the classical "ideal" – by helping them become intimately familiar with the masterworks of the classical canon through imitation of performance and compositional practice and through repeated application of analytical archetypes to musical works, thereby ascribing a notion of greatness to the tradition.

and early nineteenth-century Viennese Classic origin), continues to dominate analytical and applied instruction in a conventional undergraduate music degree (Kerman 313).[3]

This chapter traces lines of thought that ground and inform the current praxis of music *theory-as-analysis* in the North American undergraduate music academy. Veiled but prevalent ideologies that have shaped current pedagogy in music theory are exposed, and formalist methodologies operating in music analysis that structure a closed, fixed discourse around instrumental or absolute tonal art music – such as the systems developed on the theories of A. B. Marx and Heinrich Schenker – are examined critically, leading to the assertion that nineteenth-century abstraction of musical form as aesthetic ideal continues to reinforce and legitimate a narrow canon of eighteenth- and nineteenth-century musical works within a narrower pedagogy, creating an economy of prestige with respect to the formation of curriculum content and its transmission in the music academy.

Arnold Schoenberg's aesthetic thought is considered as a contemporaneous site of resistance to the covert Schenkerian ideology still prevalent in the North American music academy. Schoenberg's all-but-ignored theory of music invites student and scholar to assume a reflective, critical and open stance with respect to content and method. The current state of the North American undergraduate music curriculum is then revisited, in order to situate undergraduate teaching of music theory within an appropriate contextual framework of historical, cultural and academic economies and influences. Traces or gaps in the pedagogical discourse for which conventional analysis cannot account open the possibility that there might be more to the scholarly study of music than the purely formal.

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[3] Kerman, "How we got into analysis, and how to get out," *Critical Inquiry* 7.2 (1980), argues that music analysts and pedagogues take the masterpiece status of the subject matter as a given and then proceed to "lavish [their] whole attention on a demonstration of the work's inner coherence." Allen Forte's monograph on Beethoven's *Sonata in E Major, Op. 109,* accepts the greatness of the work – without question or discussion, 313.

2.1 What is "theory" in music? Speculative thought, aesthetic perception, technical praxis, and analytic ideal in the history of Western music theory

The ancient Greek ideal of moral (aesthetic) education included the study of music, considered one of four subjects of the Quadrivium, along with arithmetic, geometry and astronomy.

> Since antiquity, music theory has been divided into two main categories, musica speculativa and musica pratica. One, or both, of these approaches to music theory form the foundation of almost every music treatise for over 2,000 years, at least until the eighteenth century. (Filar 2005, vii, 57)

Scholarly study of music as a liberal art in the Western tradition began out of two ancient Greek traditions of theory: Pythagorean and Aristoxenian. The Pythagorean strain explored speculative ontological and scientific notions about music, and was concerned, not with actual music, but with interval ratios, and with mathematical abstractions and proportions that linked or represented music's universal relationship to the cosmos (Filar 55). The Pythagorean theory of "pure" interval ratios, originating in the sixth century BCE, is at the heart of Western acoustic theory;[4] and Pythagorean ideas about tuning and proportion are foundational to a speculative theory of music, although later Greek writers provided the evidence for a speculative tradition in Western music.[5] The thread reemerges somewhat tentatively in the Christian world after the fifth century (CE), in scholastic and ecclesiastical writings that encourage the inclusion of a scientific

[4] The Pythagorean theory of pure intervals embedded within a natural and infinite series that emanates from a fundamental tone is not based on musical practice; rather, it relates musical pitch relationships (vibrating frequencies) to arithmetic ratios. For example, the unison interval represents a ratio of 1:1; the octave, 2:1; the Perfect 5th, 3:2, and so on. Frequencies that occur close to the fundamental are considered relatively consonant (they have simple arithmetic ratios); those farther removed are more dissonant (their arithmetic relationship is more complex).

[5] Pythagorus left no writings, but his scientific inquiry was propagated by Euclid, Plato, Aristotle and Ptolemy. See Euclid, trans. Thomas J. Mathiesen, "An Annotated Translation of Euclid's Division of the Monochord," *Journal of Music Theory* 19.2 (1975), 236-58; Plato (*Republic,* 530c-531c); Aristotle (*Metaphysics* 985b, 23-986b, 12); Ptolemy (*Harmonics* I, 11.1-15.2).

study of music as a vital part of the liberal arts, as documented in treatises by medieval and pre-enlightenment theorists from Boethius to Zarlino (Filar 61-62).[6]

Methiason (2002) notes that the writings of Aristoxenus (4th century BCE) are based on phenomenological experiences of music that lead to the formation of rules by which music is practiced in performance (114). *Musica pratica* is concerned with "the analysis and synthesis of what is heard [...] simply in its character as an object of perception." The process of analyzing musical material, according to Barker (1989), necessitated the formation of

> a system of concepts and a corresponding terminology [. . .] in which [the musical elements] and the various ways in which they can be organized and combined must be classified, named and related to one another. . . . [A] good deal of the Aristoxenian repertoire was drawn from the language of practicing musicians. (124-26)

2.1.1 Music theory as a theological integration of the mystical, the moral, the speculative and the practical

In a similar sense, the Early Church Fathers reflected on the affect of music, when combined with scriptural text, as a powerful utilitarian tool to encourage conformity in

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[6] Heavily influenced by Boethius (*De institutione musica*, early 6th century), whose writing on music connected the early Western world with the theoretical ideas of the ancient Greeks, the primary medieval (ars antiqua) treatises dealing with a speculative theory of music include: Frutolfus of Michelsberg (*Brevarium de musica,* 12th century); Johannes de Muris (*Notitia artis musicae* and *Musica speculative secundum Boetium,* 14th century); Jacques de Liege (*Speculum Musicae,* 14th century); and Walter Odington (*Summa de speculatione musice,* 14th century), the most comprehensive work on music theory from the early fourteenth century, in John Haines et al, *The Notaquadrata Project*, University of Toronto Faculty of Music and Centre for Medieval Studies (2003) <http://www.notaquadrata.ca/treatises.html>. Interestingly, all of these texts include sections devoted to practical aspects of music (pitch and rhythmic notation, and liturgical chant). Zarlino's *Institutione harmoniche* (1558) proposed the system of *just intonation* (flattening the intervals of the Major 3rd within the scale for a more pleasing sound – an adjustment to the Pythagorean "pure" tones of the harmonic series and the tetrachord) and advocated a division of the octave into twelve equal semitones for fretted and wind instruments that, by design, could not accommodate just intonation. This theory was roundly rejected by his student, Vincenzo Galilei, but later embraced by acoustic science, instrument makers, composers and performers, gradually establishing the system of equally tempered major and minor scales (tonality) by the mid-eighteenth century, thereby standardizing systems of musical tuning and notation in the West.

worship and development of self-discipline in daily life. Christian writers began to move away from speculative concerns about music – bent on establishing proof for the existence of God and the cosmic order of the universe – to a more phenomenological stance that addressed questions of aesthetic perception and moral praxis. St. Augustine, in de Musica (387-391 CE), describes "number as the eternal pathway to the harmony of God" (qtd. in Schueller 1988, 248).[7] He describes Pythagorean arithmetic relationship to music, not to emphasize abstract formulae of consonance and dissonance, but to relate music to devotional rhetoric and to establish an apologetic that would lead the soul to knowledge of God. Examination of musical references in the Bible and the prominence of singing in early Christian worship introduced new dimensions into reflective scholarly writings on music that, according to Bower (2002),

> began to break down the boundaries that isolated the ancient discipline of *musica* – that collection of facts known by the orator and that Platonic sphere of learning leading to abstract knowledge – from the practice of music that was rapidly becoming an ever more significant part of the liturgy. (148)

This religious understanding of music established a foundation for the modern practical music tradition in the West: *musica pratica.*[8]

The emerging medieval practice of plainchant developed independently from speculative concerns in music scholarship. *Musica speculativa* came to represent the *ars*

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[7] Schueller, *The idea of music: an introduction to musical aesthetics in antiquity and the middle ages* (Kalamazoo: Medieval Institute, 1988), describes Augustinian thought regarding the manner in which the physical numbers of harmony (the harmonic series) lead to the eternal harmony of God.

[8] St. Basil, St. Jerome, St. John Chrysostum, and St. Augustine are among the chief proponents of maintaining propriety in musical practice – in worship and in private life. For primary texts, see Oliver Strunk, *Source Readings in Music History,* Part II, ed. Leo Treitler (New York: W. W. Norton, 1998), 113-34. See Filar, "Jean-Benjamin de Labore's *Abrege d'un Traite de Composition:* the merger of musica speculativa and musica practica with an emerging musica historica," (unpublished dissertation, Florida State University, 2005), 61-63, for an account of the Middle Ages as a relatively "fallow period" of development in music scholarship, but one in which the writings of the church fathers, despite their theological bent, were "compelled to recognize music – while they virtually ignored the other arts – because [music] was useful and necessary in the Church. [...] As a rule, they were not speculative thinkers" (Schueller, 236-37).

antiqua (ancient musical tradition), and its medieval custodians, including Boethius, could not ignore new performance praxis developing around plainchant. As later monastic scholars (for whom liturgical practice was a way of life) were again drawn to cosmic ideas about musical transcendence inherent in the speculative scholarship of the ancients (a "music of the spheres," for example), they were unwilling to separate speculation from practice. While medieval speculative theory remained deeply embedded in the certainty of Pythagorean arithmetic, there was a marked shift to application of that theory in later medieval musical practice.[9] This led to "a reformulated discipline of music theory" in medieval Europe, in which "the practical aspects of music theory manifested in many of the music treatises of the time through a pedagogical methodology" (Filar 65).[10]

In the tenth century, a more technical, intentional kind of writing emerged which was designed to serve an educational function - that of training singing masters who would be employed in the Church. This pedagogical approach is captured by the work of Guido d'Arezzo, whose Micrologus (eleventh century) develops a teaching method for the ecclesiastical musical practice of his era (*ars nova*), thus linking ancient speculative theory with the new practical tradition of plainchant.

Late medieval scholasticism, in the throes of religious reform, sought to return to the patristic sources of early Christianity and to the original texts of the classical thinkers.

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[9] According to Filar, 64, speculative music scholarship had been in stasis during the middle ages as *musica pratica* flourished, due to a proliferation of plainchant. While speculative theory "maintains its roots deep in the matter of Pythagorean arithmetic and unfolds its pitches and intervals with the absolute security of mathematical ratios, its principal subject has become actual contemporaneous music," in Bower, "The transmission of ancient music theory into the middle ages," *The Cambridge History of Music Theory,* ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 152.

[10] Pedagogical treatises include: the anonymous *Musica enchiriadis* and *Scholia cnchiriadis* (late ninth or early tenth century); Aurelian *Musica disciplina* (ninth century); Regino (*Epistola de harmonica institutione,* c. 900); and Guido d' Arezzo (*Micrologus,* c.1054). See Schueller, 296-99, and Bower, 151-64, for extensive citations of these sources.

Coincident with the advent of the printing press, the reformers' turn to ancient philosophy spearheaded a major movement in educational as well as religious reform (Moeller 1972, 21).[11] The availability of text in the vernacular had a dramatic effect on increased literacy and oratory, and the art of rhetoric became a mainstay as the primary pedagogical tool in educational reform. Gradually, the supremacy of the *quadrivium* central to a scholastic education, gave way to an equal emphasis on the *trivium: grammar, rhetoric,* and *oratory* (Overfield 1984, 73).[12]

That the Reformation concerned itself with higher culture and included cultural strivings such as mass education among its goals was demanded by its religious worldview or point of origin: to make the scriptures accessible to all, through whatever means necessary. In order to be effectual, the movement required trained minds in a variety of disciplines, including those with an understanding and appreciation of the function of the arts (in both the speculative and performative senses). Because of frequent references in the patristic and classical writings, music was accorded a high status in educational reform; as a kind of linguistic utterance that could be paired favourably with speech, the study of music became bound up with rhetoric, and aligned with the *trivium.*

Three streams of theoretical endeavor in music scholarship emerge as being prominently linked with Reformation ideology between 1550 and 1650: pedagogical writings (manuals intended for practical instruction); treatises dealing with speculation on

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[11] According to Moeller, "German humanists and the beginnings of the Reformation," *Imperial Cities and the Reformation,* ed. Mark U. Edwards, trans. H. C. Erik Midelfort (Philadelphia: Fortress, 1972), there was a new tendency within humanism to apply the insights gained from antiquity to the conditions of contemporary life, in order to change them.

[12] The pre-reformation scholar, Rudolph Agricola (whose tenure at the University of Heidelburg is associated with the beginnings of humanism), believed the ultimate goal of education was the attainment of eloquence, and that, "without good style, other knowledge is useless," Overfield, *Humanism and scholasticism in late medieval Germany* (Princeton: Princeton University Press, 1984), 208.

the origin and nature of music (most with a decidedly theological apologetic); and works in the area of performance aesthetics (having to do with matters of style and mannerism, presentation and reception). The three streams correspond roughly to the more universal conception of music as it existed in one of three modes: *musica pratica* (performance and composition), *musica theorica* (speculative and acoustic theory), and *musica poetica* (aesthetics of presentation).[13]

Although largely based on a medieval conception of music, and thus firmly rooted in the scholastic tradition which placed music in the domain of the speculative sciences as a quadrivium subject, many Reform treatises on music are important sources that document the beginning of a transition to new ways of thinking about music scholarship *as pedagogy* – practical instruction in music for the masses, translated and printed in the vernacular, including systematic training for children and youth in the Lateinschule and cantorei traditions.

Not all musical writing was pedagogical; some late medieval and early humanist theorists concerned themselves with investigating the relationship of music to the physical sciences. Interest in speculative aspects of musical study on the part of Reformation scholars was both theoretical and theological according to Palisca (1961).

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[13] In the century following Luther's death (1547), numerous treatises on music instruction made their way into the German Latin schools and choir schools in the Reformed tradition. The most popular (and one of the earliest) was Heinrich Faber's *Compendium musicae pro incipientibus* (1548, published in over thirty editions until 1665), containing information on notation, modes, rhythmic (mensural) notation, and *bicinia* (short, two-part compositions favoured by music instructors in the Lateinschule movement for singing instruction). Another early manual, *Rudimenta musicae in gratiam staudiosae juventutis diligenteter comportata* (1533, revised as *Musica* in a 1537 version) by Nikolaus Listenius, appeared in more than forty editions before 1583. Others include: Gumpelzhaimer (*Compendium musicae,* 1591, thereafter in thirteen editions over 90 years), a rudiments text in the Lateinschule tradition; Finck (*Practica Musica,* 1556), a five-volume systematic treatise of the rudiments of music, drawing on Faber and Listenius, making clear historical and stylistic distinctions between older musical styles (ars antiqua) and newer forms (ars nova) that more eloquently express text, thus betraying a humanist bent; and Calvisius, Kantor of Thomaskirche, who transmitted Zarlino's speculative acoustic theory to German musicians in *Melopoieia* (1592) in 21 volumes, later simplified in a 1612 edition featuring only rudiments of music.

Scientific investigation of acoustic theory contributed to a new understanding of practical aspects of tuning and temperament (136);[14] empirical study became one line of inquiry in humanist thought that sought to integrate all forms of study within an evolving theological worldview (Rivera 1980, 227-28).[15] The merger of scientific study and theological ideals produced new perspectives on the art of musical composition; for example, the emergence of a theory based on harmonic principles that represented a shift of orientation from a primarily linear to a more vertical conception of musical structures that reflected humanity's relationship to God.

2.1.2 The turn toward rationalism and language in music scholarship

The dimensional components of musical structure were reinterpreted, and the nature of compositional practice and musical aesthetics was explored and critiqued in the sixteenth century. Concurrent with the humanist ideals of university centres of Reformation thought that strove toward a liberal, integrated system of education, is a considerable overlapping of content between pedagogical writing, speculative

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[14] According to Palisca, "Scientific empiricism in musical thought," *Seventeenth Century Science and the Arts,* ed. Henry Howell Rhys (Princeton: Princeton University Press, 1961), "studies of the nature of consonance and of sound engendered an enlightened approach to some ancient problems of musical composition, performance and instrumental tuning," 136.

[15] A common theme that runs through all the speculative music writings of the Reformation scholars is a particular notion of the Holy Trinity. For Cyriacus Schneegass (*Isagoges musicae libri duo,* 1591), a Lutheran theologian and theorist, consonant intervals, combined in triadic formation, symbolized the Trinity. Henricus Baryphonus (*Pleiades musicae,* two editions, 1615 and 1630) put forth a "doctrine of intervals and progressions" within his triadic theory. See entries in David Damschroder and David Williams, *Music Theory from Zarlino to Schenker: A Biography and Guide* (Stuyvessant: Pendragon Press, 1991), and *The New Grove Encyclopedia of Music and Musicians,* 1980 ed., s.v. "Baryphonus, Henricus". The most comprehensive of all speculative writings on the relationship of triadic theory to theology was that of Johannes Lippius, who perceived music as part of the *quadrivium,* but having power to "move man to the glory of God." *Synopsis musicae novae,* three disputations published in 1612, deals with the scientific and philosophical theory of monads, dyads and triads. He advocates that compositions be rooted in a fundamental (bass) line, from which a triad is built: the "basis" (root) symbolizing the Triune Father; the "ultima" (fifth) representing the Son; and the "media" (third) symbolizing the Holy Spirit "who procedes from the Father and the Son," Rivera, *German music theory in the early seventeenth century: the treatises of Johannes Lippius, Studies in Musicology* 17 (Ann Arbor: UMI Research, 1980), 228.

scholarship, and essays on musical mannerism and style in composition and performance practice. The term *musica poetica* came into common use in the mid-sixteenth century, identified with a strain of music scholarship that explored the relationship between music and words, and which was influenced by a humanist preoccupation with rhetoric and elements of style in oration.[16] At the turn of the seventeenth century, theorists such as Joachim Burmeister sought a balance between music scholarship that was rooted in the speculative sciences while establishing a humanist, rhetorical basis for musical utterance.[17]

Seventeenth-century writers who had a more pedagogical bent chose to consider all three streams of theoretical endeavor. Michael Praetorius (Syntagma musicum 1614-1620) demonstrated an all-encompassing systematic approach to the study of music. Syntagma became a model for many contemporaneous theoretical works; its universal approach, incorporating all aspects of musical study, held great appeal, particularly for writers such as Kepler and Leibniz who constructed universal worlds in which their speculative theories could be empirically justified and practically applied.[18] Musical

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[16] Listenius was the first to introduce the term *musica poetica,* referring to the art of musical composition; Faber wrote a treatise entitled *Musica poetica* (1548) that focused on more humanist aspects of music; Finck was preoccupied with text setting in *Practica musica* (1556); and Dressler stressed the disciplines of the *trivium* and adopted the term *musica poetica* (after Faber and Listenius) in his *Praecepta musicae poeticae* (1559).

[17] From 1599-1606, Joachim Burmeister developed the art of musical oration with his *Hypomnematum musicae poeticae synopsis*, incorporating systematic application of rhetorical theory to musical gestures. He established a "doctrine of musical/rhetorical figures," cataloguing twenty-seven melodica devices including: suspensions, melodic sequence, and other repeated patterns. See Damschroder and Williams, "Joachim Burmeister;" and Claude Palisca, "Ut oratia Musica: The Rhetorical Basis of musical Mannerism," in *The Meaning of Mannerism,* ed. Stephen Nichols and Franklin Robinson (Hanover: University Press of New England, 1972), 39-40.

[18] Undergirded by a humanist worldview and aesthetic, Part I of the *Syntagma musicum* is devoted to the principles of religious (mostly vocal) music; Part II gives a detailed account of musical instruments, including the organ; Part III deals with fundamental concepts of musical form and style, including one of the earliest discussions of the emerging thoroughbass practice; and Part IV (never completed) was to have been a manual for compositional instruction. The encyclopedic approach was the result of Praetorius' sense of pedagogic responsibility, grounded in the educational heritage of the Reformation, and his aspiration to a universal study that incorporated the totality of music within his ideas and applications.

scholarship was thus made comprehensive, along with other scientific and humanist pursuits, and synthesized – including old (*ars antiqua*) and new (*ars nova*) styles, and diverse speculative and humanist perspectives on music's origins, nature and purpose. Music theory pedagogy, heavily influenced by humanist ideals, emphasized all aspects of musical study: the practical (skills and fundamentals); the compositional (matters of musical eloquence – rhetorical style, form and sensitivity to text); and the speculative. Systematic pedagogical approaches to musical instruction paralleled educational reforms and values that were espoused by the Reformer's zeal: accessibility of rudimentary musical education for all, made possible by insistence on the use of the printed and spoken vernacular.

In the late seventeenth and early eighteenth centuries, speculative thinking about music took a turn toward empiricism. Biological analogues were sought to explicate the organic and periodic nature of phrasing in dance and other instrumental music, in terms of genus and species (Cook 1987, 8). Musical scholarship endeavored increasingly to describe and classify unique features on the surface of musical works, rather than look for universal laws that governed the nature of musical composition.

Speculative theory, based on Pythagorean principles, reappears in Enlightenment treatises such as Rameau's Traité de l'Harmonie (1722), written to gain admission to the National Academy of Science in Paris. While not expressly intended as a pedagogical treatise, Traité focuses on the developing nature of harmony within a newly-established system of equally-tempered major and minor scales, and relates fundamental bass movement (harmonic progression) to key or tonal centre, aligning its principles with interval ratios found in the natural overtone series. Rameau's theory of harmony, based

on Cartesian models of hierarchy and dualism, of consonant centre and competing dissonant rivals within a system of tonality, marked a major shift in thinking about the fundamental structure of musical works, from textures whose primary motivation had been conceptualized as linear to a more vertical and static structuration (Rameau's *corps sonore*), grounded in harmonic progression.

Professional study of music emerged in the seventeenth- and eighteenth-century *schola cantorum* movement – cathedral singing schools - and through individual apprenticeships with master teacher-performers, where young people learned the *rudiments* of music notation: how to write scales, key signatures, rhythms, melodies, harmonies; and how to identify elements of musical form through phrase and period structure, and through relationship of music to text. In these contexts, the elements of new musical compositions were studied as applied praxis, a necessary complement to performance training and technique. Emphasis was placed on the cultivation of technical skills, beginning with the choral art and the training of singers, and included attention to musical surface features such as ornamentation, and a sense of style in delivery. An exhaustive catalogue of musical figures or gestures associated with dramatic vocal declamation was developed in a one-to-one correlation with spoken language, each figure representing a particular expressive affect.

The emerging vocal practice complemented a learned striving toward eloquent speech, as practiced in the liberal arts of rhetoric and oratory, thereby privileging musical works that had direct association with dramatic narrative such as opera and oratorio. Eighteenth-century composers who wrote in these genres, and the singers who performed their works, were in great demand - at court, in the theatre, and in the church. This highly

ornamental and dramatic style of vocal declamation also complemented the emerging harmonic practice as codified by Rameau. Melodies were accompanied by sparse textures whose primary function was the maintenance of a rhythmic pulse and establishment of periodic episodes of harmonic tension and release (stasis) as a backdrop against which the (often ornamental) melodic line could prevail.

Concomitant with developing technologies of musical performance (standardized temperaments, notation, printed music, perfection of instrumental design), and a contextual shift from sacred/aristocratic guilds (chapel, court) to professional agency and institution, many instructional methods – published tracts or handbooks on the rudiments of music and the technique of performance (which always included rudimentary theoretical instruction) – appeared in multiple editions during the eighteenth century. By the early nineteenth century, as art music production shifted from court patronage to the public sphere, music conservatories (for the training of performers and composers) were begun in all the major centres of Europe.

Entire pedagogical systems for teaching harmony, counterpoint and form analysis were developed across Europe in the nineteenth century, based on Enlightenment models of quasi-scientific theoretical speculation found in eighteenth-century treatises such as Rameau's Traité de l'Harmonie and J. J. Fux's compositional models (Gradus ad Parnassum [1725]),[19] that provide a comprehensive systematic and rule-bound explication of creative processes governing musical practice in the Western tradition

[19] Fux's *Gradus* (*Steps to Parnassus*) was a primer on contrapuntal practice sanctioned by the Catholic aristocracy in Vienna, and based on a progressive, systematized treatment of controlled dissonance, subsumed under tonic hierarchy. The text takes the form of a dialogue between a master and a student (implied to be Palestrina and Fux). At the outset Fux states his purpose: "to invent a simple method by which a student can progress, step by step, to the heights of compositional mastery [...]." *Gradus ad Parnassum* is the codex of the five species of tonal counterpoint, as it is still taught in the academy; most subsequent counterpoint textbooks have taken aspects of Fux as the starting point for their approach.

since Palestrina.

2.1.3 Music theory as formal construct

To the end of the eighteenth century, the theoretical study of music was not concerned with the examination of individual musical works, beyond the most general principles of musical structure, since a vast majority of art music was tied to dramatic narrative (Cook 7).[20] In the nineteenth century, however, the aims of music theory pedagogy began to distinguish somewhat from vocal performance practice. The scholarly study of music focused increasingly and primarily on abstract instrumental form in absolute music as Enlightenment "ideal," and analysis of texted music came to be thought of as more of a secondary concern, reserved for the art of performance interpretation, where specialists focused on the somewhat outmoded practices of musical affect and word painting, and the ways in which this music, now regarded as functional, served the text.

In the praxis-oriented conservatory system, with its increasing emphasis on composition and instrumental music performance, *music analysis* – the study of the relationship between thematic and harmonic function and form in music – emerged as a dominant concern of music theory pedagogy. Nineteenth-century composer-pedagogues in the conservatory emphasized thematic aspects of musical form in the examination of

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[20] During the eighteenth century, musical form was regarded as "dealing with the essence of musical works [...] how musical materials were arranged and correlated over the course of a piece of music," Cook, *A Guide to Music Analysis* (London: Dent, 1987), 7. Models of language (grammar/ rhetoric), biology (organicism), and architecture were mapped onto music by theorists such as Mattheson, Piepel, Koch, Sulzer, Reica, Marx, Riemann – both static (constructivist) and dynamic (organic) theories emerged that are "more than simple curiosities of language [...] these mappings have everything to do with our understanding of how music is organized, along with what counts as music in the first place," Zbikowski, *Conceptualizing Music: Cognitive Structure, Theory and Analysis* (Oxford: Oxford University Press, 2002), 306.

instrumental music because:

1) themes were an easily recognizable element of musical and rhetorical structure, demonstrating narrative strategies for composer and performer;

2) traditional forms with recognizable themes (which composition students learned to emulate as part of their training) gave people aesthetic pleasure – because themes either met listeners' expectations or were unpredictable;

Conservatory approaches to teaching composition gave rise to textbooks that standardized form on the basis of thematic "analysis," a relatively facile process of mapping formal models on to compositions (Cook 10).[21]

Many nineteenth-century writers did try to "explain existing music in terms of these textbook models," resulting in a huge body of analysis that consisted of fitting individual compositions into the frame of purely conceptual models, and choosing to ignore what did not fit. A. B. Marx, the nineteenth-century German analyst and aesthetician who coined the term "sonata form" and who devised many formal models for music analysis, believed that form was derived from expressive content: form was to be understood as the *externalization of content.* But Marx also cautioned that formal models have a tendency to become historically sedimented into "traditions of form" (Cook 10, 12-13).[22]

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[21] Teachers relied on textbooks with "standard patterns of form," models which were meant to be copied (like apprentice work). Cook (10) remarks that these texts were not originally tied to analysis, but to the history of composition teaching. Yet, the very same models and examples have found their way into contemporary textbooks on form analysis, harmony, and counterpoint.

[22] Marx's sonata model was taken out of context; teachers of composition started using it as an analytical tool, while ignoring his broader conception that "there are as many forms as works of art" (Cook 13). See Scott Burnham, "The Role of Sonata Form in A. B. Marx's Theory of Form," *Journal of Music Theory* 33.2 (Autumn, 1989), 247-71; *Music Analysis in the Nineteenth Century*, Vol. 2, in *Hermeneutic Approaches Series: Cambridge Readings in the Literature of Music,* ed. Ian Bent (London and New York: Cambridge University Press, 2005); and A. B. Marx, *Musical Form in the Age of Beethoven: Selected Writings on Theory and Method, Cambridge Studies in Music Theory and Analysis* 12, ed. and trans. Scott

Lydia Goehr (1992) charts the development of nineteenth-century music criticism as "the continuation of a transcendent move from the worldly and the particular to the spiritual and the universal [... a] move [to formalism in the idealist sense] which brought meaning from music's outside to its inside" (153). A somewhat oppositional view can be identified in the writings of the British analyst-critic Donald Tovey. An empirical positivist, Tovey was interested more in cataloguing particularities than in charting a universal, and he ridiculed totalizing tendencies of theory pedagogues who mapped forms onto music as a "mechanical comparison" of the way composers treat musical forms. What mattered to him as a more descriptive analyst were "aesthetic values, and an approach to musical materials that underlie the forms themselves" (Cook 11-12).[23]

The representative models of musical form developed by Marx were not contemporaneous with the classical forms that they purport to represent; Marx's models were developed in the 1840s, long after the zenith of high classicism that marked the work of late Haydn, mature Mozart and early Beethoven. Neither was Marx interested in having a single conceptual model stand in for or replace a musical work. His primary

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Burnham (Cambridge: Cambridge, 1998), for primary sources demonstrating Marx's models and expounding his theory of musical form.

[23] Charles Rosen responds to reactionary dissatisfaction with totalizing nineteenth-century models by: 1. explaining the diversity of forms found in classical music on the basis of the aesthetic values that shape them; 2. emphasizing that form was important to the classical composers and that style was designed to delineate form clearly; 3. describing sonata as a "style" – a "coherent set of methods [that sets] the contours of a range of forms into high relief and resolv[es] them systematically," *Sonata Forms* (New York: Norton, 1980), 174. Rosen emphasizes that the pattern of form Classical composers wished to delineate was a certain kind of structural coherence – a *tonal drama* – one tonic being a consonant, stabilizing force, with all other keys being dissonant in relation to tonic. Thematic materials could be associated with key to sharpen perception, or placed in opposition to tonal movement (Cook, 14). For Rosen, there is a common factor in classical form: A section in a key other than the tonic is dissonant and requires formal resolution. All thematic material should appear for the final time in tonic; there is no limit to the number of surface forms/patterns that conform to the "rule". Rosen's hermeneutic: Explain form in terms of the composer's intentions rather than the modern listener's responses. You have to understand the musical thinking that gave rise to the genre (Cook, 15-16). More recently, Hepokoski and Darcy, *Elements of Sonata Theory: Norms, Types and Deformations in the Late Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006), have examined the norms and deformations of late eighteenth-century sonata form in order to present an analytical paradigm that takes surface rhetorical elements as well as tonal movement into account within a larger hermeneutic framework.

interest was in the dialectical nature of classical forms and what their ideal represented aesthetically. Incorporating stylistic assumptions about thematic and transitional content (Cook 9), Marx derived formal aesthetic ideals from classical repertory and fashioned representative models against which compositions of a similar style could be judged.

The standardized formal models developed by Marx were appropriated in European conservatories by the late nineteenth century, and used primarily as analytical tools for instruction in composition. The formal ideal thus became reified as a "tradition of form" within pedagogical contexts; representative models served as an archetype for reproduction. Critique of the analytical sedimentation of Marx's theory of form led to a later, somewhat revised reading of his thought; some early twentieth-century theorists came to agree with Marx's initial premises about form in Classical tonal music:

1. Normative forms are no more than pedagogical fictions;
2. Tonal relations are more important than thematic relations;
3. Functional - not historical – aspects of form mattered (Cook 13).

Of these axioms, the second and third have obtained to primary assumptions about musical analysis throughout the twentieth century. The first – normative form as "fiction" – has been largely ignored; the standard practice of mapping conceptual formal models onto individual works continues to be a primary method of analytical instruction in the music academy.

2.2 Theory as ideology: the music academy's investment in the autonomy principle, or, inheriting the burden of scholarly tradition

Music theory scholarship carries an aura of the mysterious, an exclusionary prestige, whose capital creates a peculiar political economy within and outside of the

music academy. That Great Art transcends the everyday world of social, political and economic discourse, propagating its own value system, is not a new idea in aesthetic thought. In nineteenth-century discourse, music was thought by philosophers, poets, and critics as a "language ideally removed from the crass contingencies of everyday usage or referential meaning…existing in the space of its own self-authenticating truth" (Norris 1990, 208).[24] Kevin Barry (1987) traces one such line of thought back to Pythagoras and the belief that "music, like mathematics, embodies certain ultimate laws of reason, proportion or formal harmony which cannot be grasped by way of mere sense-perception" (3); there is a higher reasoning required. Kerman (1980) observes:

> It is only in more recent times that analysts have avoided value judgments and adapted their work to a format of strictly corrigible propositions, mathematical equations, set-theory formulations […] in an effort to achieve the objective status and […] authority of scientific inquiry. (313)

Kerman posits that "the true intellectual milieu of [music] analysis is not science but ideology," and that we cannot hope to "understand analysis and the important role it plays in today's music academic scene on logical…or purely technical grounds" (314). He maintains that at the heart of this ideology is an aesthetic theory, seldom acknowledged, covered over by layers of analytic technique, but nonetheless powerful in its ability to hold the enterprise of music scholarship to an overarching notion of autonomy with respect to the Classical instrumental music tradition. The theory – more about aesthetic perception than about the nature of art itself – is rooted in the Kantian notion of the sublime, and owes its staying power to successive generations of aesthetic

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[24] In "Music, Language, and the Sublime," Christopher Norris, *What's wrong with postmodernism? Critical theory and the ends of philosophy* (Baltimore: Johns Hopkins University Press, 1990) signals what musicologists such as Susan McClary ("Terminal Prestige," 1989) and Kerman ("How we got into analysis, and how to get out," 1980) have referred to as the "autonomy principle," where the musical work of art is understood to be a transcendent force that exceeds its materialist, ontological frame.

philosophers who accorded ever-increasing status to absolute music as the ideal form of expression to which all other arts should aspire.

2.2.1 Tracing aesthetic thought that marks the autonomy principle: the survival of ideology as theory within music scholarship

With the advent of absolute music - late eighteenth-century chamber and symphonic composition that was no longer dependent on a text, a "programme," or extra-musical narrative[25] - the "need arose for a new aesthetic theory that would somehow account for this mysterious autonomy of musical language," forcing critics and the public to adopt new ideas about meaning, content and form, and challenging the dominant Lockeian empiricist paradigm of the phenomenological, whose project had consisted in tying every element of the work of art to sense-perception (Norris 210-11).[26] When eighteenth-century epistemology recognized that the signs of absolute music evaded categories of distinctness and clarity of ideas, it became necessary to locate the significance of music "in its composition, its structure or source" and "in its emptiness, in its absence of meaning, and therefore in the act of listening, in the energy of mind which its emptiness provokes" (Barry 65). By the nineteenth century, therefore, it was commonplace to treat instrumental music as a language of empty signs, "a language that subsisted in the absence of any determinate semantic content" (Norris 212).

> Given that a piece of instrumental music must appear …to be empty of signification, its enjoyment is evidence of the necessity for an aesthetic

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[25] The term "absolute music" is ascribed to instrumental works having no apparent extrinsic association – textual, cultural or historical. See Carl Dahlhaus, "Absolute Music as an Esthetic Paradigm," *The Idea of Absolute Music,* trans. Roger Lustig (Chicago: University of Chicago Press, 1989), 1-17, for an overview of nineteenth-century philosophic currents that accorded an elevated status to instrumental art music.

[26] Music that relied heavily on textual, dramatic or other literary sources (like Handelian oratorio) fell out of taste with the shift in aesthetic value from rhetoric and oratory to wordless narrative, and from sight to hearing.

> complex enough to include the pleasures of uncertainty in interpretation and of some free subjectivity in response. (Barry 3)[27]

The ideology of autonomy has drawn several currents of nineteenth-century thought about art and music to itself, including a strain of Hegelian aesthetic philosophy, running from Schopenhauer to Langer, by way of Eduard Hanslick.[28] For Hanslick (1854), instrumental music was the only pure form of art: words, librettos, titles, and programs which seem to link music to the feelings of ordinary, impure life were to be disregarded or deplored. Implicit in Hanslick's thought about instrumental music as "sounding form in motion" (Grey 1995, 31)[29] is an assumption that meaningful perception of music is equivalent to form analysis, forcing a focus on the inside content or constituent materials of the work, rather than on the emotional state of the listener. Aestheticians, including Langer, and many music analysts have attempted to preserve

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[27] Barry, *Language, music and the sign: a study of aesthetics, poetics and poetic practice from Collins to Coleridge* (Cambridge: Cambridge University Press, 1987), works through Kant's notion of the sublime, the aesthetic notion of autonomy and the semiotic notion of "empty signs" in his tracing of an aesthetic that accords status to instrumental music.

[28] Author of *The Beautiful in Music* (trans. 1891 by Gustav Cohen, published by Novello), Hanslick (1825-1904) is regarded as the chief promoter of an intellectualized form of aesthetic pleasure in contemplating music. His conviction was that art aims to produce something beautiful which affects not our feeling but the "organ of pure contemplation" – the imagination.

[29] Grey, *Wagner's musical prose: texts and contexts* (Cambridge: Cambridge University Press, 1995), highlights Hanslick's assertion that "'the content of music consists purely and simply of sounding forms in motion,' " and that Hanslick invoked a "rational-empirical definition of content as the material comprising any given object, as opposed to some non-objective "essence" [emotion] requiring the mediation of interpretive analysis," 31. Commentators on nineteenth-century musical aesthetics have variously endeavored to unpack this statement, including the original translator, Gustav Cohen (whose review of Hanslick's book appears in the *New York Times*, April 24, 1892), Eric Sams (1975), Geoffrey Payzant (1981), and Carl Dahlhaus, *Esthetics of Music,* trans. William Austin (Cambridge: Cambridge University Press, 1982), who expands on Hanslick's notion of musical autonomy from aesthetic unification with other arts, claiming that, from Hanslick's perspective, "form in music should be understood as inner form, as 'spirit taking outer form from within,' " 54. Dahlhaus (*Absolute Music,* 1989) also defends Hanslick's paradoxical position of musical aesthetics – that absolute musical content could be understood as both spirit and function – against his contemporary critics, 29. Further, Dahlhaus reveals Hanslick's original (1854) linkage of absolute musical autonomy with metaphysics (though overt references were excised from the second edition onward), affirming Hanslick's central thesis that "musical form is 'thought forming itself [spirit manifesting itself] from the inside out,' " 29, 110. Harrison, Wood and Geiger, *Art in theory 1815-1900: an anthology of changing ideas* (London: Blackwell, 1998) confirm Hanslick's emphasis on the "autonomous status of music" and Hanslick's "likening of music to a language which we speak and understand, but cannot translate," 479.

Hanslick's central insight of music as "sounding form," in the conviction that this sort of critique was equivalent to music's content (Kerman 314-15; Dahlhaus 1989, 109-13).

A new line of thought emerges with Schopenhauer and Nietszche, one that accords instrumental art music access to a "realm of primordial intuitive knowledge unattainable by the other arts," since these could only represent written, graphic or material form. Following centuries of primacy accorded to painting and poetry, music surfaced as the paradigm against which other forms of aesthetic expression were judged. That "all aesthetic experience should [...] aspire to the condition of music" was a pervasive theme in nineteenth-century thought (Norris, 208-09).[30]

2.2.2 The organic paradigm: Schenker's analytic conformity to the autonomy principle

The belief that absolute (instrumental) art music is autonomous and transcendent – free of extra-generic or associative significance – owes its status in large measure to a powerful construct of nineteenth-century metaphysics based on Hegelian aesthetic thought: the notion of *organic unity* within a dialectical model of form.

> Organicism can be seen not only as a historical force which played into the great German tradition but also as the principle which seemed essential to validate that tradition. The ideological resonance of organicism continued long past the time of its historical impetus. (Kerman 315)[31]

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[30] Until the nineteenth century, oration (as a representing form of expression) had been privileged over musical hearing, but the shift in aesthetic priority was due, according to Barry (1987), to the inability of spoken language to continue to carry one-to-one relationships between word and referent (in the Lockeian sense), because: 1) Lockeian models of empiricism reduced spoken language to a stimulus-response model, leaving little room for artistic imagination or creativity; and 2) writers began to speculate on language as a system of "empty signs" – spoken words that conveyed no immediate or self-present meaning, but rather pointed to something immaterial, beyond the realm of human sense-perception, 65-66.

[31] Kerman notes that admiration for organicism in German art music can be traced back to 1802, when J. N. Forkel published his biography of J. S. Bach. Forkel delares that "Bach united with his great and lofty style the most refined elegance and the greatest precision in the single parts that compose the great whole [...] and this man [...] was a German. Let his country be proud [...] worthy of him!" (cited from J. N. Forkel, "On Johann Sebastian Bach's Life, Genius, and Works," *The Bach Reader,* ed. Hans T. David and Arthur Mendel (New York, 1945), 352-353. The Viennese Classic was co-opted several years

Organic philosophies of art collude in the propagation of an autonomy principle by using established analytical methodologies and structures that explicate music and render it comprehensible in purely formal terms. The ideology of organic unity is based on a prejudiced desire to maintain and defend the entrenched canons of Western music criticism.[32] Inextricably bound to this prejudice is the orthodox belief, held over from the late nineteenth century, in the primacy of instrumental art music of the Austro-German tradition, and most particularly the Viennese Classic. In order to maintain and preserve this stance, "analysis exists for the purpose of demonstrating organic unity, and organicism exists for the purpose of validating a certain body of works of art" (Kerman 315).[33]

Organicism in music theory scholarship did not receive full articulation until after 1900, prompted by increasing disenchantment with the erosion of tonal centricity in extended late romantic compositions, characterized by extreme chromaticism and continuous thematic development that deformed normative structural ideals. The chromatic excess of the late tonal tradition threatened increasing inverse relationships between principal and secondary keys, as the primacy of the central tonic lost ground to the play of both rival and ambiguous regions of tonality in art music.

Organic approaches to music analysis permit limited inquiry into musical meaning because dialectical formal constructs are pre-determined and applied to the musical work, already anticipating and directing thought about rhetorical and tonal

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later, when E. T. A. Hoffmann began to regard Haydn, Mozart, and Beethoven with the same degree of reverence accorded them today, and marveled at the way their works seemed to grow from a single theme (Kerman, 315).

[32] Music theory scholars are now openly questioning the validity of dominant analytical methods in the curriculum, in light of their obvious failure to obtain across an ever-widening spectrum of repertoire.

[33] Mark Wigley, *Architecture of deconstruction: Derrida's haunt* (Cambridge, MA; London: MIT, 1997), analogously refers to the "figure of architecture produced by the tradition of metaphysics mak[ing] available the organizing principles of that tradition," 59.

motivation within an assumed ideological framework of musical autonomy. Matters of historical and cultural contextualization (locating the work as material object), and questions of authorial intent and public reception are left to the side, isolated from the analytical enterprise, aligned instead with the project of critical musicology. In the twentieth century, tonal and post-tonal music analysis, guided by theoretical scholarship that held to totalizing narratives of musical autonomy, subscribed fully to analytical methodologies that repeated and reinforced the organic paradigm.

Current music theory scholarship has inherited a legacy of reductive analytical models that demonstrate principles of organic unity in tonal music, all holding to the ideology that form in art supersedes and sublimates material content (Kerman 316-17). No method took hold more thoroughly in the American academy than that credited to the early twentieth-century Viennese theorist, Heinrich Schenker (1868 - 1935). His analytical method, drawn from a singular aesthetic model of form, accounted systematically for all instrumental art music of the common practice tradition. Conservatory-trained as an organist and music theory pedagogue, Schenker was motivated by the desire to guard against the post-romantic excess of tonal ambiguity, and his analytic project, developed and transmitted by several generations of devotees, evolved into a bastion of defense against the encroaching tide of modernism and the avant-garde in the American music academy from the 1950s onward (Kerman 317).

Schenker's method involved a systematic reduction of surface materials to the level of a single hierarchy – the tonic triad – and was predicated on the notion that all great music is representative of a metaphysical structure. His structural analytic technique flattens the surface of musical works through various layers of ornamental and

figurative erasure so as to show a universal consistency in the way all art music operates. The organic, biological model – the small parts relating to the whole – is where Schenker's theory assumes its structural essence (Cook 1987, 64). In his series of formalized reductions, Schenker analyzed music on "foreground," "middleground," and "background" levels – "the latter comprising the *Urline* (fundamental line) and *Ursatz* (fundamental tone), a drastically simple horizontalization of the vertical sonority of the tonic triad.... [T]he list of some fifty compositions which Schenker discussed formally and at full length presents a striking picture of musical orthodoxy" (Kerman 317).[34] Masterpieces from Bach to Brahms (select instrumental works bounded by the stylistic frames of common practice tonality) constitute the primary content of Schenker's theoretical system; his preference for a narrow range of works with clear dialectic tensions between thematic and harmonic materials reinforces the primacy of tonal hierarchy and the aesthetic and formal consistency of this literature.

Schenker's reductive technique possesses tremendous currency in the American music academy, though it has undergone considerable variation as transmitted through successive iterations of emphasis and application. In many textbooks on tonal harmony, quasi-Schenkerian methods are applied to show harmonic prolongation over large spans of musical space; "structural chords" operate as a tonal background with secondary or "embellishing" harmonic successions layered at more immediate or local levels that are gradually eliminated during the reductive process. Other instructional methods emphasize contrapuntal reduction techniques, where middleground analyses support the

[34] Schenker believed that there was no music after Brahms or outside of the German tradition of high classicism that could truly be called "great." A small number of Chopin works and a few early Baroque pieces were also used as examples in his notes. "His work looms so large in academic music criticism of the recent past that analysis is sometimes equated with 'Schenkerianism' " (Kerman, 317).

unfolding of large-scale linear passagework, and utilize a combination of Schenkerian techniques and Fuxian species models. But a complete and authentic application of Schenker's analytical method applies directly to formal analysis of complete compositions.

Cook (1987) asserts that Schenker's theory demonstrates one of the most striking features of musical form, that graphical representation allows one to experience the same things differently – in real time and in reflection – in different contexts:

> A Schenkerian graph not only expresses an analytical interpretation: it also constitutes a way of arriving at the interpretation [by means of a reductive process], and an argument for its validity. It constantly refers you to the score, so as to check a particular motion against your experience of the passage or to see how it is confirmed by rhythm, phrasing and other means of articulation. (114)

Schenkerian analysis posits a theory of musical form because its "conception is a dialectic between the irreversible [goal directed] continuity of the fundamental line and the surface of the composition, articulated with disjunctions and repetitions." The method represents a "Hegelian notion of form as psychological construct" (Cook 53-54), where all musical rhetoric and tonal play makes a departure from the primary structure or source (tonal centre) and returns to it.[35]

> [T]he Schenkerian method provides such guidance by suggesting initial questions, such as how the music is experienced as directed motion, and by means of a graphic technique that poses these questions in an increasingly refined and searching form. [...T]he way a Schenkerian analysis develops depends on the individual piece, and the result is an insight into that piece. (Cook 114-15)[36]

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[35] Schenker's theory is undergirded by the Hegelian notion that a work of art subsumes or totalizes all material events or content under a single, abstract formal structure. Form for Schenker is standing structure – autonomous, transcendent, removed from the materials that shape it.

[36] Cook's insistence that Schenkerian reductive processes reveal substantive and rich information about individual pieces stands in sharp contrast to his negative critique of Rudolph Reti's technique of thematic genesis of surface material, which encourages the student "to pick out the themes and ignore everything else." Reti's method, developed contemporaneously with that of Schenker, tends to blunt sensitivities to the individual qualities of pieces, applying the same procedure to everything – "a detailed

2.2.3 Strains of resistance to the tradition: Schoenberg and the language of potentiality in twentieth-century compositional and analytic thought

Organicism in music composition and analysis was co-opted, not only by analysts who invested in the tonal music of the past, but also by those who sought to legitimate the claims of autonomy in modernist music. Arnold Schoenberg (1874-1951) sought recognition within a line of succession extending from Bach to Brahms and Wagner, while simultaneously subverting the conventions and tonal hierarchies on which the art music of that tradition was dependent. His ideas about emancipation of dissonance, evanescent tonality, and fleeting structural coherence, based on a phenomenological stance, radically altered the presentation of expressive utterance and form in early twentieth-century art music. In laying claim to an aesthetic inheritance, Schoenberg

> grasped the fact that what was central to the ideology [of autonomy] was not the triad and tonality, as Schenker and Tovey believed, but *organicism.* In his [...late tonal and early post-tonal] works written just before World War I, Schoenberg worked out a music in which functional relations were established more and more subtly on the motivic, rhythmic, textural and [...] pitch level, with less and less reliance on the traditional configurations of tonality. (Kerman 318)

Concomitantly, analysis of post-tonal practice has developed and propagated stringent analytical techniques, based on ever more complex mathematical and formulaic procedures, in an endeavor, according to Kerman, to remain true to the claims of musical autonomy:

> [Schoenberg] was never interested in developing the sort of analysis that has subsequently been practiced on his own and other [post-tonal] music. But once he had entered his formidable claim for inclusion within the

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examination of the opening so as to find the motifs, followed by a rapid comparison with successive themes. ... [E]ach of Reti's analyses ends up with more or less the same insight, and this insight [...] concerns the nature of the compositional process in general rather than the particular quality of the music being analyzed," 114-15.

> great tradition, it was inevitable that a branch of analysis would spring up to validate that claim. (318)[37]

Perhaps the most illuminating work outlining Schoenberg's aesthetic position and its theoretical and creative implications is his Theory of Harmony (1911; 1983).[38] Schoenberg (Style and Idea [1975]) claimed that Theory, a speculative and theoretical work, was key to understanding his evolving compositional language (50-51, 86, 216-17). Published ostensibly as a primer for students of harmony, this work is unlike any textbook in music theory, with its

> [...] abundance of ideas and the great amount of space taken by theoretical derivations and justifications of harmonic phenomena, by polemical arguments, and by criticism of the usual system of instruction [...T]he use of that book [in its original form] may have been inconvenient for many a pupil who wanted merely to learn or review the handicraft of harmony, and for many a teacher who only wanted a facile survey of the material to be taught. (Stein, quoted in Schoenberg, 1975, xiii)[39]

Stein (1923) compiled a student guidebook shortly after the second edition of Theory of Harmony was published. He advises readers that they may ignore Schoenberg's prefaces, the first three chapters, the first section of the fourth and the last chapters, as well as many sentences, paragraphs, and pages from other chapters of Theory of Harmony. Schoenberg reluctantly agreed to the radical and unfortunate excision of his text, conceding that the general musician would never otherwise bother with any of its content. What teacher and pupil miss in a "facile survey" such as Stein's Guide,

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[37] Analytical method that endeavors to crack the code of post-tonality has rigidified much of the literature of musical modernism – to the point of a postmodern reaction, not only to method, but to the music itself. See Susan McClary, "Terminal Prestige" (1989) and Andreas Huyssen, "Mass Culture as Woman: Modernism's Other" (1986) for postmodern critique of Modernist art, music, and cultural theory.

[38] First published as *Harmonielehre* (Vienna: Universal Edition, 1911, 1922), the text was written to in order for Schoenberg to secure a teaching position at the music academy in Berlin.

[39] Stein's preface to A Practical Guide to Schoenberg's *Theory of Harmony* (Vienna: Universal Edition, 1923), quoted in Arnold Schoenberg, *Style and Idea,* ed. Leonard Stein, trans. Leo Black (Berkeley: University of California Press, 1975), xiii, is indicative of the efforts of a number of twentieth-century pedagogues to render former theoretical writing about music pragmatic and accessible to students.

however, are the "unessential" passages that reveal Schoenberg's aesthetic and speculative thought about the future of art, and the personal credo that fuels his creative response to the tradition.

What is considered "essential" by Stein points, of necessity, to the possibility or presence of an unsettling contamination by something "unessential" which is therefore covered over, repressed, forgotten. Schoenberg's aesthetic theories about the evolving nature of music – if transmitted – had the potential to disturb a scholarly tradition whose primary aim was to preserve an ideology of autonomous status for musical art works of the past.

The complete Theory of Harmony is saturated with theory; Schoenberg's approach takes the reader beyond a re-presentation of the craft of established harmonic practice, into an exploration of the relationship between sonic phenomena and inquiry about whether a unique sonority – a harmonic sound or "event" – must always be utilized in the same way. He goes to great lengths to defend a somewhat traditional position on harmonic origins and function, only to extend those principles in ways that support his developing compositional language.[40]

Theory of Harmony served as a vehicle for Schoenberg's hypothesis "on more complex relationships, [...] on the similarities [...] between artistic creation and other human activities, on the connections between the natural world outside [the self] and the

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[40] Adorno, *Prisms*, trans. Samuel Weber and Shierry Weber (Cambridge, MA: MIT Press, 1981), considered Schoenberg's *Theory of Harmony* to be philosophically naïve and pedagogically impractical and incomprehensible. He concedes, however, that Schoenberg, in looking backward, in a constant attempt to verify his position with respect to his past, captured the essence of modernism, which "combined aesthetic avant-gardism with a conservative mentality. While inflicting the most deadly blows on authority through his work, Schoenberg seeks to defend the work as though before a hidden authority and ultimately to make itself the authority. [...] Modernism receives its legitimacy from the tradition it negates. [...] Only that which is nourished with the life-blood of the tradition can possibly have the power to confront it authentically," 151, 155.

participating or observing subject." He attacked those who endeavored to make music conform to "natural laws;" theorists who sought to "create a substitute [for the musical work] by replacing the living example with theory, with the system." He objected to those who professed to have found "eternal laws," which, established on the basis of observing a few phenomena, become the yardstick by which artistic worth was measured. These theories blocked "the evolution of art," through the replacement of the artwork (Harmony 1983, 17, 8-10).

Counter to Kantian thought, Schoenberg did not regard aesthetics (sense perception) as subservient to metaphysics (structural laws). Form was not accorded privilege; rather, Schoenberg's compositions exploited the dissociative potential of form and the affect of constituent materials. He did not exclude or separate the momentary event from design,[41] but rather maintained that structural laws accorded primary status in analysis were no more than a collection of primitive assertions and judgments, based on opinion of what sounds good or bad.

Schoenberg's aesthetic sensibility is grounded in phenomenology, where the materiality of musical sense data and subjective intending toward meaning – not objectified eternal truths about art – yield interpretive possibilities in excess of those that are realized through form analysis. Schoenberg calls for a system that does not pretend to clarify the ultimate nature of things presented, choosing instead to present sonic phenomena as experience. Theory of Harmony is a speculative theory that reveals a troubled testament, desiring, at the same time, to

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[41] According to Kant's *The Critique of Judgment,* trans. James C. Meredith (London: Oxford University Press, 1952), design is the essential; what pleases by its form, not gratifies by sensation, is the fundamental prerequisite for taste. Kant employs the distinction between form and matter, form being privileged. Aesthetics is subservient to metaphysics, and thus he treats the question of ornament by authorizing it to "enter that work it is attached to inasmuch as it is 'form' or 'design,' but inasmuch as the ornament is material, bodily, sensual, it is excluded from the interior as seductive, a dangerous object of desire" (quoted in Wigley 83).

enshrine and repress a musical tradition centred in German Idealism. Schoenberg's text is an excruciating kind of mourning; it embodies the struggle of a musical creative who must inherit or assume the burden of the tradition in order to be legitimated by it, while at the same time being cognizant of his own pivotal role in its radical and violent transformation.

2.3 The work/play of music theory scholarship in the twentieth century: repetition or rupture?

> Since the Renaissance, Western music had been conceived on the basis of a hierarchical tonal order, the diatonic scale, whose central element was the tonic triad, the defined key. The triad was the element of authority, stability, and, above all, repose. But music is movement; if consonance is perceived only as a frame at rest, all movement is dissonance. Our system of music-making firmly subsumed movement under key, so that all movement took its rise from the tonic triad and returned to it. (Shorske 1981, 346)

Viennese culture, at the end of the long nineteenth century, was obsessed with preserving the eighteenth-century order of high classicism. Denial of radical changes in the political and social order, combined with manic endeavors on the part of arbiters of culture to conserve an aesthetic ideal, consigned artistic production such as composition and performance practice to repetition and decay. Schorske (1981) describes the "wild oscillation between tenderness and terror" (355) that marks Schoenberg's compositional voice at the time Theory of Harmony was written, a voice signaling the violence that his music and ideas perpetrated against Viennese culture.[42] .

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[42] Freud describes the hysteria of denial at the end of the Habsburg aristocracy as the "'triumphant phase of mourning work'" (quoted in Derrida 1994, 52), a manic celebration of a culture that was already dead. Carl Schorske, *Fin de siecle Vienna: politics and culture* (New York: Vintage, 1981), gives an account of the world of Freud, and of his young contemporaries in the art world: Kandinsky, Loos, Mahler, and Schoenberg. Schorske uses the metaphor of the Viennese fin-de-siecle "garden" as an enclave that preserves the past, and describes the "explosion in the garden" that marked Vienna's late and violent arrival into the twentieth century, with the advent of modernism in art, architecture and music. He refers to the explosion in music which Schoenberg's aesthetic sets off in the garden, rupturing a discourse of order and preservation, and exposing this affect of feeling, this inscription of movement between "tenderness and terror" within a gap or space of irreducible alterity (344).

Robert Wason (1985) outlines the late conservatism of music theory as it was conceived and transmitted in pedagogical writings in fin-de-siecle Vienna:

> Throughout the nineteenth century, Viennese music theory remained closely tied to eighteenth-century ideals, as did Viennese culture. Almost all the theorists of the early nineteenth century – German, French and Viennese – considered the style of the Viennese Classic to constitute the basis of musical language. (3)[43]

Wason describes how, throughout the first half of the nineteenth century, the history of eighteenth-century harmonic theory was replayed in Vienna through theorists such as Albrechtsberger and Sechter. Repetition of Viennese analytic models continued well into the twentieth century with the ideological and pedagogical influence of Heinrich Schenker.

Another theory of harmony was published in 1911 for a primarily Viennese audience. Heinrich Schenker's Theory of Harmony, in contrast to Schoenberg's revolutionary ideas about harmony and tonality, has made a dominant mark on the landscape of music theory scholarship in the American analytic tradition,[44] through the transmission of his basic ideas by a number of his prominent disciples including Oswald Jonas, Felix Salzer, and Hans Weisse.[45] Schenker, as we have already seen, believed that the task of the composer was to manipulate dissonance in the interests of consonance, and to rationalize all performative ruptures within the confines of a dominant tonal hierarchy –

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[43] Wason's opening chapter, "Eighteenth-Century Theory in Nineteenth Century Vienna," *Viennese Harmonic Theory from Albrechtsberger to Schenker and Schoenberg, Studies in Musicology* Vol. 80 (Ann Arbor: UMI Research, 1985), 3, cites the influence of J. J. Fux's *Steps to Parnassus* (1725) as a major factor in the regional retention of eighteenth-century figured bass pedagogy and practice well into the twentieth century.

[44] Originally published in 1911 as *Harmonielehre* (Vienna: Universal) – with an identical title, publisher, and year of publication as the Schoenberg text – Schenker's text, with its Hegelian notion of organic unity, calls on the composer to fashion contradictory tonal and rhetorical material and hold it in a fused content where one element is privileged and the other absorbed. He argues that this is the prevailing aesthetic structure in classical and conservative nineteenth-century instrumental music.

[45] See Wicks (62) and William Rothstein, "The Americanization of Heinrich Schenker," *Schenker Studies,* ed. Hedi Siegel (Cambridge: Cambridge University Press,1986), 193-203, originally published *In Theory Only* 9.1 (1986): 5-17, for accounts of how the theory of this orthodox Viennese pedagogue was transmitted by his students in America.

the triad – which was understood to be the key element of tonal order and stability.

Schoenberg plays with the potentiality of tones, allowing the possibility of other (dissonance) to assume dominant – or equal – status with consonance.[46] He responds to the tradition, while endeavoring to make a space for his own voice to be inscribed. The harmonic tradition orders a discourse, and new musical utterances will always exceed it.[47]

Schoenberg's music did violence to Schenkerian sensibilities about tonality being a closed system, bounded within an organic, inevitable, determinate order. His performative approach takes the materials of tonal harmony and reorients the meaning of the work of art by questioning the traditional relationship between consonance and dissonance, thereby "emancipating dissonance" ("My Evolution," 84, 91; "Composition with Twelve Tones," 216-17, in Style and Idea) or freeing it from conventional constraints. His emergent musical language, unlike that of Schenker's static notion of coherent structure, was a discourse arising from the particular compelling consequences of the material, where the smallest detail carried the necessity of its existence.[48]

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[46] Schoenberg questions the organicism of the tonal model, particularly referencing the extended chromaticism of late nineteenth-century composers such as Wagner, Bruckner and Wolf, discovering in their music so many details that could just as well point elsewhere. This nebulous potentiality of tones prompts Schoenberg to inquire: Is tonality a "traditional" device? Is it external recognition of a "law" established by custom? Does it spring from eternal necessity? Schoenberg placed a high value on intuition; it compelled him as a composer through ever more complex sonic space, toward total freedom and total fulfillment in comprehensibility. His continual striving to transcend historical, temporal and sonic boundaries strikes a blow at the teleological order of musical narrative strategies such as those developed by Schenker. For Schoenberg, theory would never precede creation; art was never definitive; it keeps evolving, progressing, surpassing previous developments.

[47] Martin Heidegger, "Origin of the Work of Art," *Poetry, Language, Thought,* trans. Albert Hofstadter (New York: Harper and Row, 1975), 41, and *Parmenides,* trans. Andre Schuwer and Richard Rojcewicz (Bloomington: Indiana University Press, 1992), 114-16, posits that a work of art does not stand on its own, uncontaminated or "unimpeded by the institutions of the 'art industry' that frame it." Even the most complex work of art produces its institutional sites, regardless of the failure of institutions such as philosophy to recognize the essence of the art work. Arnold Schoenberg's music – like Heidegger's thought – is re-inscribed within the academy in the very contradictions he sought to transcend.

[48] To quote Dahlhaus (1987): "[N]o note is without influence on the harmonic progression. [...W]hile Schoenberg demands that the consequence for the harmonic progression of even the most fleeting dissonance must be taken account of, Schenker postulates the exact opposite: that the dissonant

Schenker denies the possibility of inquiry in music scholarship that leads to alternative analytic paradigms, opting instead for inevitability and determinacy in tonal orientation. He rejects the authenticity of any music after Brahms, whose complex harmonic language still manages to maintain a tonal hierarchy of relationships. Schoenberg (1975) hears Brahms as a progressive and takes his cue from the "developing variation" of Brahms' contrapuntal textures (129) in bringing to voice a new utterance of musical expression that is thoroughly contaminated by the possibility of alterity.[49]

Both Schenker and Schoenberg held a teleological view of art and music. They believed in evolution, historical progress, cultural elitism (a tradition of "greatness," which they perceived to be inherent in pan-German culture), and the ability of art music to sustain and surpass itself along direct lines of development.[50] But where Schenker's model remained closed or bounded within the confines of a common practice tonality and subscribed to universal laws which controlled its organic, inevitable, and determinate progress, Schoenberg's model acknowledged no such law, and remained open to search and experiment, believing that true art could not be confined within a system, but would

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nature of even the harshest vertical combination must be disregarded in order to penetrate the musical surface and arrive at the horizontal progressions upon which coherence depends" (134-36).

[49] The notion of "trace" or "ornament" as a spectral inscription of space that both disturbs and produces tradition as an "irreducible alterity" is Mark Wigley's (1997, 72-73). Following Heidegger, Wigley posits ornament or "excess" as "the unfamiliar overflowing the familiar [...] that which exceeds the conceptual [...] the possibility of the institution of philosophy," 65.

[50] Wason (153-58) notes that both Schenker and Schoenberg inherited the Viennese harmonic tradition handed down by Sechter and Bruckner, and were influenced by German theorists (C.P.E. Bach, Kirnberger, Luis, Tuille, and Riemann). The scale, the basis of the Viennese theory of harmony, was fundamental to Schenker's conception of modulation, chromaticism, "scale-step" (Stufen) theory, and as an abstraction for his notion of *Urlinie* (the unfolding of a primary chord); likewise, Schoenberg insisted that all harmony emanated from the scale (a horizontal unraveling of a fundamental series based on a primary tone). Schoenberg's notion of "step-progression," based on the scale, is the heart of his harmonic theory. Both take Sechter's hierarchy of primary and secondary chords as emanating from a principal tonal centre – Schenker developing the notion of *Ursatz* (structural harmony), and Schoenberg that of "monotonality" and "regions" or networks of keys in his later text, *Structural Functions of Harmony* (Vienna: Universal, 1922).

ultimately intuit a correct path toward a goal.[51]

Schoenberg's Theory of Harmony is mostly unknown in all but a handful of North American graduate seminars. Much of what is taught as tonal and post-tonal theory or analysis in the academy – derived from canonic literature of a common tonal practice, and modeled on methodological approaches and theoretical assumptions rooted in structural orthodoxy – denies the possibility of new musical utterances to live and to respond to the aesthetic tradition. The transmission of the tradition in the academy (music theory as it is taught) allows little or no possibility of its movement through historical or material specificity. Since the 1930s, music theorists have had very little new to say to successive generations of music students, as authorized works continue to be subsumed under architectural space that is static, ideal.

2.3.1 Music theory in the North American music academy: a pedagogy of repetition in an economy of anxiety

Nineteenth-century conservatories in Paris, Moscow, Prague and London bequeathed organizational models to the North American music academy, but the legacy of subject content and pedagogical method in music theory is heavily influenced by various strains of late German idealism (Kerman 314).[52] Twentieth-century analysts, trained by European composers and pedagogues at home and abroad, fashioned American

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[51] Dahlhaus (1987) observes the fundamental difference between Schoenberg and Schenker to be their understanding of "coherence" in art. Schenker's writing implies a *tonal* (vertical) coherence to the central tone or key – a static notion of coherent *structure;* whereas, Schoenberg's ideas point toward *motivic* (linear) coherence – a logic of *movement.* "Schenker, for whom the nature [...] of a matter is contained in its origin, seeks the law concealed behind the manifestation. Schoenberg, [...] aspiring more to ends than to origins, follows the consequences that emerge from a musical idea. His traditionalism consists less in the discovery of [...] past in the present than [...] of future in the past," 139-40.

[52] "Viennese or Pan-German in origin, and certainly profoundly guided by nationalistic passions, this ideology took hold in other countries depending on the strength or weakness of their native musical traditions. It took no hold in Italy, some hold in France, strong hold in Britain, and especially in [North] America" (Kerman, 314).

music scholarship and pedagogy by absorbing and transmitting the methodological conventions and literature of the (primarily) German classical canon.

The tendency for North American music schools to focus on form and content of eighteenth- and nineteenth-century European instrumental art music can be understood relative to the framework of a cultural economy driven by status anxiety. The influence of this economy of anxiety on academia is apparent in many scholarly music writings from the 1950s and 1960s. In 1954, Harvard music scholar David Riesman reflected on the groundswell of a mass cultural economy of prestige accorded American popular musicians that threatened to undermine the music academy's aims of art music preservation:

> Things that strike the sophisticated persona as trash may open up new vistas for the unsophisticated; moreover, the very judgment of what is trash may be biased by one's [...] class position or academic vested interest. (quoted in Wicks 55)

The fear of Western art music's eclipse is still very real to many conservative North American music academics (Wicks 58-59); ironically, what is at stake is the survival of a European musical tradition.[53]

Privileging European instrumental art music as a transcendent, autonomous language of empty signs continues to have a powerful hold over the teaching of music analysis in the North American academy. The literature and the dominant analytical paradigms associated with it have been unconsciously received and transmitted by

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[53] Wicks observes that from 1948-1997 the combined scholarly articles on American popular music in *Journal of the American Musicological Society* and the journal, *Ethnomusicology*, totaled 0.3 of one percent, including commentary on jazz. Wicks maintains that this sort of scholarly entrenchment has rendered the Western bias invisible, and that North American music scholarship is scarcely aware of the hold that the European music tradition has on the collective musical conscience. The rigid "classical-music-only" orientation has dominated American universities' music department curricula for so long that this cultural style is now considered universal and is assumed to be the model for all others. We do not have "Theory of Music in the Elite Western-European Tradition" in the curriculum; we have "Music Theory," 65.

successive generations of music theory textbooks and pedagogues. As compositional currents moved toward serializing musical processes after the dissolution of tonality, music theory praxis followed suit, with ever more rigid analytical models and tools being applied to both the art music of the past (the Classical canon) and the new music being created within the curious mix of theory-composition departments proliferating in the American music academy. Music theorists such as Alan Forte (Yale), David Lewin (Yale, Harvard), and Milton Babbitt (Princeton), whose highly prescriptive methods for tonal and post-tonal analysis conform more to principles of higher mathematics than to the kind of aesthetic inquiry that grounds discourse about music in the European university, assumed roles of unsurpassed power in the American music academy as masters of formal and structural technique.[54]

While advanced scholarship in musicology has begun to call many of the presumptions governing music theory and analysis into question, undergraduate courses in harmony, counterpoint, or form analysis rarely entertain notions of what it is about music that elicits a human response. There is within the domain of music theory, according to Matthew Head (2003), "an unscholarly resistance to, rather than an engagement with [...] cultural theory" even though there is "no scholarly escape route from this theory because the existing literature, within and beyond musicology, has already made it relevant."[55] Hierarchical ranking of tonal elements and conformity to the

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[54] Allen Forte's *The Compositional Matrix* (1961) is a typical example of American music theory scholarship in the mid- to late-twentieth century: a highly mathematical approach to music analysis from which all affective terms of valuation are excluded (Kerman, 313). See Susan McClary, "Terminal Prestige" (1989), for an account of the "ivory tower" in late twentieth-century American music scholarship. She describes the music academy as an enclave of theorists, perfecting and employing rigorous analytical methods devoted to the preservation of the art music tradition, in order to "keep [...] the fantasy alive," 68; the image is eerily analogous to Schorske's cultural metaphor of the Viennese garden. McClary critiques Milton Babbitt, whose self-declared "home" within an economy of prestige in the university has secured a terminal and isolationist status for avant garde music – because no one else listens or cares.

principles of formal orthodoxy by mapping structural grids onto musical scores is combined with a tendency, on the part of most music theory instructors, to reduce elements of difference to sameness and to flatten out traces of surface detail. Techniques offered to students as a means of acquainting them with the literature of the canon serve to reinforce unchallenged assumptions about the way art music operates; this remains the primary – if openly undeclared – task of music theory pedagogy.

2.3.2 Overview of content and method in undergraduate theory

> Within every heuristics there lies a theory; an unwillingness to discuss it must be met with some suspicion. The outstanding feature of Western [...] theory [about music] has been an exclusiveness or elitism, the very spirit which has filled our curriculae with the study of one fraction of the music of one fraction of the world's cultures. (Monelle 1992, 320)

Foundational courses in undergraduate music theory are sequenced to emphasize an exclusive familiarity with European instrumental art music literature (ca. 1725 – 1880). Rarely is early music to 1725 considered in introductory music theory courses, and it is only during the final semesters of required music theory coursework that late tonal and post-tonal art music become a focus for study. Texted music is generally not treated in form analysis, and when it is, there is marginal consideration given to the interplay of music and lyrics. The score in music analysis is always privileged above performance as the authoritative text (Fournier 2001, 393).

Within the already specialized domain of tonal music analysis, there are directed approaches applied to the study of multiple works that anticipate a singular outcome.

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[55] Head, "Musicology on Safari: Orientalism and the Spectre of Postcolonial Theory," *Music Analysis* 22.1-2 (March 2003) 211-30, refers to interdisciplinary critical theory, which has dominated musicological inquiry since the early 1980s, but has had marginal impact on music theory scholarship, in Street, "Editorial," *Music Analysis* 22.1-2 (2003), 2.

Students are introduced to discrete elements of linear contour (melody/counterpoint), texture (chord function, harmonic progression), and phrase form (cadence structure), and are shown analytical techniques and formal models by which to replicate conformity to conventional design. Consideration of temporal, timbral and spatial elements such as phrase rhythm, metrical organization, articulation and dynamic expression are ancillary to analytical approaches that privilege harmonic, melodic (pitch/scale) and formal organization, affirming the hierarchy of the tonal system on which such analyses are based.

Undergraduate music theory pedagogues transmit a worldview that isolates students from broader discourse about music and excludes all but a choice sampling of Common Practice Era (CPE) repertoire from consideration. Yet, it is rare for the cultural context of CPE tonal music, or the world of the composer, or the complexity of received musical tradition to be considered in undergraduate study of music theory.[56] Current undergraduate method in music analysis deals only with the notes in the score and with ways of codifying isolated moments, or with mapping archetypal formulas on to the work, not with issues of interpretation or context. Tacit acknowledgement among shapers of curriculum and instruction regards the constituent elements and structures of a musical work – in a fixed hierarchy – as ends in themselves.[57] According to Kerman,

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[56] In a harmony class, there is no discussion of the theological and devotional texts to which Bach set over three hundred traditional Lutheran chorale tunes in elaborate vocal and instrumental arrangements, even though these settings form the nucleus of traditional introductory music theory coursework. In the study of eighteenth-century instrumental forms based on appropriated and stylized dances such as the Minuet, students are not taught about the courtly social context of the music of the European aristocracy. In analysis of extended instrumental forms, the cultural and political arenas out of which solo sonatas and other chamber and symphonic works were composed and performed (signaling aesthetic notions of autonomy and transcendence through the ideal of absolute music) are rarely considered. McClary (1989) maintains that music theory pedagogy will not permit its subject to yield to cultural examination and critique so that the musical work of art might retain the myth of autonomy, 68.

[57] The Eastman School of Music in Rochester, NY, is one of the most venerated American music academies based on the European conservatory model. To observe the music theory curriculum, view: <http://www.esm.rochester.edu/registrar/courses/?c=Theory>. In first and second year courses, titled *Model Composition and Tonal Analysis* (TH 100- and 200-level), note the heavy emphasis on discrete

> the original [European] masters of analysis left no doubt that for them analysis was an essential adjunct to a fully articulated aesthetic value system. [...] Schenker always insisted on the superiority of the towering products of the German musical genius. [...] Tovey pontificated about "the main stream of music." [...] It is only in more recent times that analysts have avoided value judgments and adapted their work to a format of strictly corrigible propositions, mathematical equations, set-theory formulations [...] in an effort to achieve the objective status and hence the authority of scientific inquiry. (313)

Prestige is accorded to the most alienated and difficult economy in the music academy: the domain of music analysis, and the music of the great European tradition, including the modernist literature of the early twentieth century (McClary 60). This economy is described by Milton Babbitt, who validates his own role within the music academy ("Who Cares if You Listen?" [1958]):

> [C]oncomitant with the "revolution in music," perhaps even an integral aspect thereof, has been the development of analytical theory, concerned with the systematic formulation of such principles to the end of greater efficiency, economy, and understanding [...]. It is only proper that the university, which [...] has provided so many contemporary composers with their professional training and general education, should provide a *home* for the "complex," "difficult," and "problematical" in music. Granting to music the position accorded to other arts and sciences promises the sole substantial means of *survival.* (39, 126)[58]

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constituent elements, the focus on music literature of the eighteenth and nineteenth centuries, emphasizing compositional imitation and analysis, and the later introduction to techniques of Modernist (20th century) music analysis. In the upper-level (400) seminars that may also be taken for graduate (Masters, DMA) credit, there is some emphasis on speculative theory (as it relates to acoustics, digital music and cognitional research), but the majority of advanced courses still focus on analytic technique, and the major emphasis appears to be on music theory pedagogy involving mentorship with master faculty. Only at the graduate level (500) seminars is there a consideration of the theory that informs analytical concerns; as an example, Schenker's theories are introduced in TH 511 – *Introduction to Theory and Analysis of Tonal Music* (a course that, in this writer's view, might more appropriately be offered as a framework for undergraduate analytical study, in order to understand the importance of appropriating Schenker's method critically and to acknowledge the worldview out of which his thinking is shaped). Of note is the graduate course title: *What is Music Theory?* (TH 523) in which "...[a]n investigation of such questions as the structure and limitations of theories in general and music theories in particular, the distinction between theory and analysis, and the relationship between music theory and other branches of musical scholarship" are considered by students of music theory, apparently, for the first time in an extended course of study.

[58] Janet Wolff, "Ideology of Autonomous Art," *Music and Society: The Politics of Composition, Performance and Reception,* ed. Richard Leppert and Susan McClary (Cambridge: Cambridge University Press, 1987) observes that this "strange posture"– claiming to renounce all possible social functions and values while retreating to academic isolation - was not invented in the twentieth century; the means by which the music academy has secured an economy of prestige is the *reductio ad absurdum* of the

Academic music study has gradually become restricted to that which reproduces, transmits and conserves the common practice instrumental tradition at the expense of the study of most other music, including the art song and popular music. Popular and postmodern genres of composition are marked by their tendency to contaminate and exceed structural ideals. Rigorous and complex analytical technique is applied to questionable musical artifacts in order to render them respectable by covering over or erasing the social context that shaped their discursive practices.[59] Music pedagogues "shame students for their incorrigible tastes [...] and browbeat them with abstract analytical devices [...in order to] maintain the illusion that [structure] informs the future of music. [...E]normous amounts of energy are poured into keeping [... the] fantasy of denial alive" (McClary 1989, 68).

2.3.3 The possibility of alterity in music theory and analytical method

If the repertory of Western art music expresses aspects of the human condition that the scholarly tradition represses, is it possible to imagine a theoretical opening by which the signification of musical expression might be explored? Are there lines of inquiry by which interpretive gaps, performative ruptures, excess of ornament, and stylistic transgressions – whose multiple inscriptions within the tonal tradition have been covered over by layers of conventional music scholarship and pedagogy – could be released and permitted to come to voice in a transformation of the discourse?

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nineteenth-century notion that music ought to be an autonomous activity, insulated from the contamination of the outside social world, 1-12.

[59] The recent admission of jazz studies (performance, theory and arranging) to the curriculum of many music schools is a case in point. Wynton Marsalis "advocates rule-bound, difficult accounts of jazz in an attempt at elevating it to the status of high art" ("What Jazz Is – and Isn't," *New York Times* 31 July, 1988, quoted in McClary 1989, 70).

The economy of prestige accorded difficult and complex music within the academy has had little influence on music production and consumption outside of the academy in the decades since these methods have become entrenched (McClary 63, 81). The scholarly musical establishment, by denying ideological fissures, and carrying on with orthodox, self-contained analyses, has already consigned itself to marginalization within broader scholarship. The veneer of methodological and analytical control that continues to mark the rhetoric of music theory scholarship and pedagogy barely masks a lurking anxiety among increasing numbers of scholars that music's ornament and excess cannot be contained within the established conventions of formal abstraction.

Rather than continuing to transmit and repeat the prevailing texts and methods of undergraduate instruction uncritically (Derrida, "Semiology" 20), music theory pedagogy must inherit and be responsible to the burden of the tradition that has framed its discourses by calling for new lines of inquiry into the nature and relevance of tonal hierarchy and the ideological origins of structural abstraction as these obtain to current perceptions of music's meaning. Scholarship in music is subject to the haunt of a tradition in search of its own transformation, and the ruptures are yielding new questions within music theory scholarship that may bring about transformative change in the teaching and content of undergraduate music theory.

CHAPTER 3

A scholarship divided: North American music schools as inheritors of oppositional ideologies and economies in theory and in pedagogical practice

In the post-WWI North American undergraduate music academy, the sub-specializations of music theory and music history have operated largely in separate ideological spheres, taking up different concerns within music teaching and scholarship. Traditionally, music theory has focused on abstractions of musical form analysis and the ways in which constituent elements of musical material conform to established generic models. In keeping with this practice, undergraduate music theory pedagogy examines eighteenth-, nineteenth-, and early twentieth-century European instrumental literature for evidence of tonal hierarchy, recognizable rhythmic gestures, patterned phrase structure, and predictable design characteristics. Alternately, the study of music history (known since the mid-nineteenth century in Europe as *Muskiwissenschaft*, or the scientific study of music) has emphasized methodological processes applied to music notation and performance practice, ranging from artifact and manuscript study (authentication and editorial accuracy) to charting the progression of Western European vocal and instrumental musical styles and rhetoric, associated with various periods and regions. Neither sphere of concern engaged broader scholarly currents of theoretical inquiry until

the mid-1980s.

The study of music theory and music history attained legitimacy in the North American academy as academic pursuits during the1920s and 1930s,[1] buoyed by an influx of European composers, performers and pedagogues, whose intimate familiarity with the Western art music canon was advantageous to fledgling post-secondary music programs in North America. The establishment of theory-composition and performance departments alongside musicology or music history programs in the North American music school countered a long-standing divide in Europe between the conservatory or professional academy (descendent of the cathedral or singing school, and primarily responsible for training composers, conductors and performers in the traditions and styles of continental literature) and the university, where scientific and aesthetic theories were formulated and contested.

Into the 1960s, the North American music academy incubated music theory scholarship that produced increasingly complex and formalized tonal and post-tonal analyses and compositional methods, based on strains of nineteenth-century aesthetic idealism, in isolation from contemporary currents in broader scholarly inquiry.[2] Compositional instruction, formerly tied to nineteenth-century and modernist aesthetic notions about autonomous musical form and structure, has long since relaxed into a plurality of postmodern techniques and less structured procedures, while music theory

[1] In the 1920s, a "first wave" of young American composers – products of American conservatories including Julliard, Eastman, Oberlin, Chicago and the Curtis Institute - had begun to study abroad, mostly in England and France. A number of these returned to major posts at American universities and music academies, contributing to the establishment of the European conservatory mindset in the American music academy – Roger Sessions (Princeton, UC Berkeley), Ned Rorem (Buffalo, Utah), Leonard Bernstein (Tanglewood), and Aaron Copland (who taught many of the leading "second wave" composer-scholars of in the American university system, including Samuel Adler and Mario Davidovsky).

[2] See Milton Babbitt (1958) and Susan McClary (1989) for accounts of the American university environment of the 1950s, 60s and 70s in which scholars trained as composer-theorists were encouraged to carry out self-contained analyses that demonstrated musical autonomy.

pedagogy has changed little, operating largely within ideological and procedural assumptions about art music that have framed the discourse and method of tonal and post-tonal music analysis since the early twentieth century.

Also heavily influenced in the post-WWI period by European scholars, music historians in the American academy took up positivist notions of music research and historical documentation of European musical activity (Wicks 61).[3] In particular, the musical score (manuscript) became one of the most important sources of information – the archeological record of the musical tradition.[4] Significant research publications by North American analysts and historians on music of the European canon, developed in the late 1940s, established American music scholarship on the international stage.[5]

3.1 What's wrong with analysis? Power relations in music scholarship

In 1980, a provocative essay published in an interdisciplinary critical journal landed a decisive blow against ideological aims and methods of music analysts whose intent was to preserve and privilege the canons of European instrumental art music of the

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[3] By the founding of the American Musicological Society in 1934, the European perspective was firmly entrenched in the American music academy. A large number of the original officers of AMS were European scholars, and their influence on the shape of American music education has been formidable. The next wave of American-born music scholars, trained initially at home by Europeans and then in Europe between the wars, were heirs to continental theories about art and aesthetics.

[4] The Adlerian school of "Musikwissenschaft" placed a great deal of priority on the manuscript (original scores or early editions) as primary source material.

[5] For a comprehensive list of significant publications in American music scholarship, see Wicks, 61. She notes that the *Journal of the American Musicological Society*, begun in 1948, had until 1996 published only five articles dealing with the question of musicology's philosophical stance or role in the American academic community. Furthermore, only seven per cent of all articles published during that time dealt with subjects of American music, 62. The *Journal of Music Theory*, founded as a publication of Yale University in 1957, followed suit with inaugural issues devoted exclusively to analyses of European compositions. A review of Volumes 1 and II of *JMT* (1957-58), by William J. Mitchell (1958, *The Musical Quarterly* 44.4) indicates that, with the enthusiastic debut of *JMT*, there was a "troubled concern" among contributing scholars over what constituted the definition and scope of music theory (evident in the opposing editorial remarks of Volumes I and II). Mitchell states that "[…] while the theory of music in its most generalized meaning embraces a wide field of speculation [Vol. I], at the other end of the scale it connotes to far too many teachers of theory the disciplines of harmony and counterpoint along with attendant drills in ear training, keyboard harmony and the like" [Vol. II], 540-42.

common practice era. The piece exposed fault lines marked by uncritical approaches to music scholarship, based on a tacit, if contradictory, belief in the capacity of art music to transcend material reality by embodying or giving presence to ideal formalist abstractions or rational concepts. Furthermore, the essayist argued that these abstractions or analytic constructs against which the autonomy of musical art works are gauged reveal naïve and unquestioned assumptions about the universal nature of music and of its reception by which the vast body of knowledge about music is transmitted in the academy.

Joseph Kerman ("How we got into analysis and how to get out" [1980]) proposed a critique of music analysis whose visionary tenets continue to provide a springboard for vigorous debate in music scholarship. His call for the appropriation of a critical methodology for music scholarship has opened up the field of musicology to multiple discourses about the meaning and cultural signification of music.[6] The aim of Kerman's essay was to reconnect music scholarship to a broader critical discourse, and to ground language about music and music-making to social and cultural constructs that would open the established musical canon to critique, thereby making space for the possibility of academically marginalized music literatures to come to voice through scholarly inquiry. Kerman calls for a music criticism that contextualizes meaning in contradistinction to an analytical method that persists in according a status of false autonomy to masterworks of the European tradition. Central to Kerman's thesis is a critique of what he terms "the organic lobby" and the penchant of music analysts to locate and demonstrate elements of

[6] Musicological research owes much to Kerman's reconceived notion of criticism, which has opened paths that would have otherwise gone unexplored. "How we got into analysis" and his later treatise (*Contemplating Music* 1985), have helped to establish the methodological means by which music scholars now draw connections to other fields, and move from text to context (score to experience), including the exploration of the listener's relation to musical objects, in Fournier, "Toward an Epistemological Model for Music Theory," *Journal of Musicological Research* 20 (2001), 393.

structural unity in all musical art works. His critique has established the foundation for a significant agenda of musicological inquiry over the last twenty-five years.

Kerman regards organicism as the "ruling ideology" that governs tonal and post-tonal music analysis in theory and practice. He argues that a musical work of art does not exist to justify itself; it participates in social and cultural formation. Conversely, organic models represent closed systems, allowing no alternative discourse about musical meaning that could be contingent.[7] Further, Kerman notes that Schenkerian and Reti-inspired analytical traditions, given over to demonstrations of unity and coherence in musical works, have dominated scholarly analytical production and pedagogy for decades.[8]

3.1.1 Theoretical challenges to dominant analytical paradigms that order a discourse in music theory and analysis

In music theory, there are two irreconcilable camps of scholars who hold conflicting opinions about the ontology of musical meaning and about how theorists should proceed in the construction of meaning (Fournier 2001, 394).[9] Schenkerians

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[7] This idea is central to the writing of Adorno (*Philosophy of New Music,* 1973), whose theory of musical material rejects the notion of any physical phenomena being unmediated by culture; furthermore, musical material is historically determined – it is not autonomous or free of cultural association, Williams (2001), 53. Elsewhere, Cunningham, "A time for dissonance and noise: on Adorno, music, and the concept of modernism," *Angelaki: Journal of the Theoretical Humanities* 8.1 (2003), proposes that the nature of Adorno's understanding of modernism, as a cognitive category, is radically historical – beyond historicism – so as to displace any formation of it as a determinate empirical category […] it is *context-determined,* 63. These ideas would become pivotal to the new musicology that emerged in America in the 1980s.

[8] Not only the tonal canon from Bach to Brahms, but also early music, twentieth-century concert music, and popular music have been subject to examination by Schenkerian method. Patrick McCreless (1997) speculates on music theory's demise, observing a more culturally-oriented musicology "doing to music theory what theory itself did to composition and musicology" by carving out its own space among the dominant disciplines in the academy in the 1950s, 1960s and 1970s (295). But his warning to the music theory community remains largely unheeded: "business as usual…classes to teach and pieces to analyse," in Nicholas Cook, "Theorizing Musical Meaning," *Music Theory Spectrum* 23.2 (2001), 170.

[9] Fournier (2001) proposes two definitions of "meaning" that can be used to describe the epistemological poles that exist in music theory: 1) an intrinsic property arising from interrelationships

maintain that meaning resides within the work itself and that form analysis reveals the inherent structural meaning or coherence of the music. Scholars influenced by social theories claim that meaning is made through human agency, the intent of the composer, performer, or perceiving scholar who constructs meanings based on personal and mediated experience. Schenkerian approaches "aim to construct meaning strictly from [...] musical elements;" hermeneutic research "look[s] beyond the musical object for the locus of musical meaning" (396).[10]

Cook (1987), a music theorist whose extended project considers musical signification, offers the critique that: 1) formal analysis proves one's theory "right" – at the expense of uncovering meaning or illuminating the music; 2) analysis is "professionalized" by music scholars who demonstrate in journal publications that they have more of a vested interest in method as an end in itself rather than as a means of informing interpretation; and 3) analysis is a pragmatic pursuit requiring no additional refinement or invention (2-3). In the application of music theory, analytical methodologies prevent "personal engagement with musical works during the research

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between the constituent parts of a research object (structuralist, formalist, quasi-scientific, objectivist study of music as autonomous); 2) an activity projected onto an object – associated with something external to it (critical, historical, subjectivist relationship to historical/cultural circumstances within which a work was created or received). Structuralist research is critiqued as being performed in an historical vacuum, while hermeneutic research "appears to offer a greater depth of inquiry," 394-95. Gary Tomlinson (1993) suggests that music scholars "look beyond the score and consider the myriad forces that interact in the creation of musical works" arguing that close reading "carries the ideological charge of modernism," in Fournier, 397.

[10] Hermeneutic research in musicology appropriates theory and method from feminist and gender studies, literary theory, narratology, and cultural studies. These critical-interpretive approaches negate form analysis as offering little in the way of new insight. Reductive techniques "reconfirm a set of pre-established conclusions about the limited body of musical objects that comprises the musical canon." Critical musicologists – Kerman, Kramer, Cusick, McClary – charge that "our discipline needs reforms in the way that work is undertaken and results are conveyed" and that theorists "need to reconsider the nature of our relationship with the objects that we study" (Fournier, 397). McClary, *Feminine endings: music, gender, and sexuality* (Minneapolis: University of Minnesota Press, 1991) notes that the advantage of hermeneutic research is that it enables scholars to explore emotional responses to music (admitting to the notion that music "moves one affectively"), rather than invoking "daunting structuralist graphs used to distance and objectify" the musical work, 18.

inquiry and the challenge of critical theory, examine the relationship of musical structures and meaning through linkage with social constructions or interpretive paradigms that are contingent on extra-musical factors such as culture and language. Finally, pedagogical challenges to dominant analytical ideologies within the music academy are introduced as a way to highlight the promise of new possibilities for undergraduate music theory instruction.

3.2 The case for reconstitution of unifying principles in music analysis

What is meant by "unity" in the context of conventional musical analysis?

> [U]nity asserted by music analysts acknowledges the coexistence of distinct and contrasting elements; [...] however differentiated they may be, they work together to produce a common and coherent goal. When [...] analysts [...] state that a certain musical event, or formal segment, lacks unity, they are [...] claiming that some aspect of the work is lacking in coherence. (Morgan 2003, 21-22)

At once unified and differentiated, the tonal musical composition fulfils "a critical analytical requirement." Because "it is self-sufficient, it is interpretable without reference to outside factors." Eighteenth-century absolute music, or "non-representational instrumental music" was perceived analogously with the natural organic model, and emerged simultaneously with the practice of form analysis (24). The musical work was "reconceived in evolutionary terms," no longer fixed or immutable, "as a dynamic, yet integrated system: developmental; goal directed; [...] combining both unity and variety" (25). The developmental composition – Sonata-allegro form and its derivatives - was organicism's consummate artistic realization in sound.

Mark Evan Bonds (Wordless Rhetoric [1991]) notes that the process of growth shares with a process of elaboration in the metaphor of the organism expressed elsewhere

by Schoenberg as "developing variation" (143). Allanbrook (2002), in examining works by Mozart and Haydn, notes that analysis might do well to focus more on surface details rather than on "hidden unities" that subsume "individual events under generalizing features," but not, Morgan warns, at the expense of resorting to mere description (qtd. in Morgan 45).

Does organic unity continue to represent a valid assumption for musical analysis, given that surface features are rarely subsumed under generalizing features in current modes of critical-theoretical inquiry and its application in broader discourse? Morgan (7) considers three questions: Why has unity (within art works of the eighteenth and nineteenth centuries) become theoretically suspect? What larger intellectual (theoretical and musicological) currents have contributed to a unity-denying disposition? What are the consequences for the analyst?

Within the domain of music analysis, the British music theorist Alan Street (1989) led the post-Kerman charge, suggesting that embracing allegory was the way out of analysis.[12] His article, "Superior Myths, Dogmatic Allegories: the Resistance to Musical Unity," attacks "the fundamental premise that unity must prevail in order to ensure the comprehensibility of human thought" as a misconception, stemming from the "enduring critical orthodoxy" of treating the artwork as a natural organism, whose parts work in perfect co-operation to form a consistent and integrated whole (77-8, 80). According to

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[12] Paul de Man proposes a model of literary analysis that regards language as "figural" or "allegorical," a relationship between signs in which the references to their individual meanings has become secondary, temporal. To be allegorical the sign can only exist in repetition and in reference to something come before and with which it maintains distance, renouncing any desire to coincide (not like a symbol, which infers the possibility of a distinct identity). Within this void or temporal distance, it establishes its language, and makes "a decisive break with the prevailing formalist ideology," in Street, "Superior Myths, Dogmatic Allegories: The Resistance to Musical Unity," *Music* Analysis (1989), 102-4. Allegorical treatment of language, such as that proposed by de Man, could well be critiqued as an exchange of one type of formalism for another.

Morgan, the "unifying urge is [...] not only analytically ill-advised but morally suspect [...] an unhealthy wish to hide the messy truth of art behind a lie of consistency and perfection [..., and] to identify the wholeness and integrity of the interpretive image with that of the work itself" (7). Street offers allegorical language as an analytic alternative to formalism – a genuine, open-ended process of thought, responsive to "structural un-decidability," linked to the art work as an artificial construct, where meaning "depends on continuous narrative and a temporal unfolding" (102, qtd. in Morgan 23).

Other theorists have followed Street's lead, positing alternative analytical solutions that challenge the concept of musical unity and pay attention to context and experience.[13] Kramer (1993), remarks that traditional analysis privileges "continuity over discontinuity, textural unity over diversity," and that the analyst's "mania for unity" inhibits appreciation of non-teleological works and those "surprise" passages in mainstream content that have neither motivic precedent nor consequent and are therefore not organically "necessary" to the unfolding of form (qtd. in Morgan 11).[14] Korsyn (1993) examines matters of unity in his "Brahms Research and Aesthetic Ideology" and observes that theorists oversimplify Brahms' music by idolizing it, "according it a degree

[13] "Anti-unitarianism is no fashionable trend but a major development associated with a distinguished group of scholars; and it warrants serious consideration," Robert P. Morgan, "The Concept of Unity and Musical Analysis," *Music Analysis* 22.1-2 (2003), 7-50. Morgan critically examines the work of several analysts who display opposition to the concept of musical unity: Kramer (1993), Korsyn (1993a), Dubiel (1992), Agawu (1996a), and Chua (1995).

[14] Elsewhere, however, Kramer writes that meaning in music is "inextricably bound up with the formal processes and stylistic articulations of musical works" (*Music as Cultural Practice* 1990, 1). This earlier assertion may be true for many pedagogues who privilege simple analytical solutions within complex musical material. Yet Morgan responds to Kramer's analysis of passagework in the first movement of Mozart's *Symphony No. 40 in G minor (K. 550),* where, according to Kramer (1993), an interpolated section of the recapitulation of the second theme (mm. 245-53) appears not to be motivated by a "global harmonic plan." Morgan asserts that the unfamiliar motivic drive of ascending parallel sixths toward cadence is what motivates the passage, and that this motivic material is furthermore foreshadowed by a complementary and palindrome-like descending sixths passage in the preceding expositional failure to achieve cadential closure (mm. 211-16, further echoing mm. 28-33 of the exposition) - a surprising treatment, according to Morgan, but nonetheless unified, 9-11.

of consistency incommensurate with its conflicts and contradictions [...I]deological motivations tempt us to make inflated, exaggerated claims for unity [...which, in Brahms, are] always relative and provisional"(92). Korsyn maintains that Brahms recruits a plurality of musical discourses (90), despite traditional theorists' analytical privileging which smooths over distinct historical and cultural materials in a dialectical synthesis.[15] Korsyn argues that Brahms' music does not attain a dialectical synthesis, to which Morgan charges that Korsyn turns to literary theory (Bakhtin) for justification of a synthesis-resisting position, and provides no clue as to how to analytically approach the work, abandoning music analysis altogether. All discussion of the composer and the work disappear (Morgan 17).

Morgan maintains that musicologists (and theorists) can critique conventional analytical methods but have yet to demonstrate fresh alternatives for carrying a discourse that both identifies musical coherency and grounds musical meaning within social or cultural constructs (42-43).[16] In recent musicological studies, analysis is "disguised as common sense," instead of being thematized in graphic representations of harmonic motion or cadential direction (Cook 2001, 171). The theorist, Kofi Agawu, offers this assessment:

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[15] Korsyn models his critique of Brahms analysts on David Lewin's examination of Brahms' *String Quartet in C minor, Op. 51 No. 1,* in which, according to Korsyn, Lewin smooths out inconsistencies between two conflicting historical modes of musical rhetoric (a Beethovinian antecedent, and a Mozartian consequent) in the opening measures (Lewin 1990, 14-15, quoted in Morgan, 13). After "assimilating music history into the analytical enterprise", Lewin settles for a "reassuring narrative of historical continuity [...that] seems to resolve the paradox" (Korsyn 1993, 94-95). In comparing Beethovenian and Brahmsian phrase rhythm and bass movement, however, Morgan refutes both Lewin's and Korsyn's notion that the passage is characteristically Beethovenian; rather, it is a uniquely Brahmsian condensation, intense and violent, with a subsequent need for a lyrically expanded response providing phased relaxation, earlier denied (14-17).

[16] Unifying elements do not "reside 'objectively' in [...] compositions [nor do they] represent 'natural' attributes [...T]hey are demonstrably linked to perceptible features of the music. [...] Unity does not mean absolute determination, any more than the unexpected detail means absolute disunity" (Morgan, 42).

> Rather than developing new methods for analysis, methods that are free of conventional biases, new musicologists often fall back on conventional methods. ("Mozart's Art of Variation" 1997, 302)[17]

Ironically, this is a significant point on which Morgan challenges Agawu's analytical methods (and those of Kramer and Korsyn).

In advanced music scholarship, anti-unitarianism has become the new orthodoxy. Morgan offers a sustained defense for analysts who continue to give priority to matters of unity in common practice tonal music, warning that, in the eagerness to overturn a discredited ideology (unity), analysis might actually be missing something important about the music. Street (2003) encourages the analyst to "seek new unifying elements," thereby attempting to "reconcile two poles in recent analytical thought" (4). The difficulty with this position is that it seeks to synthesize or reconcile divergent ideas in much the same way that conventional analysis endeavors to harmonize contradictory materials within an organic whole. Kerman's notion of criticism has, for all its value in opening up a discourse on musical meaning, tended to rely on a binary conception that pits "traditional [...] method driven approaches [...] against interdisciplinary approaches designed for [...] extramusical interpretation of musical works" (Fournier 2001, 393). Similarly, McClary's interpretations of music become arbitrary when the external cultural constructions to which she ties her homology are removed from the equation (Cook 2001, 172).

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[17] Musicologists like Susan McClary (2000, 1993, 1991, 1989) endeavor to explicate musical meaning through conventional analytical means, or by mapping one-to-one associations between analytical and social constructs. Miles, "Critics of Disenchantment," *Notes* 52.1 (1995) cites McClary's assertion that "meaning is there for the taking; we only have to crack the codes," 31. According to Cook (2001), this one-to-one mapping undermines the freedom and provisional quality of all interpretation McClary and others claim elsewhere (172, 174). This "common sense", unreflective, non-theoretical stance shows a lack of a "theorized conception...of how music might (or might not) support the *meanings* ascribed to it" (171). Lochhead's (2003) critique of McClary's projection of nineteenth- and twentieth-century analytical constructs on eighteenth-century music (in Chapter 3 of Conventional Wisdom) supports this view as do Jameson (1990, 95) and Treitler (1999, 369).

Morgan contends that "[p]ostmodern ideas have had a significant impact on attitudes about unity," and that "a weaker, more commonly held conception of unity [...] dependen[t] upon human agency, [...] an analytical construct, [...] leav[ing] open the possibility for multiple and contradictory interpretations" that makes "no claim for 'natural' laws or musical 'causality'" is operative in current analytic practice (26). Furthermore,

> [m]usic has no natural mechanisms; and there is thus no unmediated access to it, no perfect union between analyst and work. Nor are all works necessarily amenable to unity-oriented analysis. This conception is consistent, moreover, with many of the claims of postmodern theory, including its insistence on the metaphorical nature of analytical discourse. The problem is not the theory, but the implications drawn from it: the almost exclusive focus on epistemological contingency leads to a misconception of the purpose and goals of musical analysis. (26)

Conversely, however, Morgan claims that analysis is able to demonstrate the fragile unity of a work, one that is "projected with difficulty and resistant to easy interpretation [...] based on the assumption that music 'makes sense.'[...T]he mere claim that a composition lacks unity necessarily silences the analyst" (27).

Has this negative attitude towards unity emerged only in recent music theory scholarship? Suspicion of unity has a much longer history in the aesthetic critique of the visual and literary arts. The current critique of scholarship in music owes much of its theoretical origins to the social project of the Frankfurt School, and in particular to the aesthetic theories of Theodore W. Adorno (1903 – 1969), whose notion of a *negative dialectics* is informed by a principle of opposition to totalizing power structures.

3.3 The Frankfurt School, and critical theory's scholarly reconstitution

Critical theory is a term loaded with general and specific associations which owes its origins to Kant and Hegel – by way of Karl Marx (1818-1883). In historical context, the term refers to that critical element in German philosophy which began with Hegel's critique of Kant. More generally, critical theory is "a metaphor for a certain kind of theoretical orientation" toward philosophy which "found its twentieth-century scholarly expression in Frankfurt" (Rasmussen 1996, 11). The term is applied to the body of work associated with members of the Frankfurt School (Institute for Social Research, established in 1922), whose writings continue to inform social, cultural, aesthetic and literary theory.

There are two basic strains in the history of German philosophy: one that thought or reason is *constitutive* (associated with Kant's limits of reason, which he deems to be *causal* or *moral*)[18]; and one that it is *transformative* (associated with Hegel's philosophy of history in which he attempts to locate reflection in a discourse about human freedom). Critical theory allies initially with the latter theme by way of Marx's theory of historical determinism (in which Marx lays out an account of human political and economic activity and attacks ideological modes of thinking),[19] though the constitutive element plays a significant role in subsequent development and application of the theory (12).

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[18] This explication of constitutive reason is attributed to Hooker and Little, eds., *Moral Particularism* (Oxford: Oxford University Press, 2000), 134.

[19] In the Hegelian-Marxist context, critical theory rests on an enlightenment assumption that reflection is emancipatory, Rasmussen, *The Handbook of Critical Theory* (Oxford; Cambridge, MA.: Blackwell, 1996), 13-14. The original strains of this subjective and progressive theory, based on self-reflection in history, "bear the stamp of nineteenth-century nascent optimism: *a critical theory can change society; a tool of reason, when properly located in an historical and material specificity, can transform the world.*" Marx received this idea from Hegel, who, in his *Phenomenology of Spirit* developed the concept of the moving subject, who comes to know itself at ever-higher levels of consciousness through the process of self-reflection. Hegel combined a philosophy of intention with a philosophy of reflection, giving rise to "one of the most significant discourses in German philosophy: *the proper relationship between theory and*

Max Horkheimer assumed directorship of the Institute in 1931, at a time when events in history distanced Frankfurt from Marxist political orthodoxy. The rise of fascism in Germany and fall of the workers movement in Russia under Stalin shook the Institute's confidence in the Marxist materialist project.[20] At this juncture, critical theory was no longer able to link to Marxist tradition for its legitimation, because Marxist categories had become reified. Additionally, in the twentieth century, and particularly in the hard and social sciences, theory was rehabilitated and based not on experience but on ideas of the theorist's design, whose conception was constructed, separated from real life. The methodological systemization of critical theory as a model for reflection "owes its life in the twentieth century to a group of academics who, originally inspired by the German workers' movement, would give critical theory a life in the academy" (Rasmussen 11, 15).[21]

The publication of the 1937 essay, "What is theory?" authored by Max Horkheimer, firmly established Frankfurt as a centre for twentieth-century critical theory. Adorno, Lowenthal, Fromm, Pollock, Marcuse, and (tangentially) Walter Benjamin rounded out the group of primary research associates at the Institute in the 1930s. Their

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practice." Hegel's belief was that praxis could transform theory; and that self consciousness (the reflective subject) existed in and for itself only when it existed for another, in being acknowledged by the other.

[20] Taken simply, the Hegelian-Marxist influence read as follows: the individual is alienated from society; liberal thought obscures this alienation; the task of critical theory must be to overcome this alienation (Rasmussen, 19). Marx's major work, *Capital* (1867), endeavors to validate the constitutive ground for critical theory, by demonstrating through a theory of political economy that capitalism (the modern productive process) is merely a phase in human development and not the end of history, and, like Hegel's systems (of family giving way to the force of civil society, for example), would bear the seeds of its own destruction. "Species-being" re-emerges in *Capital* as a claim about implicit but incomplete socialization present in the force of capitalism, which, when rationalized (through critical reflection) would become weaker, transforming into socialism, in Rasmussen, 14-15.

[21] Marx bequeathed a theory loaded with ambiguities to the twentieth century, leaving open the possibility that a critical theory could be grounded on any of the following: working class; economic analysis; a philosophical vanguard; individual praxis. The Institute for Social Research (established in 1922 by the industrialist, Hermann Weil) treated Marxism as a social science during the tenure of its first director (Carl Grunberg), initiating research projects involving academic study of the working class (Rasmussen 16).

common program, under a systematized method and distinctive perspective, marks the beginning of modern critical theory (Rasmussen 17). The link between theory and revolutionary practice having been de-coupled, the Institute for Social Research fashioned a unique theoretical perspective[22] that continued to sustain its identity and potency through successive generations of scholars, particularly in North America.

Critical theory in its scholarly reconstitution attempted to respond to the events of the time; thought was linked actively to social justice and issues of political oppression as a force for emancipation. This was the particular character of critical theory in the 1930s, apart from other currents in German philosophy: phenomenology; existentialism; positivism. Post-1937 critical theory is characterized by two related perspectives: a broadened critique of modes of rationality – a critique of instrumental reason;[23] and the attempt at a grand analysis of culture and civilization: a dialectical engagement with the

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[22] Horkheimer's essay proposed the constitutive tradition of German thought as a legitimate link to a critical inquiry into knowledge. However, Horkheimer's so-called constitutive elements are drawn somewhat uncritically out of the Marxist heritage: the distinction between individual and society; the concept of society as bourgeois; the idea that knowledge is centred in production; the critique of the liberal individual as autonomous; and the primacy of history over logos. He rescues his project by proclaiming that if the scholar enters into a dynamic engagement with the oppressed or disempowered so that research is not merely a presentation of facts but a force within the system, then the real function of critical theory emerges (Rasmussen, 17-18).

[23] Max Weber's pessimistic theory of social rationalization, *The Rational and Social Foundations of Music,* trans. D. Martindale, J. Riedel, and G. Neuwirth (Southern Illinois University Press, 1958), is central to the formation of a critique of instrumental reason. While both Hegel and Marx maintained the possibility of reason being able to overcome its falsifications (Hegel through reflection, and Marx through social action), Weber's analysis shows that, as society frees itself from mythic and religious sources, and becomes ever more purposive (finding means toward purposes of instrumental ends), reason becomes devoid of its reconciliatory possibilities and becomes calculating. Weber's sociology or "rationalization" of music (originally published 1911) traces the rise of high art culture and endeavors to account for the dominance of Western art music over traditional folk music due to the standardization of high art culture – paralleled in his thesis with the rise of Capitalism, in Turley, "Max Weber and the Sociology of Music," *Sociological Forum* 16.4 (2001), 634. Weber's theory of social action became the historical-philosophical justification for Western modernity, with its internal "tragic dialectic" dualisms occupying poles or separate spheres of rationalization. Horkheimer takes Weber's idea a step further, raising the specter of instrumental reason for purposes of social control. Embedded in media, bureaucracy, economy, and cultural life, false rationality serves those in positions of power with an ever-expanding ability to dominate and control society for their own calculating purposes (Rasmussen, 22-23). He asks: What of the future of a critical theory, if reason functions for social control, rather than for the purpose of enlightenment and emancipation? Adorno's negative dialectics draws heavily from Weber's theory of social rationalization

Enlightenment tradition. Horkheimer and Adorno in particular shared a deep pessimism about the future course of rationality, and a loss of hope in the potentialities of a philosophy of history in which social transformation would be realized. Their *negative dialectics* – an endeavor to counter the instrumentality of reified notions of Hegel's dialectic – became a critique of modernity, and a harbinger of post-modernity.

3.3.1 Negative dialectics and the critique of Enlightenment as instrumental reason

Enlightenment as progressive thought is traced through modern Western history in Dialectic of Enlightenment (Horkheimer and Adorno 1947). The use and interpretation of myth and of overarching narrative as instruments of domination is fundamental to their project,[24] but a critique of instrumentality associated with the domination of a meta-narrative of necessity demands inquiry into the simultaneous repression or marginalization of multitudes of non-progressive (repeating) narratives, whose "irrational" character is no less human in origin than the myth of modernity.[25]

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and critique of instrumental reason, particularly as developed in Adorno's aesthetic theory and critique of the "culture industry," in Feher, "Weber and the Rationalization of Music," *International Journal of Politics, Culture and Society* 1.2 (Winter,1987), 147-48.

[24] At its best (according to Kant), reason was suspended between "true universality" and "calculating rationality...which adjusts the world for the ends of self-preservation." Given over to calculation, reason becomes "purposless purposiveness;" and social arrangements are arbitrary, leading to mass deception (Rasmussen, 27). In *Dialectic*, Nietzsche complements Weber: the other side of the dialectic of enlightenment is instrumental reason. A double (pessimistic) insight on Enlightenment is made evident (through Nietzsche): a tool to dupe the masses; and that which unmasks the acts of those who govern. The Homeric narrative secularizes the mythic past; the hero's steadfast orientation to his own self-preservation is secularized by dominating nature, thereby organizing the self while alienating the self (Rasmussen, 24-25).

[25] The Freudian concept of repression is taken up in Foucault's (1972) and Derrida's (1994) critical projects of the Enlightenment tradition. The *revenant* or "return of unfavouable spirits" signals something in the tradition which has been long repressed, and which only an authentic opening or response to the tradition can release. Enlightenment always "intends to secure itself against the return of the mythic," but it does so by degenerating into a "mythic cult of positivism," a return to mythology, which it never knew how to elude (Rasmussen, 23).

Ritual sacrifice, which modernity undercuts, is viewed by Horkheimer and Adorno as an enabling device. The emergence of rationality seeks to undo ritual repetition – it denies the relationship between humanity and nature, the rhythms of repetition linked to the natural world. The loss of ritual, though irrational, signals that the human being is no longer able to perceive a relationship with nature in a compulsive preoccupation with self-preservation through progress.[26] Power is gained through enlightenment, and "with its acquisition there is a simultaneous alienation from nature" (Rasmussen 23).

Dialectic concludes that modernity gives over to the culture industry, where the rationality of technology reigns. Life and experience are overcome by this dominant force; the enlightenment of modern civilization is ironic, total, bitter and universal, fused in the idiom of a "style" that fashions the modern experience as an ideology from which there is no escape (Rasmussen 27). In the blur of modern images and objects, all phenomena are exchangeable commodities.

Critical theory's grand philosophy of history for the purpose of social transformation is undercut in the Horkheimer-Adorno text by inquiry into the very nature of the Enlightenment project, not as a historically-situated phenomenon, but as Enlightenment thought associates with rationality. Reason, they conclude, can function critically, but cannot ground itself in any one perspective. Reason under self-preservation can only function for the purpose of domination. This is a critical theory removed from its foundations in Marxism of the nineteenth century. Further, the negative dialectic theory of Horkheimer and Adorno supersedes Hegel's dialectic in that "it forces the logic

[26] "As soon as man discards his awareness that he himself is nature, all the aims for which he keeps himself alive – social progress, the intensification of all his material and spiritual powers, even consciousness itself – are nullified [...] Man's domination over himself, which grounds his selfhood, is almost always the destruction of the subject in whose service it is undertaken [...]" (Horkheimer and Adorno, *Dialectic,* 54).

of Hegel's idealized and unified static structure back onto itself" in such a way that its subject – Enlightenment – is repeatedly shown to "illuminate and destroy the singular, transcendent, autonomous objects of Hegelian discourse" (Rasmussen 27).

3.3.2 Reconstruction of critical theory's project through the aesthetic turn: Adorno's aesthetic critique of modernism's project as a dominant cultural narrative

Dialectic of Enlightenment is viewed as a turning point in Adorno's thought, a crossroads or intersection between modern philosophy and social theory.[27] Adorno's theoretical turn toward aesthetics kept the emancipatory hypothesis of critical theory's origins alive. Inspired by Benjamin's "The Work of Art in the age of Mechanical Reproduction" (Illuminations [1996]), Adorno saw the capacity of "a *non-representation[al] theory* in the potentiality of art as manifestation," the power of art to represent that which cannot be represented (Rasmussen 27).

Adorno observes, for example, that art reconciles us to suffering, which can never be expressed in rational terms. Reason can subsume suffering under concepts, it can alleviate suffering, but it cannot express suffering in experiential terms (Minima Moralia [1978], 26). The work of art has a unique role under the transformed understanding of critical theory – a cathartic release of the repressed, associated with an almost messianic redemption. Art can therefore anticipate emancipation, on the basis of solidarity with human existence. A case could then be made for the retrieval of earlier emancipatory

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[27] *Dialectic of Enlightenment* "boldly hailed the end of philosophy," and ushered in the era of postmodernity. Postmoderns inherit reconstruction of phenomenology from Husserl and Heidegger but also from the critical theorists whose "prophetic pessimism" led: 1) Foucault to "probe the multiple meanings of the discipline of the self and of the institutional repression of the subject unleashed by the Enlightenment"; and 2) Derrida to "articulate the groundlessness of a position which seeks the role of critic but cannot find the way to a privileged perspective which would enable the proper interpretation" (Rasmussen, 27).

claims of critical theory on the basis of the *non-identical character of the work of art*, manifested in the expression and repetition of singular associative features which reason alone cannot contain under cognitive structural concepts (Rasmussen 30).

The non-identical in art can represent society, but only as its other. Adorno uses art to rehabilitate a cognitive claim: *mimesis,* understood as the non-conceptual affinity of a subjective creation with its un-posited other, defines art as a form of cognition, and to that extent, as a surrogate for rationality (an overcoming of the limitation of reason by expression of non-identity with itself). Art represents or stands in for, and thereby tries to identify, the non-identical.

The claims of critical theory would therefore not be lost; instead, they would be transformed, re-appropriated, at another level. Aesthetics provided the provisional way out: a stand-in for cognitive theory, one that could not be attained under the force of instrumentality (Rasmussen 28). Adorno rehabilitated critical theory's project, legitimating it through the aesthetic turn without subsuming it under sweeping meta-narratives or power structures embedded in instrumental rationality.

3.4 Musical unity and critical theory: Adorno's critique of compositional unity, and the selective, paradoxical appropriation of Adorno's thought in the formation of an ideology of disunity

How does art music express the non-identical with respect to established structural norms of analytic discourse? Theoretical resistance to the dominant aesthetic tradition, the idealized referent for all discourse about art music, characterizes Adorno's *negative dialectic*, in which the standing structures of culture[28] are examined critically.

[28] Mark Wigley (1997) describes "the figure of architecture produced by the tradition of metaphysics mak[ing] available the organizing principles of that tradition" – the Hegelian notion of

Adorno's interest centres on music that demonstrated an authentic struggle with prevailing musical narrative strategies.[29]

As a great admirer of late-period Beethoven-ian resistance to narratives of total synthesis in tonal music, Adorno's focus was "not so much on disunity as on the greatly increased tension and complexity of relationships between part and whole" (Morgan 45). Adorno's (1991) critique is leveled against dis-integrative outcomes in music: a unity too easily achieved, or a perceived lack of struggle - in the creative process - to integrate disparate elements while acknowledging their otherness, are regarded as signs of weak or "illegitimate" art (49-50, 64, 123). He critiques Wagner, whose surface leitmotifs take on a commodity function, appropriated by external meanings. The representation of external phenomena, a forced "aesthetic of immediate unity," fragmented and outstripped the logic of Wagner's musical language (1984, 43, 45-46, 48).[30]

McClary's (2000) methodology, which maps musical analogues to modernist ideals such as rationality, individualism, and progress, draws on the interpretive tradition of Adorno's negative dialectics, for whom art music "presents social problems through its own material and according to its own formal laws" (65). Social tensions are defined as "technical problems" in McClary's text (119), from which it follows that social meaning can be decoded in the music. But Cook (2001) cautions that such "homologies depend on

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aesthetic form as "standing structure," 59. A rational and reductive construct, form is perceived as a unified and idealized whole that subsumes the particularities of a work.

[29] Dahlstrom, *Heidegger's Concept of Truth* (Cambridge: Cambridge University Press, 2001) reflects Adorno's views on middle-period Beethoven, whose pieces "represent the bourgeois effort to reconcile individual effort with collective restraint," while in later Beethoven, "entire passages break loose from the whole, mirroring the subject's separation from the object," 231.

[30] Mahler's music, according to Adorno, refuses to accept the "dishonesty" of the system, *Mahler: A Musical Physiognomy,* trans. Desmond Jephcott (Chicago: University of Chicago Press, 1991). Adorno notes that Mahler's work "reveals its own logic," rejecting conventional unity ("totality as truth is always a lie") but *not the idea of unity*. Wagner's music is fragmented into "allegorical leitmotivs juxtaposed like discrete objects, resist[ing] the claims of a totalizing musical form" (1984, quoted in Morgan, 45-46).

understanding both music and society at a level of abstraction [formal conception] which leaves any possibility of empirical demonstration [material proof] far behind" (172).[31] Furthermore, it must be noted that McClary and other musicologists reify concepts such as "society" and "social structure" and adopt deterministic views of behaviour that circumvent their own hoped-for possibility of multiple interpretations of the music.[32]

> [A] curiosity is that suspicion of synthesis and totalization [on the part of musicologists and some theorists] is [...] evidently wedded to a universalist commitment to anti-unitarianism as applicable to any music. (Morgan 43)

Morgan observes that the current theoretical privileging of the anti-unity position among music theory scholars "rests upon the [very same] sort of binary opposition that [...] recent thinkers oppose," where the new opposition is "'unity' v. 'disunity', with unity as the denigrated term." Therefore, when "prominent postmodernists and deconstructionists" undertake analyses of particular works, they "do not necessarily wash their analytical hands" (43), and neither do they abandon the notion of a universal ideal.

Adorno (1954) recognized this paradoxical tendency in his critique of post-tonal composition,[33] and Fournier (2001) describes the paradigm shifts between monotheoretic

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[31] See also Lochhead, "Review: *Conventional wisdom: the content of musical form,* by Susan McClary, *Music Theory Spectrum* (2001), 150-53, who cautions that if music informs experience (socially and psychologically), the circumstances of its construction must be carefully qualified and critically examined, 152.

[32] The failure is not musicological; rather, it marks the failings of "a structural sociology in general." It is "a disciplinary premise of sociology that all social structures and meanings are socially constructed." In this context, "natural" structures become objects of critique, not unlike the way in which the "purely musical" becomes problematic in contemporary musicology for being universal and totalizing (Peter Martin 1995, 162, quoted in Cook 2001, 173). McClary (*Conventional Wisdom,* 2000) argues firmly against a notion of the "purely musical", and calls for an understanding of the "power of music...to shape the ways we experience our bodies, emotions, subjectivities, desires, and social relations" (7). Yet, Lochhead (2001) questions McClary's "a-historicized interpretive approach" in which McClary ends up "relying on a notion very close to the 'music itself' to make claims about music as social construct." Lochhead observes that McClary's own method "owes a great deal to [musical-theoretical] tonal procedures," 150.

[33] Williams (2001) traces Adorno's critique of post-tonal music ("The Aging of Modern Music" [1954]) where musical material with prior contextual and historical associations to tonality (dissonance,

approaches in her epistemological treatment of music theory scholarship (398).[34] Here is an impasse: two poles, two ideological constructs – each critiques the other on the basis of the same claim to universalism.

3.4.1 Analysis as metaphor: organic and other interpretive paradigms

Morgan's principal observation underlying recent analytical opposition to unity is that "all language is necessarily metaphorical," an idea traceable to Nietzsche, and prevalent in current theory, particularly that of Derrida, who counters the notion that the meaning of language is fixed or invariant (22).[35] It follows that music analysis – dependent on language - cannot escape language's open-ended universe of plural meaning. Musical works are not 'there' (present) as independent, autonomous works, but are in constant interpretive flux and transformation, linked to shifting cultural and historical conditions (contingencies) that continually reshape them and our interpretation of them,[36] thereby eliminating the possibility of a strictly objective account of music. There are therefore implications for the analyst who would reformulate a concept of unity and its application to musical works:

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rhetorical gesture) has been emptied of its meaning. When the cultural associations of consonance and dissonance are disregarded uncritically (as Adorno claims of both post-Webern serialists and neo-classicists), the tendency is to revert to the idea of musical material as "universal" rather than culturally and historically situated, 54.

[34] Fournier also maintains that "critical scholarship can be engaged within any methodology," thereby defeating the notion of a binarism in music theory scholarship, 398.

[35] Derrida (*Grammatology*, 1997) dismisses the assumption that language embodies fixed and absolute meanings. Texts are contingent products of historical forces, subject to the particular circumstances of their creation and interpretation. For Derrida, there is no absolute truth prior to language, uncontaminated by the variable and ambiguous meanings imposed by that medium. "'Truth' is trapped in language's 'free play of signifiers,' enmeshed in an ongoing history of changing metaphorical associations that prevent it from transparently representing something already 'present' " (quoted in Morgan, 22).

[36] Meanings of art works are incapable of being fixed hermetically because they have "no connection to reality" (Morgan, 22-23), they represent the non-identical. Analysis is always contingent on historical context – the status of analytical observations and the types of historical and experiential claims that are founded on them. "[T]he extent to which analytical observation about music and subjects of the past is grounded in historical context will affect the status of analytical observation" (Lochhead, 151).

1. Unity no longer resides in the composition, but is "subjectively posited solely by the analyst," with no more value than any other judgment (Morgan 22);
2. Focus on unity renders the analyst blind to inconsistencies and discontinuities that would otherwise be recognized in less prescriptive methodological rubrics.

> Analysis, separated from totalizing ideologies, interrupts the text, locates the gaps that fragment, break, obliterate. (Barthes 1974, 15, 20)[37]

Analytic processes that push the organic metaphor to the extreme, demonstrating how all linear and harmonic elements are related to the whole, tend toward compositional determinism and produce an artificial logic of necessity. Understood in this way, a musical work takes on the aura of a natural object, where each event is held to be part of an ineluctable process, "caused" by the combined force of its predecessors and causing those that follow.

> A truly scientific explanation of music's temporal unfolding is more wished-for goal than achievable fact [...but] organicists and their structuralist successors have [...] operated with non-scientific assumptions and pursued non-scientific aims. (Morgan 46)[38]

Of primary concern to conventional analysts are the biological analogues and

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[37] Literary theorists, cultural historians and postmodern philosophers have commented on the unity issue with reservations. "A book is caught up in a system of references to other books, other texts, other sentences – it is not an object held in the hands, but a node within a network; its unity is variable and relative," Foucault, *Archeology of Knowledge,* trans. A. M. Sheridan Smith (New York: Routledge, 2002, 1972), 23. "Question the work as to what it does not and cannot say, the silences. Concealed order is less interesting than real disorder. Order is imagined, projected on to disorder – the fictive resolution of ideological conflicts, a resolution so precarious that it is obvious...where incoherence and incompleteness break forth," Macherey, *A Theory of Literary Production,* trans. Geoffrey Wall (London: Routledge and Kegan Paul, 1978), 155. Reading with the assumption that the work is a whole: stimulates strongly ideological interpretations; erases disturbing, or incoherent details; imposes a romantic conception of organic growth/order on texts that are outside the romantic tradition. "The convention of unity is a powerful ideological weapon because of the pressure it exerts on the reader to choose one interpretation over another rather than to read through the conflict of interpretations, because it presupposes a single-handed authorship and the authority that entails [...] and because it encourages projection of "masterplots" that colonize or erase the marginal," Bal, "Disciplining the eye," *Critical Inquiry* 16 (1990), 507.

[38] Schoenberg (1983, 1975, and elsewhere) writes of his belief in the inevitability of his own compositional process of evolution. Organicism was understood primarily by nineteenth-century theorists such as A. B. Marx and Riemann to be metaphoric (Morgan, 25, 46).

evolutionary-like mechanisms of musical composition - not the pure theoretical abstractionism of music's natural acoustical foundations. Musical organicism is linked to human intentions and is not of natural origins. Furthermore, the problem of developmental "inevitability" is not understood by these theorists to be contingent – historically or contextually – even if they know the operation is not natural. Rather than explain how music *must go,* theorists regard it *as if* it responded to natural laws, believing that certain genres of music produces simulated effects of developmental inevitability. Perhaps more than any theorist, Heinrich Schenker came to adopt a literalist perspective on the phenomenon of the musical masterpiece as the result of his belief in the inevitable natural laws which were followed "unconsciously" by master composers. Schenker believed that great music possessed absolute unity and perfection, lending itself to total, rational and comprehensive explanation.[39]

Analysis need not be concerned solely with the ways music is constructed; it can also explore the ways music communicates, reflects historical context, or relates to the social or the political. A good analysis will show that musical form as a construct is always unstable in its embodiment, and that "unity is fragile, protected with difficulty, and resistant to easy interpretation" (Morgan 27).

> Analysis is based on the assumption that music "makes sense" without which it makes no sense itself as a discipline. Its purpose is thus to show how music makes sense, or, more rarely, how it fails to make sense. In the case of music that is "intentionally" disunified, then, it tries to show that

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[39] Schenker's views on inevitability are not that different from Schoenberg's, though Schoenberg's resultant actions with respect to musical organization leads him to a very different place. See Morgan, 47, for a list of major writings on the literal and hyper-spiritualized position which Schenker adopted vis-à-vis the organic nature of musical masterworks. The "unconscious" stipulation permitted Schenker to dodge the matter of human agency and choice. The pre-eminent position of Schenkerian thought among twentieth-century analysts in the American music academy incites movement among current scholar-analysts to challenge the unity position, just as social scientists have done in other disciplinary arenas governed by meta-narratives.

the disunity is itself meaningful – that is, connects with and supports other matters. (27)[40]

3.5 Shifting the paradigm: alternative scholarly and critical approaches to musical interpretation, and the implications for conventional analysis and for music pedagogy

Current advanced scholarship in music has the appearance of multi-theoretical engagement, but the dominant paradigm remains tied to nineteenth-century organic notions of hierarchy and autonomy inherent in Hegel's dialectical construct. The paradigm structures a discourse around eighteenth-, nineteenth- and early twentieth-century tonal and post-tonal European art music and the repeating modes of unifying and reductive analytic technique dedicated to preserving that literature. In a paradigm that privileges and conserves a narrow canon of musical work, multiple expressive utterances of both past and present repertories - representing low and high art culture, and the music of other cultures – have been concealed and repressed, together with the critical modes of inquiry that might release and legitimate those traces of alterity within the tradition.

Karl Popper's (1963) theories on scientific epistemology and corresponding shifts in analytical and methodological paradigms reveal insights on research performed by music scholars in a period dominated by Schenkerian analysis. "Critical calls for a paradigm shift in music scholarship depend on assumptions that the questions that structuralist research programs can address have been exhausted and that this research is little more than uncritical puzzle-solving" (Fournier 407).[41]

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[40] Morgan's alternative analyses endeavor to show the unifying elements in each work are "demonstrably linked to perceptible features of the music," 27. Unity does not mean absolute determination, any more than the unexpected detail means absolute disunity. Indeed, the full effect of a work often depends upon "strange events"; but equally, those events owe a significant part of their charm to their ultimate "connectedness," 42.

[41] Cook (1987) notes that Schenkerian analysis was introduced as a standardized method in technique and terminology in America in the 1930s, and that its exponents have chosen to ignore the

Feyeraband (1975), expanding on Popper's theory, suggests that change comes from within a discourse, from outside it, or from those who seek to merge the two (Fournier 208). Idiosyncrasies do occasionally mark the predominant landscape of unified Schenkerian readings. Far from putting a work through the conventions of structural analytical apparatus, some analysts with Schenkerian orientations exercise critical judgments or engage in critical inquiry when analyzing musical works. Allegations that Schenkerian analysis is typically confined to a limited set of questions that support predetermined solutions do not take into account those singular research projects that adapt the paradigm to problems for which they were not originally designed. Recent studies – Rothstein's rhythmic reduction (1989), Agawu's semiotic interpretation of the Schenkerian paradigm (1991), Everett's application of reductive analysis to music of the Beatles (1999) – have responded to questions that "lie outside the normal realm of Schenkerian scholarship, and broadened the perspective on the potential of Schenkerian analysis" (Fournier 408).

Fournier observes that some current examples of music scholarship are multi-theoretical: "hermeneutic studies can and often do invoke musical analysis that is either directly related to or reminiscent of structuralist analytic programs." Kramer (1990), McClary (1991), Agawu (1991) and Jackson (1995) might "prefer not to recognize the impact of structuralism on their work" (Fournier 409). Lochhead (2002) makes a similar observation about McClary's (2000) hermeneutic treatment of material content in musical form:

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psychological and metaphysical foundation for his theories, 27. As an example, Forte and Gilbert, *Introduction to Schenkerian Analysis* (New York: W. W. Norton, 1982), illustrate and privilege local foreground reductive techniques over more abstract representations of large-scale form, in opposition to Schenker's primary and abstract ideal of the essential genesis and unfolding of the triad as the goal of all tonal music.

> McClary assumes that the tonality that the subject experiences in the eighteenth century is the same tonality we experience. She bases her argument on analytic interpretation that borrows many of its concepts from 19th - and 20th - century notions of tonality – an a-historic approach – and maps them back on to the works under consideration. (151)[42]

Fournier concludes that the value of a critical theory for music theory and analysis lies less in its inquiry into the performance of music scholarship and its predictions about the future of the discipline than in the epistemological questions that it raises (410). But the fierce commitment to and relationship between philosophical and analytical research aims that shape a paradigm or structure a discourse in any discipline are complex and subtle, and this is no less so in music scholarship. Patterns of "ideological disputation between positivists and their various critics" tends to polarize discourse into dualisms where critical theorists, phenomenologists, and hermeneutic theorists "get lumped together, and the significant distinctions between them elided" (Frazer 1995)[43] over and against a dominant, but nonetheless uneasy conglomeration of analytic researchers and empiricists in both musicology and music theory.

3.5.1 Destabilizing the unified, autonomous musical work: gaps between musicological inquiry and music analysis, and the potential of a critical theory of musical meaning as a model for pedagogical inquiry

Musical works are "agents of meaning…unstable aggregates of potential signification" (Cambouropoulos 143). This is a radically different understanding from the construal of musical meaning through traditional music analysis; in these fixed

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[42] Fournier notes that McClary's method invokes old models of tonality and affixes a Kuhn-ian paradigm on musical material, where conventions of tonality embody or represent *our notions of* Enlightenment values of progress, rationality, and the illusion of self-contained autonomy (409).

[43] A staged confrontation between Karl Popper and Jurgen Habermas (documented in Adorno et al, *The Positivist Dispute in German Sociology,* 1976) was presented as a debate between positivism and critical theory. But Popper is not a positivist (Frazer, 269), and Habermas would situate himself at the most constitutive side of the critical theory arc, so there was very little on which to disagree – hardly a successful display of opposition, showing the ridiculous extremes to which scholarship has been polarized into camps.

interpretive processes, works emerge as stable, hierarchically structured, culturally privileged – and authorized – wholes.

> [T]his disjunction between the instability of music as an agent of meaning and the fixed manner of its cultural representation lies behind the strangely garrulous inarticulacy that so easily seizes us when we talk about music. [...A] critical theory of musical meaning would [...] hear works of music not [only] as authorized wholes stabilized by dominant interpretations [...] but also as fugitive amalgams of the potentially meaningful attributes that underlie such interpretations. (Cook 2001, 188-89)

Both musicologists and analysts might acknowledge music's "otherness," allowing the "opacity of its own voice, and [...] engaging that voice in ways that reflect both its presence and our own." There is an irreducible relationship between the work of culture (artifact) and the theories that critique it (Hainge 2002, 286). The aim, therefore, should not be in translating musical meaning into words, but rather "to attend to the conditions of its emergence" (Burnham 1997, 326-27, quoted in Cook, 189-90).[44]

Musical meaning is experienced as a potential emergent phenomenon through a performative act, and is both culturally constructed and constrained by the nuances or properties of the musical trace. But musical meaning is also historically and culturally contingent, prompting the tendency toward explicit meaning which finds its formulation in language. Through interpretation – which is not performative or emergent, but rather fixed, critical and reflective - emergent or potential meaning is transformed into actualized meaning (Cook 2001, 184, 186).[45] It is precisely in this gap between the

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[44] Miles (1995, 28-9) comments on "music's ability to resist interpretation" and notes "the constant need for dialectical engagement" between music and its interpreters. Because music theory and analysis are constructed as linguistic discourses, they are quite distinct in the character of their *thinking* from that of musical experience. Charles Seeger remarked that we use words to grasp and worry at what lies behind musical meaning, rather than restricting our disciplinary purview to what can be translated into words without leaving any residue behind (Cook, 190).

[45] Emergent meaning is constructed performatively in the act of playing and listening together. Jacques Attali, *Noise: the political economy of music,* trans. Brian Masumi (Minneapolis: University of Minnesota, 1989), devotes a chapter – "Composing" (133-148) – to the possibility of performance as

different senses in which music may be meaningful ("pre-reflective" emergent meaning and "reflective" actualized meaning), where the ideological divides between and within music theory and musicology are found (Cook 186).[46] Music depends on critical interpretation for its meaning, but is at the same time ineffable.

Music theory pedagogy might explore analytical approaches that attend to the conditions of music's emergent meaning. Possible lines of inquiry include, but are not limited to, the following:

1. How does the perceptual or phenomenological experience (trace) compare with the reflective experience (analytical interpretation) that is informed by received tradition?

2. Is there sense or value in rendering fully actualized interpretations of musical works at any level of analytical detail, without consideration of the potential resistance of material content or nuance (or the composer) to unified structure?

3. Might interrogation of music's emergent meaning lead to new analytical categories?

Cook proposes a kind of "meaning intrusion" created out of the musical incoherence of the unexpected or contradictory, discovered in the gaps or disjointed ruptures that occur in the performative experience of a musical work. In this way,

> [Analytical] tools conceived under the formalist regime as means of demonstrating music's unity and autonomy may just as well be pressed

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primary in meaning-making, particularly where he describes active composition or "new noise" emerging from the "destruction of the preceding codes." New utterances, collective and incomplete, create a "rupture in the process of musical creation, the end of music as an autonomous activity" (136-37). "The experience of music as emotionless nuance cannot be translated [...] into words, because the necessary interpretive decisions [required for translation] are not contained within it" (Cook, 187).

[46] Emphasis is mine. Lochhead (2002, 152) offers that "[...] a more considered and creative approach to analysis through channels of speculative theory [such as that advocated by Cook in his models of emergent and actualized meaning] might better serve the project of linking musical sound to social behaviors."

> into service as a means of measuring degrees of unity, charting the limits of music's autonomy, and locating aporias and points of slippage. (2001, 191)

The call to put old analytic tools to new uses is echoed by Morgan, who notes that music analysis could examine the moments of rupture or disunity in both tonal and post-tonal masterworks, thereby discovering new analytic paradigms that govern disciplinary inquiry (42). When theory is properly practiced, when objects are "played back on themselves," the original is amplified, and the scholar-teacher fills spaces or gaps left by earlier scholarship with questions that inscribe new lines of inquiry and play with the supplemental material.[47] Music theory pedagogy, through the inversion of analytical conventions, may find new discursive strategies and uncover meaningful ways to responsibly link the received tradition with new lines of inquiry.

In a "critical theory of musical meaning," the notion of musical autonomy could neither be assumed (as in traditional analysis) nor could methodological approaches be dogmatic (as currently perceived by musicology), "underwriting the disciplinary identity of music theory and consigning it to cultural irrelevance," but a "fragile…provisional construction negotiated within specific contexts of musical production and reception." This identifies most closely with the traditional aims of analysis, in which agents of musical meaning act with or against fundamental structures through some kind of

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[47] Hainge, "A whisper or a scream? Experimental music sounds a warning for the future of theory," *Continuum: Journal of Media and Cultural Studies* 16.3 (2002), 286, proposes a similar corrective for the practice of "good philosophy" in cultural studies, by invoking electroacoustic musical phenomenon (feedback) and its disruption of the acoustic field as an analog applied to cultural studies theory. The output of a system is fed back into the system to again become output, but upon its return, the original object is increased and transformed in a synthesis of product and system, producing a feedback loop or howl. Feedback – like musical meaning – has no ontology of its own; it only exists as it comes into contact with the original output (object) it transforms in performance. It is therefore neither independent nor stable, 290. A new expression or rupture is created from the original input; in looping back on itself, there is an excess. The field of cultural studies and its use of theory as an analytic tool "runs the risk of deploying a scientific model of thought […] of applying a pre-existing set of axiomatics […] to its objects of study in an attempt to render the latter comprehensible and apprehensible according to the terms of the theoretical knowledge accrued and assimilated by the practitioner," 291.

dialogical relationship (Cook 191-92).[48] Analysts could interpret such phenomena both in terms of how they conform to or concretize abstract structure and also in terms of how they oppose, contradict or interact with that structure.

What really matters is not the adherence to particular theoretical orthodoxies, but whether we actually have anything useful to say about the music and its contexts – and hence about the way in which we see the world, about the kinds of realities we construct for ourselves, and the manner in which music participates in those processes. Analysis, like art, is profoundly human. It only works well if it can help us see ourselves and those around us in an ever-changing light.[49]

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[48] This echoes Korsyn's call for an analysis that "feels less like a closed entity [...with] hierarchies that result from [...] fundamental structure" and more like "networks of relational events" (linked to Bakhtin's concept of the dialogic). Morgan, "Critical Inquiry and the Future," *Critical Inquiry* 30.2 (Winter 2004) 421-23, concedes that music lacks "material substance, which earns it both envy and mistrust. [...P]erhaps [what] sets music off most is its grounding in a specialized language, with technical features that remain relatively mysterious to all but a small number of non musicians [...T]o find ways to skirt this technical barrier without reducing the result to platitudes and generalizations [...] is no easy task."

[49] Jim Samson, "Analysis in Context," *Rethinking Music,* ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), writes that "the old formalism, no less than the New musicology, may take its impetus from pleasure and intensity, and may in turn create that surplus of both which enables the best (highest) criticism," 54.

CHAPTER 4

Toward a critical pedagogy: reconstituting the aims and content of music theory instruction in the North American music academy

Many music scholars and pedagogues now acknowledge that "an unbridgeable gulf exists between scholarly discourse and actual musical experience" (Wicks 1998, 69).[1] DeBellis (2003) asks: "What precise relationship does hold – between music and its clarification?" (592). He concludes that what holds composers, performers and listeners together is the *practice of interpretation* (593). Snarrenberg (1997) observes:

> The practice of interpreting artworks is a social phenomenon, a form of culture [structured on] a social exchange that centers about the question "Do you hear what I hear?" [...] The practice of music theory, including Schenker's, is largely that of spreading, revising, and expanding the representational media that make such exchanges possible. (Schenker's Interpretive Practice 139-40)

But, notes deBellis: "Music-theoretical interpretation is not the only sort of reception relevant to musical understanding; ultimately, analysis is grounded upon intuitive competence" (593). Herein is a conundrum: How and where is such "intuitive

[1] Charles Seeger (1976) describes the musical experience as "moments...when the communicatory activity is intense but without verbalization" and "it is difficult or impossible to say much about [those moments]" (13, quoted in Wicks 69). Kerman (1985) claimed that there was a "lot of fuzzy material written by ethnomusicologists," and the lack of methodology was "damaging" but little more so when compared with the non-reflective (positivist) excesses of traditional musicology (163, quoted in Wicks 70).

competence" developed to support the analytical prowess required of the music theorist, the music theory pedagogue, and the student of music?

Kerman (1965) notes that the "best students veer towards analysis [...but] again and again [they are] taken aback by the analyst's narrow intellectual structure" (67). Wicks reminds music scholars interested in preserving and transmitting something of cultural value within the context of the music academy that "[w]orking in [any] 'field' is impossible without adequate conceptual models [to support methodology], and models change constantly as major lines of thought develop." She highlights three areas of primary concern that music scholars need to address in order to reconnect music theory scholarship and pedagogy to meaningful discourse about musical experience: 1) the notion of context, or a concern for historical and material specificity that grounds human experience of musical phenomena; 2) the question of analysis, how analytical approaches to music interpretation might clarify and illuminate human perception and response; 3) the relationship of music to language, or how individual interpretation of experience is mediated through a social praxis that includes the layperson and the scholar (68).

A musical-theoretical reorientation about meaning and signification is required if values of experience and social interpretation of musical phenomena are to attain status in the field of music theory. Current analytical methodology that privileges and objectifies the music of high art culture as transcendent, autonomous, and/or "meaningless" will need to give way to pedagogical strategies that: validate personal experience and social signification of music; permit the interpretive task by means of open inquiry into the relationship between music and meaning; allow a critical, reflective stance that examines issues of power and marginalization in traditional analysis; and invite consideration of

other repertories that have not been validated by the academy in its practice of exclusion.

Wicks calls for changes in music scholarship and teaching that: 1. reassert the value of substantiation and critical thinking and "adopt dynamic processual models of inquiry," rather than the static models of the past; 2. start with the here and now by looking at the activity of localized groups (and bodies of repertoire) as valid objects of study; 3. foster the contribution of so-called non-specialists in the conduct of music research and teaching; 4. replace exclusivity with inclusivity by acknowledging the value of any musical expression which is valued by those who create it and by developing mechanisms that will insure that "educational processes reflect the interests and needs of the majority of those they serve" (81).

This chapter aims to establish a framework for a critical pedagogy in music theory, emphasizing not only a method or technique, but also a stance – a way of positioning the self in an intending toward the other that seeks to engage musical works in a relational, responsive inquiry. Critical pedagogy's foundations and linkages to the Frankfurt school are explored, with particular consideration given to: 1. the role of action (or praxis) and self-reflection in critical inquiry, as conceptualized by Jurgen Habermas in a reconstituted critical theory, inscribed in the liberatory educational theories of Paulo Freire; and 2. a reexamination of "original critical theory" in the recent writing of Henri Giroux, for the insights Adorno, Horkheimer and Marcuse provide in developing a "critical foundation for a theory of radical pedagogy" (Giroux 2003, 27).

Constitutive elements of critical pedagogy's project are considered for their broad application to teaching and learning in the academy; and recent research and scholarship on teaching that invoke critical perspectives are examined. The final section of the

chapter considers ways in which critical pedagogy might inform conventional music theory discourse, engaging students in new modes of inquiry, and introducing strategic consideration of popular culture within the domain of music theory pedagogy.

4.1 What is critical pedagogy, and how does it relate to critical theory?

Critical pedagogy is a liberatory theory of education, developed out of strains of neo-Marxian thought. Paulo Freire (1972), with whom the term originates, was concerned with forms and systems of institutionalized and personal power in social, cultural and political contexts, and the effects of a critical theory of teaching and learning that prompts and frees the individual – through inquiry and reflection – to responsible action toward self and other.

> Freire's critique of the traditional banking concept of education along with a discussion of authoritarian teacher-student interaction represents one of the most powerful critiques of schooling. His discussion of the historical nature of knowledge—including the false duality between theory and practice—and the need to transcend the "problem-solving" approach in order to engage students in a "problem-posing" pedagogy became an important point of departure in the articulation of critical pedagogy. (Darder, Baltodano and Torres, Critical Pedagogy 2003, 24)[2]

While there is no firm connection or lineage to the Institute for Social Research, scholars have linked Freire's thought[3] most directly to that of the late Frankfurt scholar and

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[2] The "banking concept of education," is characterized by Freire in *Pedagogy of the Oppressed* (New York: Penguin, 1972). Tenets of this concept, in which education is framed as a practice of depositing knowledge, include: the teacher knows everything and the students know nothing; the teacher talks and students listen; the teacher acts and the students have the illusion of acting through the actions of the teacher; teachers choose the program content, and students adapt; the teacher confuses the authority of knowledge with personal authority, which opposes student freedom; the teacher is the Subject of the learning process, and students are the objects, 58-59.

[3] The Brazilian educator and theorist has had huge influence on practice-oriented professionals and activists within and beyond education, including contributions to participatory action research, nursing and health promotion, social work, social attitudes toward the mentally and physically challenged, aspects of work and trade unions, and gender and race studies. Habermas' theory is often mentioned alongside Freire in the applied literature; but the *Cambridge Companion to Habermas* (White 1995a), Rasmussen's *Handbook of Critical Theory* (1996), and the six volumes of critical assessments of the Frankfurt school

student of Adorno, Jurgen Habermas.

For Habermas (1981; 1984), theory is related to the conduct of one's life, creating a certain ethos among its practitioners – a praxis of ethics. There is nothing improper with a theoretical stance so long as it is united with its practical intent and makes apparent the heretofore undisclosed unity of knowledge and interest. Habermas argues for a critical social science which relies on a concept of self-reflection that can determine the meaning or validity of critical propositions. This conception of critical theory borrows from the critique of traditional theory the idea of "emancipatory cognitive interest" which, when properly demythologized, is based not on emancipation from mystical powers of control but from a more modern interest in autonomy and responsibility (Rasmussen 34).[4]

As critique was originally intended to dissociate truth from ideology, the validity claim of "experience through action" would distinguish between that which can be justified and that which cannot. The quest for validity, based on reconstruction of the critical stance, was superimposed on the quest for emancipation in Habermas' project, and claims for autonomy and responsibility were re-addressed at the level of *communication.* Moral theory – which finds its basis in *communicative action* – replaced older critical theory (Rasmussen 34-35).

The link between Habermas and Freire, established by Freire-ian scholars and educational theorists who viewed critical pedagogy as a series of moral propositions

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(Bernstein 1994) do not include a single item on the topics of education or pedagogy. "Despite precedents for viewing Freire as a critical theorist (e.g., Leonard 1990), he is [...] ignored in standard treatments of critical theory," Morrow and Torres, *Reading Freire and Habermas: Critical Pedagogy and Transformative Social Change* (New York: Teachers College Press, 2002), 179.

[4] Critique, for Habermas, is not derived from a philosophy of history based on struggle, but rather from a moment of self-reflection based on a theory of rationality that prompts the scholar to action. Habermasian thought links with Freire's notions about a critical pedagogy in this reflexive moment that calls the scholar-teacher to responsive and responsible practice (Rasmussen, 34).

framing discourse and praxis in educational reform movements of the 1980s and 1990s, is countered somewhat in the thought of Henri Giroux (1994; 1997). Giroux's work traces the history and development of critical theory back to the original members of the Frankfurt School, "examining the major themes that informed their work – rejection of orthodox Marxism, critique of late capitalism, analysis of instrumental reason, deep concerns about the culture industry, and their psychoanalytical view of domination," in order to "develop his conceptualization of one of the most distinctive features of critical pedagogy – the principle of resistance" (Darder, Baltodano and Torres, 24).[5]

Critical pedagogy is practiced as multiple narratives covering a diversity of issues leading to "inquiry about how students ought to engage with knowledge, one another, the self and the teacher." The critical stance is an "attitude or disposition toward oneself, others and the object of inquiry that challenges and impels learners to reflect, understand and act in a milieu of potentiality." It is a worldview that students and teachers "possess and employ," a "manner of encountering, engaging and pursuing the questions and challenges within the classroom." It is a form of inquiry, involving a "willingness to challenge, recreate and re-imagine" (Curzon-Hobson 2003, 201-202).

4.1.1 Framework and constitutive elements of critical pedagogy's project

Paulo Freire and Henry Giroux are the primary developers of a pedagogical framework that examines the educational task in light of ethics. Their critical stance

[5] Giroux notes that "much of the work of the Frankfurt School being used by educators focuses almost exclusively on the work of [...] Habermas," and that "while one cannot point to a fully articulated philosophy shared unproblematically by all members of the Frankfurt School, [...] there was an attempt [by all] to rethink and radically reconstruct the meaning of human emancipation [...]," in Darder, Baltodano and Torres, *Critical Pedagogy Reader* (New York: Routledge, 2003), 27.

revolves around the role and effects of political and cultural critique within traditional education – as a means of transforming teaching, learning and subject matter – in a pedagogical environment that: engages students' personal lives; draws relationships between high and low culture and the everyday; is open to the risk of inquiry that asks questions of the "other" in order to give voice to positions of marginalization. Elements of the theory have been adapted across almost all forms of current educational praxis, surfacing in disparate contexts, from a variant of scientific method (Popper's contextual formal reasoning undertaken with critical inquiry) to critical thinking as interpretive reflection in educational theories.

Pedagogy in the critical sense illuminates the relationship between knowledge, authority, and power (Giroux 1994) – mediated through the authentic experience of action or theoretical *praxis* (30).[6] Meaning is found through understanding these relationships, and through our "radically different dialogical interventions in the world" (Torres 1999).[7] Critical pedagogy is an adoptive stance whose conceptual framework endeavors to:

> 1) create new forms of knowledge through its emphasis on breaking down disciplines and creating interdisciplinary knowledge;
>
> 2) raise questions about the relationships between the margins and centres of power in places of learning, and provide a way of reading history as part of a larger project of reclaiming power and identity;

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[6] Habermas' theory of communicative action – similar to Freire's notion of action - functions as a "consensual development of [a] more accurate interpretation of meaning" between object and subject, Boychuk and Duchscher, "Catching the Wave: Understanding the Concept of Critical Thinking," *Journal of Advanced Nursing* 23.3 (1999), 579.

[7] Carlos Torres, "Rage and Hope" <http://www.edb.utexas.edu/faculty/scheurich/proj3/giroux1.html> transcript compiled by Laurie Williams (Austin: University of Texas, 22 Nov 1999). Original source: Torres, ed., *Education, Power, and Personal Biography: Introduction to Dialogues with Critical Educators* (New York: Routledge, 1997).

3) reject the distinctions between high and popular culture so as to make curriculum knowledge responsive and responsible to the everyday knowledge that constitutes people's lived histories; and

4) illuminate the primacy of the ethical in defining the language that teachers and others use to produce particular cultural practices.

According to Curzon-Hobson (2003) these are the constitutive elements of a critical pedagogy whose subjective emancipatory power is linked to ethical inquiry, thereby opening the potentiality and meaning of cultural objects to transformation through their relations with scholarly praxis (202).

New forms of Knowledge

Within a critical stance, new forms of knowledge are released through an embrace of and a willingness to recreate, the "becoming nature of existence through an enquiring and reflexive disposition towards knowledge, the self and others" (Curzon-Hobson 202). Embracing potentiality through willing what is not, "the critical stance challenges, almost dares, learners to see the particular, to sense the unfamiliar, and understand anew their interrelationships" (202). In Freire's (1972) theory of conscientization, knowledge, or thought, is linked to action to create local and specific forms of praxis (Kezar and Talburt 2004, 4), such as the creation of new interdisciplinary discourses and multiple literacies – including analysis of new technologies.[8]

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[8] Concientization involves "learning to perceive social, political and economic contradictions – developing a critical awareness – so that individuals can take action against the oppressive elements of reality" (Freire, *Pedagogy of the Oppressed*, 19, translator's note). "Critical pedagogy argues for the importance of developing multiple literacies. We need to develop social literacies that are functional, cultural, and critical. Educators and others also need literacies that enable people to critically analyse the new electronic technologies that are shaping everyday life through the popular media, television, and film," Kezar and Talburt, "Introduction: Questions of Research and Methodology," *The Journal of Higher Education* 75.1 (2004), 4.

Power Relations

The issue of power in the teaching and learning context emphasizes how and in whose interests knowledge is produced and transmitted. A crucial dimension of this approach is that certain claims, even if they might be "true" or substantiated within particular confines or assumptions, might nevertheless be partisan in their effects (Martin 1999).[9] Questions such as: Who has this power? How do they get it? How do they keep it? – from a perspective of critical praxis – are not external to, or separable from, the import of weighing the evidentiary base for such claims. Critical pedagogy's discourse on power relations is shaped by the following axioms:

1. Dialogue is a challenge to existing domination (Freire and Shor 1987, 99, quoted in Curzon-Hobson 204), thereby displacing notions of power;
2. Where students are encouraged to evade questions of value and meaning, they sacrifice their own individuality and potentiality - reproducing rather than responding to the ideas and theories of others. In such contexts, the "potentiality of all is suppressed [...] personally meaningful and unique attributes are deadened down" (Heidegger 1962, 165, quoted in Curzon-Hobson 205);
3. The critical stance is "imbued with this will to reveal the particular and the contingent within the world" – to empower oneself and the marginalized Other within the text (Curzon-Hobson 210);

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[9] Kenn Martin, "Critical Pedagogy: Alternative Modes of Teaching and Learning; Alternative modes to delivery" <http://www.csd.uwa.edu.au/altmodes/to_delivery/critical_pedagogy.html> (Perth: University of Western Australia, 2 December, 1999). Original source: "Critical Thinking and Critical Pedagogy: Relations, Differences, and Limits," in *Critical Theory in Educational Discourse*, ed. Thomas Popkewitz and Phillip Higgs (London: Butterworth's, 1997).

4. "Forms of [...] ideology often restrict the becoming nature of [...] interrelationships." This will to objectify reduces the freedom of individuals to project and care for their own and others' unique potentiality (Curzon-Hobson 210).

Born of communicative action, "reflective skepticism cautions [the] acceptance of universal truths, and makes all previously set boundaries vulnerable" in an effort to destabilize binary relationships (Brookfield 1987, quoted in Boychuk Duchscher 580).

Responsive, Responsible

There is a paradoxical tension in adopting a responsive and responsible stance that does not recognize a cultural divide or dichotomy.[10] What the student has up to that moment perceived as absolute and beyond his or her capacity to engage becomes "emptied of its meaning and subjected to the will and [to] dialogical recreation [...] through the critical reflective process. [U]nderstanding of the world becomes fragmented" (Curzon-Hobson 210).[11]

Learning through the reflective process involves a cycle of construction – reflection – reconstruction through which there is a wrestling with normative praxis and a transformation to new modes of thought and action (Kolb 1984; Stockhausen 1991, in Boychuck-Duchscher, 582). Van Manen (1991) proposes four stages of critical reflection or response to new ideas and experiences: *anticipatory* - a preliminary assessment of the

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[10] Adorno's possibility of modernist philosophy – the critical stance – "brings to this engagement an inquiring, skeptical attitude [...] an unwillingness to uncritically accept the ideas of others, yet also a commitment to the potentiality of all [...] a demanding and precarious position," Curzon-Hobson, "Higher Learning and the Critical Stance," *Studies in Higher Education* 28.2 (2003), 210.

[11] Fragmentation, in this instance, occurs when individuated experience is valued through dialogical approaches to learning. Counter to the banking mode of education, where the teacher transmits knowledge in a hierarchical framework that silences the learner's experience, dialogic method creates an environment where all teach and all learn. Teleological narratives are difficult to maintain within this milieu, and responsible pedagogy requires careful and critical negotiation of multiple narratives.

problem at hand; *active* - thinking in the moment (phenomenological); *mindfulness* - an intentional acting-towards, an immediate praxis of experience; and *recollective* - a responsive evaluation of the experience (in Boychuk-Duchscher 582).[12] Responsible pedagogy actively searches for the truth moment in traditional scholarship and opens the discourse up to the questions which help it to live with a "plenitude, a life it never had" (Derrida 1981, quoted in Wigley 3). Critical pedagogy refuses to permit binaries, choosing instead to defer certitudes and hierarchies, and operate from positions of marginality and vulnerability.

Ethics

The self abstains from accepting responsibility for its unique potentiality; it also severs incompleteness of relationships between self and others. By destroying one's own potentiality, the limits of the potentiality of others is "impinged and constructed" (Brookfield 1987, in Curzon-Hobson 204). The critical stance "revolts from the will to objectify." Objectification, the imposition of "being on becoming" results in *bodies* of knowledge, *forms* of knowing, *canonization*. This densification, resulting from self-interest, restricts creativity, questioning, and critical reflectiveness.[13] The will to objectify for purposes of self-interest is unethical.

Curiosity is active energy, fostered through rigorous and critical questioning, and the opening of an epistemological and ontological uncertainty. The critical stance seeks

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[12] VanManen's model, *The Tact of Teaching: The Meaning of Pedagogical Thoughtfulness* (Albany; Toronto: SUNY Press; Althouse Press, 1991), is taken from Freire's (1972) cyclic notion of praxis: theory-application-evaluation-reflection-theory. With each cycle, a transformation occurs as a product of praxis at the collective level, 75.

[13] Nietzsche's notion of the "gravity imbedded in a herd mentality" - the "I-It" - is not relational; it denotes an individualist stance in which one fixes or freezes the world by objectifying and distancing, thereby destroying the possibility of changing relationships between the self and the other. Potentiality of the self remains hidden; one becomes estranged from the self when living within a value system that is not our own. There is a "suffocation of curiosity" that inhibits inquiry and critical reflection (Curzon-Hobson, 202-203).

out conflicts with positions that are presumptuous and absolute, and demands of learners the "ethical strength that recreates a sense of incompleteness, occupies a space of doubt, and lives in the tension of the unknown" (Friere 1997, quoted in Curzon-Hobson 208). The ethical rejects unreflective acceptance of value and meaning. It is a perception of reality that considers relationships within the world as incomplete, in a state of becoming, and ultimately, beyond human reason's ability to objectify. The practice of an ethical pedagogy represents a freedom to choose, and the responsibility that comes with that freedom (202). The challenge is to live according to one's own unique values, aware of, but not capitulated to normative or universalizing totalities, and to learn as a social-relational being, open to the potentiality of the other.[14]

4.2 Pedagogy of hope

> Without hope, there is only the politics of cynicism. (Giroux 1994, 4)

According to Freire (1997), the educational imperative is to unveil opportunities for hope; it is an ontological need. Above all, critical pedagogy is about hope - a "committed concern for the potentiality of oneself and the other [...] a process [...] consistently under threat," subject to fragility and risk, as the tightrope between "concern and realization of unique potentiality" and "objectification of knowledge" is negotiated in the classroom (the bi-polar modes of "I-Thou" and "I-It").

> [The critical stance is] a manner of engagement which challenges the learner to prise open and re-imagine potentiality, and free one's perception

[14] Giroux argues for a discourse of ethics that does not make a claim to some universal essence, but one that is "provisional and constantly reexamining itself in the light of the historical conditions and contexts that we inherit and move within" (*Rage and Hope,* Giroux-Torres online interview, 1999). Music theory scholarship is not critically reflective, as evidenced particularly in undergraduate teaching. It continues to subscribe to fixed frameworks and totalizing ideologies, without considering contextual factors such as historically- and culturally-situated performance practice or conventions that shape meanings in a fluid or provisional sense.

> from those forms of thought that seek to objectify his or her relations in the world. [...It] is not a reflection upon the failings of a body of knowledge, the incompleteness of a far-off research project or the practices of a profession. [Rather ...] it challenges the learner to recognize how and why his or her own understanding has failed, is incomplete or imperfect. It is a reflexive disposition that summons the student to recognize the degree of his or her uncritical acceptance and adherence to the value of the other. (Curzon-Hobson 202, 206)

The critical stance affords the freedom to ask: "Why?" – a personal, restless, alienating, haunting task, the burden or responsibility of the scholar – it is lonely, mourning work (Derrida 1994, 142).[15] There is no easy recourse to a transcendent or truth moment. These moments are fleeting, incomplete glimpses of what is hoped for.

> [T]hose who pursue truth, knowledge and insight in an authentic and liberating manner must also face the unsettling consequences [...] because the searching, questioning nature of this inquiry exists on the peripheries of frameworks of thought, action and society. (Curzon-Hobson 206)

This is an existential, hopeful quest in which the student, supported by appropriate learning frameworks, learns to process multiple perspectives, and begins to understand, develop, and defend perceptions of individuality, choosing to adopt the stance of the other through inquiry. In exercising the freedom to choose, "he or she also promotes the freedom of others" (Freire 1972, 83, quoted in Curzon-Hobson 207).[16]

The inability to posit the absolute "induces within learners the experience of the familiar becoming the uncanny [Freud's "unheimlich"], the ability to see the particular, and the contingency of the world [...]." The world falls away, as the will to freedom

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[15] This is a potentiality that will never be fully realized; and in acknowledging our limitation, we identify and confirm the error of what has evolved in human experience – the striving of human potentiality in the face of that which is incapable of being ordered (Nietzsche 1974, 110, in Curzon-Hobson, 206).

[16] Brookfield, *Developing Critical Thinkers: Challenging Adults to Explore Alternative Ways of Thinking and Acting* (San Francisco: Jossey-Bass, 1987), and Boychuk Duchscher (1999) describe the process of 'situating the self as other' – a Gadamerian hermeneutic technique – and explore or imagine alternatives to the self as both active and reflexive investigations of the critical stance.

empowers the sight of more particularity.[17] "The critical stance, as a will toward potentiality, is that which calls or invokes the learner to retain this sense of incompleteness and becoming, [...] a wrenching of the student's consciousness away from the everyday and into the confrontation between freedom and unknown-ability" (Curzon-Hobson 208).

Yet, "the critical stance rebels from meeting this challenge with a despairing or nihilist response." A "radically unknowable world" or a world of "super-complexity" need not lead to an attitude of "anything goes" or "transcending absolutism" (Barnett, 1994b, 18; 2000, 69, quoted in Curzon-Hobson, 208). Instead, the learner lives in a milieu of conflict, characterized by depth and rigour, while doubt and conflict increase and their own and others' unique potentiality is augmented (208-209).

The critical stance between "unknowability and the limits of one's self-will" does not lapse into a world completely absent of value. "Value, meaning and action are forged, discovered and interpreted as dialogical and collective endeavors. Thus, their worth must always be determined within the social and political context...the critical stance can never be an attribute or endeavour that is achieved by [or for] the individual alone" (209).

4.3 The scholarship of post-secondary teaching and the value of a critical pedagogy: critical teaching method and technique, the role of knowledge in shaping critical inquiry, and the call to a pedagogy of care

Critical pedagogy is subjected to at least five modes of attack in the academy: (1) positivist educational theory rejects the critical stance as impractical, romantic, and

[17] When the artist learns to "see," the gloss of the universal is removed. For those who long for a sense of transcending absolutes or structural foundations, it may lead to the existential angst of despair.

without any empirical basis; (2) the neo-Marxist academic Left condemns critical approaches to problem-solving for their idealism, subjectivism, and romanticism; (3) hermeneutic and phenomenological approaches are ambivalent about critical method because of their "Westernizing" politicization of education and tradition; (4) radical environmentalism charges critical theory with normative anthropomorphism; and (5) "under the labels of postmodernist, poststructuralist, and postcolonial, [... critical theory] has been questioned for its modernist rationalist bias" (Morrow and Torres 163). Most of these groups could be reciprocally critiqued as self-interested producers of knowledge; each unique strand of thought has aspired to some form of instrumentalism or politicization within its historical contexts of meaning-making – even though many are motivated ontologically from originary positions of marginality. The history and task of education itself is neither "neutral nor apolitical" (Curzon-Hobson 207).

4.3.1 A trans-disciplinary conception of scholarship and scholarly teaching

> [T]o the degree that schools are actively engaged in the production of discourses that provide others with a sense of identity, community, and possibility, [teachers] must be responsible and reflective about their actions. [...T]hey must be able to understand how power works productively through the poetics of imagination, that is, they must be able to distinguish between reality as a fact and existences as possibility. But such dreams must be forged not in isolation but in solidarity with others. (Giroux 1994, 4)

Scholarship needs to "mean something that is transferable across disciplines" (Moses 1990, quoted in Andreson 2000, 138).[18] Andreson asks whether a trans-disciplinary and non-redundant conception of scholarship is achievable, arguing that, as

[18] Andreson, " A useable, trans-disciplinary conception of scholarship," *Higher Education Research and Development* 19.2 (2000), draws his trans-disciplinary conception of teaching from Moses, "Teaching, research and scholarship in different disciplines," *Higher Education* 19 (1990).

academics, we promote a "set of intellectual values contained within the meanings of the terms we articulate and use [...] the same process as occurs in all moral [...] discourse" (138).[19]

Scholarship is concerned with various approaches to acquiring knowledge, and the means to advance or disseminate knowledge (139). Attributes of scholarship across the university include: critical reflectivity that is open to continuous public scrutiny; imperatives toward scholarly action (scholars as inheritors of a conversation, and education as "an initiation into the skill and partnership of this conversation," which is never finished); and motivation – the will to respond, the passion to understand, the urge to discover, the ethic of inquiry (140-41).[20] Scholarly teachers are well-informed with regard to all salient aspects of their teaching and critically reflective towards that knowledge (142). This applies to: what they teach (discipline, field, subject matter); how they teach (pedagogy); and why they teach. Critical reflection means that every item of presumed knowledge is subject to scrutiny, and open to question and intellectual challenge, both in individual practice and in collaborative dialogue (143) – a critical and constructive process (144).

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[19] Boyer's (1990) call for a "scholarship of teaching" was intended as a driver for faculty renewal, a "fundamental challenge to the way one operates in academic work [...] in ways that embody and convey intellectual and educational integrity" (Andreson, 139). See also Menges, Weimer, & Associates, *Teaching on solid ground: Using scholarship to improve practice* (San Francisco: Jossey-Bass, 1990).

[20] The association of scholarship with a moral imperative distinguishes the university from other contemporaneous "knowledge industries." The pitfall to be avoided here is the fault line between teaching that "presents codified knowledge" (objectification), and teaching that is "linked to research and the inquiry ethic" (Andreson 141). What passes as scholarship will vary by degree from one epistemological framework or discipline to another. The following principles hold as general and applicable to all fields:

- Critical reflectivity as a sensibility, a *habit of mind;*
- Scrutiny by peers, which is what publication permits, as a *modus operandi;* and
- Inquiry, as a *motivation* or *drive* (Andreson 141).

4.3.2 Knowledge and pedagogy: responsibility and possibility in communities of learning

Pedagogy should be comprehensively understood from a knowledge perspective within the discipline or field that is being taught. The scholar-teacher knows, from inhabiting a discipline or field of knowledge, "what it means to make this knowledge [...] intelligible, organized, structured and available to learners to grapple with and to appropriate for themselves" (Andreson 145-46).[21] But placing disciplinarity at the core of a scholarship of teaching does not abolish the need for "generic teacher knowledge."[22]

The "reframing" process, where a problem or task is "viewed in a new light," through imaginative engagement fills an "existing lacunae" in knowledge for both student and teacher. In such a process, a rebirth of knowledge is achieved for each successive generation (Schon 1988, quoted in Andreson 148). This kind of teaching informs research, which, in turn, informs pedagogy. Through the reframing process, "transforming subject knowledge structures into pedagogic structures [...] throws light onto hitherto unappreciated, or even misunderstood, aspects of subject knowledge itself" (149).[23]

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[21] See also Schulman, (1987), who has referred to this sort of teacher-scholarship as "subject-pedagogy," or "pedagogy of substance." Command of content is referred to as "pedagogical content knowledge" (quoted in Andreson 146).

[22] How do teachers – most without formal training in teaching – acquire this knowledge and high degree of expertise (Andreson 146)? Palmer, *The Courage to Teach: Exploring the Landscape of a Teacher's Life* (San Francisco: Jossey-Bass, 1998) writes about academic freedom, conducted within a community of learners and teachers who remain open to each other, not hiding behind the closed doors of their classrooms. Teaching is the property of teachers; they should own it, they should develop it, and they should appraise it. Managers tend to view accountability as something they have to exercise from the top downwards. "Conversely, teachers...tend to view the practice of teaching as the responsibility of the individuals, not of colleagues operating together. Both these established and popularly espoused views – top-down quality control and private/solitary ownership together – are directly challenged by the scholarship view being advocated here" (Andreson, 147).

[23] When teachers approach subject matter "as though it were all out there, given, unchallengeable [...] no potential exists for deeper understanding on their own part which more or less accurately describes the beliefs behind the use of the 'immersion' approach to student learning." The teacher has no further work to do; all is objectified. The subject matter ceases to be a site of scholarship, and is, rather,

Scholar-teachers find fresh ways of looking at familiar subject matter, and the content, no matter how many times it has been taught previously, "holds new treasures to be unearthed, insights to be delivered, to both teacher and student" (149). The teacher works to reveal its meaning structures, explore the inquiry modes that generated it, expose the epistemic premises underlying it, and tease out the questions hiding within it. This is potentiality.

4.3.3 A pedagogy of care

Teachers must vary how challenges are presented to students through critical reflections and dialogical inquiry. In the praxis of critical pedagogy, students are challenged to "perpetually learn with one another and act within a world of radical unknowability or supercomplexity" (Barnett 1992, 15; 1997, 83; 2000, 63). The pedagogy of the critical stance is demanding, fleeting, and continually under pressure from the many other discourses that pervade contemporary higher education. According to Apple and Carlson (2006), critical pedagogy is characterized by the way in which a teacher challenges students:

- presents different frameworks for perception and interpretation, and shapes awareness of how and why different frameworks conflict;
- rewards unique contributions, encourages students to exercise positions of alterity with respect to problem-solving;
- values the importance of dialogical inquiry;
- stimulates the creation and acknowledgement of doubt by all in the classroom;

"presented" as a given, conveyed un-problematicially. The student simply has to assimilate and "believe it as a body of unassailable truth." Scholarly teaching offers itself as a powerful remedy for this pathology (Lacey, 1990, quoted in Andreson, 149).

- demonstrates rigour, direction and authenticity (authority);
- maintains environment of openness and fragility, allowing space for reflection (163).

Critical pedagogues develop attributes of respect, care, courage and empathy, and a willingness to show students that their own understandings are partial, fragile and incomplete. They listen to students' interpretations, and recognize that their own growth is subject to the growth of their students. In a pedagogical environment of hope and care, students feel the teacher's trust and are safe to test their unique interpretations and perceptions of reality. They take risks by moving beyond the frameworks presented, to question and speak without fear of criticism. The teacher challenges the conditions of normative perceptions – in order to "energize the critical stance," to provide balance between the known and unknown, and insight that fosters the will to potentiality. The teacher leads from behind, learns alongside, and "provide[s] the critical and caring conditions necessary for the growth of all" (Curzon-Hobson 211).

> We must get away from training teachers to be simply efficient technicians and practitioners. We need a new vision of what constitutes educational leadership so that we can educate teachers to think critically, locate themselves in their own histories, and exercise moral and public responsibility in their role as engaged critics and transformative intellectuals [...Teachers] must also have a language of possibility, one that allows them to think in terms of the not yet, to speak the unrepresentable, to imagine social relations outside of the existing configuration of power. (Giroux 1994, 4)

4.4 Teaching and learning in music theory: the potentiality of critical music pedagogy as a way out of analysis

Several inauthentic attitudes prevail among teachers and students in

undergraduate music theory classrooms in the North American academy. A lack of self-reflection on the part of the teacher, who does not critically examine personal motivations for what is taught, and unconsciously transmits a closed, coded vocabulary of signs with no concrete referents, perpetrates disregard for the particularities of musical works in favour of demonstrating repeated analytical conformity to abstract structural models. Consciousness is constructed according to the values of others - and perpetrated onto students. Power is maintained in the authority of the "rule," in the unquestioned assumptions about the way tonal music operates within static, autonomous spheres, irrespective of the contexts of its creation or of the personal experiences of listeners.

Students adopt a stance of non-engagement, either through disinterest - because the musical subject and the way in which it is presented bears no apparent relationship to life - or out of anxiety or fear, because the unknown subject matter is objectivized, made mysterious and inaccessible through complex analytical technique. Curiosity for the subject is deadened down; there is little regard for or awareness of the potential of relationships that exist between the self and musical "other," and between multiple interpretations of an authentic engagement with the musical work.

Often, there is a fixed ideological position on the part of music theorists and master pedagogues - a "proclamation of an enduring essence or absolutism" - where the values, meaning and beliefs that give a them a sense of belonging or order within a particular social and political milieu are upheld, and those that are alien are rejected in an unreflective, non-critical stance. Such inauthentic modes of thought reveal willingness to "stagnate the potentiality of the self" or "negate the confrontation with one's ability to choose *choice itself* and the personal responsibility imbued within the exercise of self-

will" (Curzon-Hobson 204).[24]

The critical stance "always turns the gaze and attention of the student and teacher towards the unique potentiality of others [...]. It is imbued by reflection, critique, questioning and action, which are all understood and realized as dialogical projects that attempt to increase a sense of solidarity [among] those in the classroom" (209). What examples of *reflection, critique, questioning* and *action* could be appropriated by music theory pedagogues as a basis for fostering an open community of inquiry, rather then stoking "an individualistic demise into conflict and competition"? Could undergraduate music theory students be challenged to take a critical stance that operates beyond the value systems of curriculum, academy politics, faculty ideology and music theory jargon? Or will learners succumb to repetition, falling into patterns of analytical convention that encourages no inquiry and produces no new knowledge?

Objectification is a "defense against the intellectual and existential chaos that learners [and educators] fear will result from their confrontations with a world that is conceptualized as incomplete and beyond the grasp of human objectivity." Students' and teachers' collective will to objectify the world, to reduce the unfamiliar to the familiar by controlling forms of knowledge, and to deny the particular in favour of the universal, risks reducing the potentiality of inquiry and creation of new thought (Curzon-Hobson 204).

According to Heidegger, we are already thrown into a world that is constructed by

[24] Fear bolsters the will to power – to control the other – and also the desire to disengage (which is a de facto a means of control). The unwillingness to embrace and augment potentiality is representative of the Derridean (2004) notion of a haunted scholarship. If one is to live as a socially engaged, reflective, and relational being, conflict with "powerful differences of value" will result (Curzon-Hobson, 205). Potentiality is restricted because one has forsaken freedom and the reflective and critical possibility of consciousness.

rules, values, beliefs and practices. This is readily apparent in the typical music theory classroom. The challenge in post-secondary music education is to persuade teachers and learners of the potential of critical inquiry, and to recognize and take responsibility for those acts that structure and limit their own thought and that of others.

The critical stance makes learners aware that they can choose alternatively, thereby raising the possibility of rejecting what has come before. Such choices, if they are authentic, need to be made responsibly. Authentic experience is fundamentally characterized by care, by encountering and understanding all things as cultural objects that continue to be reconfigured through praxis (Heidegger 1962, 242).

In order for a cultural tradition to live on, to *sur-vive* (Wigley 4), there must be a sense of responsible stewardship in both scholarly and pedagogical practice that neither adulates nor marginalizes cultural artifacts, past practices and prior lines of thought. Rather, through inquiry that seeks out and confronts gaps in knowledge and experience, the critical stance transforms our understanding of object and context, and offers new meaning and language by which the tradition may be enlivened. The teaching and learning of music theory, as it is currently practiced, is neither a scholarship of responsibility nor a pedagogy of care.

4.4.1 What might constitute a critical pedagogy in music theory? Imagining the teaching of music theory as a praxis of hope, possibility and resistance

In music ensemble performance, pedagogical method has embraced performative learning, turning from a prior focus on technical mastery toward critical, relational and self-reflexive approaches based on sociological and educational research evidence that

supports the benefits of music-making beyond the purely musical – a shift toward responsible pedagogy.[25] In the performance context, "musical intelligence is the outcome of the development of skills in aesthetic perceptual structuring [...]. As [teachers] turn more toward learner-centred activities, which promote social interaction (such as student-led sectional rehearsals or problem-solving groups), students learn to become open to critique, and learn to critique others constructively, open to potentiality in themselves and in the other. Productive music-making [and thinking about music] involves interactions that extend beyond musical decisions and that affect the personal aspects of the musician and their particular skills" (Kaschub 2002, 13-14).

Allsup (2003) has conceptualized a transformational model of critical music pedagogy for middle school students.[26] His framework advocates for a critical pedagogy in music education that: includes a spectrum of musical styles in performance; promotes a linkage of music education to broader cultural theory; embraces the possibility of the incomplete and emergent in music praxis; destabilizes dominant cultural hierarchies in musical texts/contexts; and practices scholarly resistance through the act of reflection (6-8). Allsup's investigations into the potential application of critical music pedagogy in public educational settings (where the focus is music performance) provide insights that link to possible domains of inquiry for the practice of a critical pedagogy in post-

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[25] Leonard Meyer's (1956) belief that musical affect arises from the interplay of tension/release patterns in sound is similar in its description of rhythms, growth, development, and movement to Goleman's assertions about how human interaction unfolds. Goleman, *Emotional Intelligence* (New York: Bantam Books, 1995) provides a theoretical foundation for performance pedagogy by encouraging students "to be aware of how they feel as they perform, create, or listen to a piece of music," quoted in Kaschub, "Defining emotional intelligence in music education," *Arts Education Policy Review* 103.5 (2002), 14.

[26] Allsup, "Transformational Education and Critical Music Pedagogy: examining the link between culture and learning," *Music Education Research* 5.1 (2003), establishes a link between culture and learning in rehearsal and performance settings of junior high and high school concert bands – connecting public music education with real life – in order to formulate an "emancipatory hybrid of teaching that is meaningful, aesthetic, and revolutionary," 5-6.

secondary music theory.

Inclusion of a spectrum of musical styles in analysis

Content and methodology of first- and second-year courses in music theory and analysis bears little in common with the majority of student musical experience outside of the academy. Inclusion of multiple styles and genres of music literature in music theory pedagogy would intentionally blur lines that currently demarcate margins and centres of power in academic music discourse. Additionally, endeavors to diminish the divide between the music of high and popular culture would create vital connections within current music scholarship, foster new modes of scholarly inquiry, and make current curriculum knowledge responsive and responsible to the everyday.

Linkage of music scholarship to broader cultural theory

Music educators need to be schooled in the "meaning of culture, particularly the relationship between education [...] and our society's dominant culture" (Allsup 6). Such insights lead to action. There is a tendency for music theory pedagogues to have marginal knowledge of music and of other cultural phenomena outside of the traditional art music canon; their own educational preparation for teaching music theory – if the conventional route is followed – makes few allowances for exposure to other discipline content and method.[27] Modes of critical inquiry appropriated from other humanities discourses may provide a means by which music theory pedagogy participates actively in the transformation of its own project.[28]

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[27] Professional undergraduate music programs in the USA and Canada seldom permit more than four to six courses in liberal arts and humanities outside of music, within a four-year program. Graduate study programs in music at the master's and PhD levels (applied performance, theory and pedagogy) generally admit one or two seminars outside of the primary discipline.

[28] Freire (1972) writes that when "human activity consists of action and reflection, it is praxis; it is transformation of the world" (106, quoted in Allsup, 6).

Embracing the possibility of the incomplete and emergent in music theory

A modernist view of culture is linked to educational values (Bildung) in the North American context. This "leveling-up" – an aspiration to perfection, to self-transformation; a human obligation to cultivate and progress toward our best selves – is at the root of every curricular choice from pre-school through higher education. It is an idealized (liberal) worldview that is propelled toward the realization of the common good (Allsup 6). Reductive analytic techniques and formalization of structures in music analysis serve similar liberalizing ends – repeating and reinforcing narratives of the classical canon as a collection of perfect, autonomous wholes. Both the canon and the teaching methodology are frozen; there are few authorized additions to the body of work; and analysis is taken up with an ideal of conserving and perfecting the art. The critical stance opposes presumptuous and absolute positions and could reveal particularities and nuances of difference in musical works that pose sites of resistance to narratives of structural perfection and autonomy.

Destabilizing dominant cultural hierarchies in musical texts and contexts

When our educational system puts forward a "select compendium" of the culture's greatest works and ideas, some cultural material is privileged and other artifacts are marginalized. Cultural texts should be "polyphonized by ideological resistance, impurities in the dominant ideology should be shown" (Allsup 7). While great works have the possibility to transform or place us in contact with the sublime, they might also be variously interpreted as instruments of social control.[29] The material content and

[29] As an example, Arnold's *Culture and Anarchy,* espousing cultural progress as a stabilizing force, is critiqued by Edward Said (1994) as "duplicitous, [...] set plumb in the middle of the Hyde Park riots of 1867" (quoted in Allsup, 7).

historical circumstances that structure discourses are markers (traces) of the cultural Zeitgeist that cannot be ignored in the reading or interpretation of texts. How might music theory make meaningful connections between the music that students know and the traditional art music they study?

Music theory scholarship and pedagogy refuses to acknowledge or to be concerned with: the affective traces of musical material – both high and low – on the body; the appropriation and mediation of musical material or nuance by the popular culture industry as a coded instrumental mechanism of domination or social control; and the question of ever-shifting power relations between creative agency, the musical work-as-commodity, and the consumer market economy. The will to isolate and objectify the narrow categories of musical works of art for purposes of scholarly self-interest – while purposefully marginalizing the vast majority of cultural musical expression – is unethical and no less instrumental in controlling or channeling musical material ideologically. Within a critical pedagogy, the primacy of the ethical rejects an unreflective stance that ascribes exclusive value to a narrow canon of musical works. Methodological frameworks constructed for the purpose of demonstrating supremacy of canonic works as ideal, unified structures conversely exercise total analytical control over the musical content – at the expense or marginalization of all contingent factors of human agency or historical context that may have influenced the creative inception, original utterance and subsequent interpretations of this repertoire.

Practicing scholarly resistance through the act of reflection

Both text and instruction are cultural constructs. By endeavoring to "hand down" transcendent experience or striving for perfection in the classroom, one obstructs the

possibility of real dialogue (inter-cultural exchange). Curricular inclusion of high art is an effort to uplift and transform on the one hand and ensures a measure of cultural control on the other. Society "reproduces itself through cultural ideology – via intellectual control. [...] When this occurs, great ideas adopt an air of inevitability; they become less open to debate or critical reflection. When a society asserts control through cultural ideology, the possibility of 'attaining our best selves' is fettered" (Allsup 7-8).

The act of reinforcing a narrative of teleological inevitability of musical masterworks is sacrosanct in the music academy. Music schools are sites of cultural *re*-production, of transmission and inculcation of high art culture for the purpose of reinforcement and social control.[30] A critical stance in the music theory classroom would identify and call into question presumptive analytic methods that channel and transmit the art music tradition exclusively in the academy. Scholar-teachers could motivate students to attend to particularities and ruptures in authorized music literature, rather than modeling analytic conformity to universal ideals. Critical inquiry about music may open a more reflective discourse that resists totalizing narratives, thereby enabling a more responsive, responsible pedagogy and scholarship that engages learners in meaningful ways.

4.4.2 Critical pedagogy and the power divide between high art and popular culture in the music theory classroom

Edward Said (1994) refers to controlling ideologies as "abstractions" through

[30] "Each new class which puts itself in the place of one ruling before it, is compelled [...] to represent its interests as the common interest of all the members of society [...] it has to give its ideas the form of universality" (Marx and Engels, *The German Ideology,* 1846 (New York: International, 1996), 65-66. Issues of class domination lie hidden in culture, while liberatory practice is located in material needs. Real world history exists apart from the fabrications of culture (Marx and Engels, 58).

which we are constantly deceived by the "guardians" of culture (quoted in Allsup 8).[31] Music theory ideology is transmitted pedagogically as a form of instrumentalism by which students' learning is channeled, the archeology of music is preserved, and arbiters of high culture secure positions of prestige in the academy. Scholars who draw on the materials or methods of popular culture in teaching music are chastised for perpetuating ideologies of the commercial ruling class.[32]

There are compelling parallels between the entertainment industry and public education reform movements. Both foster hands-on concepts like active participation, role-play, dialogue, and self-directed decision-making, in order to create a convergence between learning and the real world. But active critique (through discussion and performance, rather than passive consumption) weakens the profit motive of a consumer artifact, and strengthens identity and self-expression.[33] We need to allow students to perform in a medium they know well, and then provide a meaningful aesthetic forum through which they shape their lives. The aim of such dialogical conversation is the recognition of connections between "great works, everyday culture and individual lives"

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[31] "When history is viewed as culture, or the grand march from one aesthetic masterpiece to the next, its ideology favours only certain actors: those players who control its intellectual or ideological content, and those for whom its transformation is built upon doctrine, metaphysics, or even philosophy. [...Under these conditions], ideas may become a form of imperialism" (Allsup, 8). Culture is "a screen behind which real lives are forgotten, and its artifacts a means for transferring ideology. [...] Marx might rightfully accuse those educators who defend traditional music as the disconnected tools of the old dominant class. This type of education seeks to hand down a predetermined culture through indoctrination," 8.

[32] Today's dominant class produces and "transmits its ideology in the most efficient manner available" (Allsup, 10). Products of the culture industry – pop songs, film, advertising and the web – are the primary agents of cultural and ideological transmission in mainstream North American society. More powerful arbiters of the culture industry now operate everywhere outside of the academy, including the monolithic spaces of virtual reality where musical goods are exchanged and musical meaning is mediated by public opinion.

[33] "[I]t is a mistake to feel we must compete with popular culture for the minds of our students. [...] Ideological relationships are not binary circuits; they are osmotic, blurred and irregular. Educators can share, even appropriate, the language of a dominant culture to critique and negotiate, [... to] reconnect education to everyday culture" (Allsup, 10).

(Allsup 9). But this strategy is complicated by the ideology of entertainment culture, which has the potential to turn all events into pseudo-performance. Students' lives are accessorized with multiple and cross-branded cultural signifiers (music, hair, fashion, body markings), making it possible to live or act out fantasies of idealized identity. Because all experience – including the aesthetic – is commodified in popular culture, the potential to actualize human emancipation through the critical stance is continually thwarted and dominated by the culture's prevailing ideology.

Middleton (1990) follows Foucault's dictum that "discursive authority erects structures of power" and emphasizes the importance of "investigating discursive formations through which knowledge is organized." The structures of the musical field are "related to structures of power," but are "not determined by them" (7).[34] Inquiring after the nature of popular music, and related cultural phenomena such as celebrity, the entertainment world, and audience reception connects current critical understanding of artistic consumption with the art music tradition. This mode of inquiry also develops cultural awareness and "locates a Freire-ian understanding of praxis: a view of learning that appropriates the revolutionary tradition of Marx, while using bourgeois culture and its ideological tools for self-transformation" (Allsup 11).

Popular cultural objects operate in an autonomous (and often anonymous) private domain – which is at the same time very public – unmediated by any authority save the very exchange markets that produce and transmit them. This is a form of instrumentality which both creates and channels meaning, augmented by hyper-transposition and

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[34] Middleton, *Studying Popular Music* (Philadelphia: Open University Press, 1990), notes that the relationship between "consciousness, ideas, experience, on the one hand, and economically determined factors, such as class position, on the other, is always problematical, incomplete and the object of ideological work and struggle," 7-8.

juxtaposition of familiar semiotic codes of cultural exchange. Negotiating the terrain of popular culture requires a sophisticated level of engagement on the part of educators who are invested in the critical stance and in the student's ability:

- to identify the complex moments of resistance and rupture in the ambiguities of popular cultural narratives (which, for all their postmodern pluralities of discourse, have the potential to be totalizing and hegemonic);
- to disentangle the collage of sound and images within objects of popular culture in order to read the layers of semiotic codes embedded within them, and to identify their referents and originary events – to perceive their aesthetic value;
- to respond creatively, openly and dialogically to new experiences, and to discover resonances or traces of the self and the other in new forms of cultural expression.

The "space between" individual choice and the conventions and expectations of the dominant culture is where transformation occurs. It is, according to Swanwick (*Teaching Music Musically* [1999]), a "metaphoric realignment" – a "philosophical change in an internal representation of one's world" (35, quoted in Allsup 9). Choosing pedagogical modes of inquiry that help students to experience the world "fresh" – in order to locate meaning in hitherto unobserved places – disturbs the collective perception of creative content, resulting in changed patterns of reception and an awakening of emancipatory thinking. Something hoped for, something that can never be fully realized, lies beneath prevailing ideologies of dominant cultures – high and low. Critical inquiry – conducted with the care of critical pedagogy – uncovers new forms of knowledge, destabilizes certitudes through inquiry and redistribution of power, develops responsive and responsible scholarship, ensures ethical practice, and creates possibilities for hope.

CHAPTER 5

Music theory pedagogy and the critical stance: re-imagining purpose, content and method in the undergraduate theory classroom

The term "theory," when applied to conventional undergraduate music instruction, is a misnomer. Literature and method that is part of received tradition has been codified and systematized into discrete units of sequenced information that no longer hold overt connections to speculative inquiry about historical, cultural or theoretical origins (Lamb 1996, 125). Having been stripped of narrative context and associative meaning beyond the cognitive organization of material content, musical works are rendered as static entities through the analytical process, and the methodologies applied to make sense of these works become ends in themselves. The mastery of analytic technique (practiced according to the principles of structural coherence represented in ideal models) becomes a primary, if tacit, learning objective in music theory courses, often substituting for any real knowledge of the music or of the contexts of its creation and reception.

The isolation of music theory scholarship from other discourses in the academy has perpetrated a strange and bifurcated economy upon introductory music theory coursework that places high value on student skills acquisition while devaluing the roles

of responsible teaching, scholarly inquiry and student engagement. While it is generally agreed within the profession that students need to have a practical command of the material and technique of common practice tonal music in order to be competent musicians, the content and method of introductory music theory instruction, as it has been transmitted for generations in the music academy, holds little appeal for teachers or students desirous of scholarly study. Based on a review of the literature, there is no sustained program of research in music theory pedagogy related to student learning.

In order to establish the terms by which music theory instruction might be reconstituted meaningfully, it is important to understand how the teaching of music is framed currently within the spectrum of discipline categories in postsecondary education. This chapter lays out the generally accepted curricular elements of discipline content, methodological approaches and teaching sequence for music theory and analysis in North American undergraduate music programs. Following Phenix's (1964) model for examination of curricular dimensions of undergraduate programs, the structure and content of the undergraduate music theory curriculum is measured against *substantive*, *symbolic*, *syntactical*, *value-laden* and *organizational* elements that constitute all academic fields (Stark and Latucca 143, 145) to determine whether the specialization of music theory study conforms primarily to a model of professional education. The reflective stance in teaching is explored, in order to reframe normative pedagogical practice in music theory within multiple perspectives that do not ignore the professional dimensions of the discipline. In conclusion, various forms of current advanced scholarship in music theory are examined for potential application to undergraduate teaching. In particular, Krims' (2003) survey of several popular music analysis projects,

conducted within a cultural studies paradigm, is examined for possible contributions to the construal of a more critical pedagogy within a conventional study of music theory.

5.1 Content, methods and sequence of undergraduate tonal theory instruction: assumptions that govern current practice in teaching and choice of materials

An exhaustive technical apparatus is necessary for specialization in music theory. Tonal music theory and analysis constructs codes for musical vocabulary and formulaic patterns and structures of European art music in the Common Practice Era (CPE, ca. 1730-1860). The methodological approaches, primarily formalist (Wygant 1973),[1] involve the discrete studies of harmony, counterpoint, phrase structure and form analysis over a span of four to five semesters in an undergraduate music program.[2]

Content and method of first- and second-year music theory courses consists primarily of: applying long-established rules to the production of written passagework that replicates stylistic idioms of common practice tonality in four parts; or, of analyzing existing repertoire for conformity to the same rules of voice leading, harmonic

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[1] Citing Meyer's *Music, the Arts and Ideas* (1967) on theories of change in the arts, Wygant, "Status amidst change: a prediction about the arts," *Studies in Art Education* 14.2 (Winter, 1973), notes that analytic formalism "prizes rational structure as against change [...and] conventional intelligibility as against esoteric experiment." He conveys Meyer's concern that "the entire post-medieval humanist-rationalist tradition in Western art may be terminated by the contemporary anti-formalist, phenomenalist-sensationalist movement [together with] our habitual confidence in rationality, causality, predictability, and discernible form in life and art," 47.

[2] A study of postsecondary music theory programs in Canada and the United States shows uniform practices in content and resource selection, modes of delivery and sequence of materials for first- and second-year studies in tonal music. Of the sixty programs observed (a control group of twenty-three undergraduate music programs at Canadian universities and colleges and thirty-seven US university and college-level music theory programs selected according to the criteria of offering tonal music theory), an overwhelming majority (more than eighty-eight per cent) follow traditional curricular pathways with course design, choice of materials (textbook and other learning resources) and sequenced delivery of content. Only three of the fifty-three programs identified as traditional endeavor to design and deliver content and materials *comprehensively and contextually* – without discrete separations between harmony, counterpoint and form analysis – and within a framework of historical or stylistic practice. The remaining seven programs extend the learning content beyond the traditional CPE literature and technical materials to include repertoire and applied techniques from other discrete types of music theory and analysis including sixteenth-century counterpoint, popular and jazz idioms, music theatre, and digital audio applications.

progression, phrase, cadence and period formation as those exercised in writing. Following standard music theory textbooks, analytical focus in semesters one – four of professional music study applies to a surprisingly narrow body of work: Bach chorales, stylized instrumental dance pieces, and the occasional fugue excerpt from the *Well-Tempered Clavier*; Haydn, Mozart and Beethoven piano sonatas; and shorter nineteenth-century character pieces for piano (by Chopin, Schumann, Brahms); the occasional Schubert or Schumann art song (Lieder); and, very occasionally, a Classical string quartet or symphonic work. The repertoire is chosen carefully in order to maintain a semblance of tonal and structural conformity to the principles of a compositional ideal – a narrow selection of literature reflecting narrower methodological application.

Current studies in music analysis compartmentalize various approaches applied to a single work. Students are introduced to discrete elements of musical line (melody/ counterpoint), texture (chord function, harmonic progression), phrase and movement form (cadence structure, sectional division), and given specific analytical techniques by which to identify, codify and replicate various linear and harmonic patterns and structures. In a great majority of music theory classrooms, pitch organization is privileged in all of this study; other compositional elements such as phrase rhythm, metrical organization, dynamic articulation and other expressive qualities related to performance are ancillary to the study of tonal music. Lectures are linked to praxis in harmony and counterpoint, where students replicate "correct" examples of two- and four-part musical fragments, and listen to or sing similar exercises in order to aurally reinforce strong part-writing. Additionally, formal models are introduced in lectures and then mapped onto instrumental excerpts or entire movements.

Most music theory pedagogues agree on the content to be presented in years one and two of an undergraduate program, though approaches to the study of that content vary, dependent on the instructor's experience and preference. Having mastered basic literacy skills[3] or ability to read and interpret notation symbols in musical scores, students are guided through graduated and controlled use of increasingly dissonant and complex materials distilled and codified from eighteenth- and nineteenth-century compositional practice.[4]

5.1.1 Harmonic and contrapuntal approaches to introducing tonal content in music theory

Formal undergraduate study in music theory may begin with an emphasis on either harmony or counterpoint.[5] If the approach is harmonic (this appears to be the preferred approach of most first-year textbooks and courses in music theory), students begin with root position chord structures in four voices – a practice in which traditional soprano, alto, tenor and bass voice ranges are adopted as an appropriate means to learn

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[3] Basic rudiments of music – scale, key, interval, chord structure, transposition, meter, rhythmic grouping, and basic melodic construction – are assumed as technical competencies that the student has already acquired prior to the formal undergraduate study of music theory. (This is the case in Canada, where nation-wide conservatory standards assume prior musical-theoretical competency. The experience in US schools is more uneven, as there are no national standards prior to university music admission.) The majority of university music schools offer courses in the rudiments of music that provide requisite theoretical foundations for students with performance aptitude who wish to study music but have not yet mastered skills related to music notation and reading.

[4] Music students are not given original analytical accounts of music on which current undergraduate musical study is based until they take seminars on the history of music theory at the graduate level. The task of contextualization is left to music historians, and in a great majority of cases is misaligned sequentially with the material of music theory study. Introductory study of music history does not emphasize familiarity with theoretical source material on CPE tonal music.

[5] Textbook proponents of the harmonic approach include Piston/deVoto (1988, 5th Ed.), Benward/Saker (2003, 7th Ed.), and Harder/Steinke (2005, 11th Ed.). A more comprehensive approach to tonal harmony that includes introduction to phrase, section and small movement forms, as well as an introduction to twentieth-century (post-tonal) harmonic practice is Kostka/Payne (2003, 5th Ed.) The species counterpoint approach is emphasized in Salzer and Schacter (1989), and endeavors to fuse elements of harmony (progression) and counterpoint (voice leading) can be found in Aldwell and Schacter (2002, 3rd Ed.) and Forte (1979, 3rd Ed.).

part-writing – and how these chord structures are written in various positions (called voicing) above a bass line. This preparatory technique is foundational to mastering the primary objective of harmonic study: recognizing and replicating the movement of one chord to another in progression within a musical work (Rameau's *basse fondamentale*).

Beginning with cadence formulae (harmonic progressions employed at the end of a musical phrase to reinforce the intent or motivation of melodic contour by means of harmonic punctuation or chord changes), students are taught to recognize various patterns of harmonic progression and sequence in tonal music. Another objective of the harmonic approach is to inculcate the written practice of strong *voice leading* – movement of one harmonic sonority to another where each voice part is connected to an appropriate counterpart in the next chord or over long spans of embellished passagework within prolonged harmonies – to create unifying elements between vertical textures and linear unfolding.[6]

Movement emphasizing hierarchical relationships between tonal tension (dissonance) and stability (consonance), or idioms of harmonic prolongation achieved through the establishment of primary structural harmonies by means of secondary harmonies (perceived to carry less significance within the tonal hierarchy and functioning as agents of prolongation or embellishment) are identified at micro and macro levels of musical structure, as shown in Fig. 5-1.[7]

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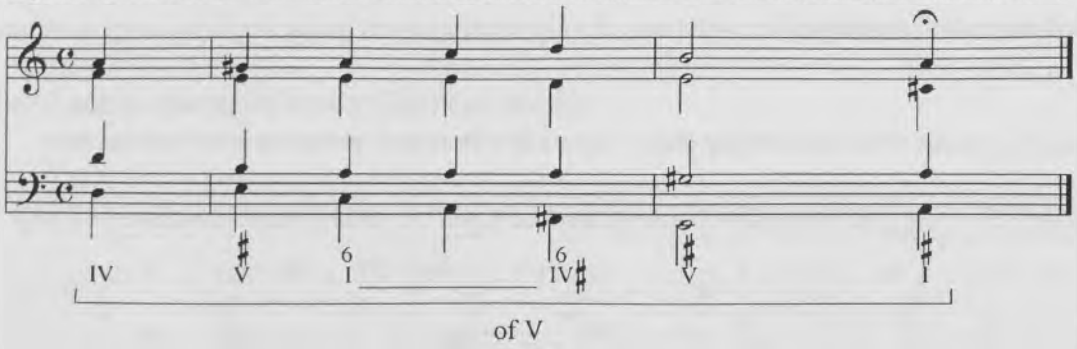
[6] Harmonies formed on diatonic scale degrees (such as the dominant chord, rooted on the fifth scale degree) that contain the leading tone or seventh scale degree, or altered chords containing (chromatic) tones from outside the primary key are referred to as "tension" chords. Chord progressions moving from points of tension to moments of relative harmonic stability (chords formed on the tonic note, for example) within the context of a key or a composition that has already established aural terms for relative consonance (stability) and dissonance (tension), are experienced and codified as progressions of harmonic release or resolution within the conventional constructions of tonal musical discourse.

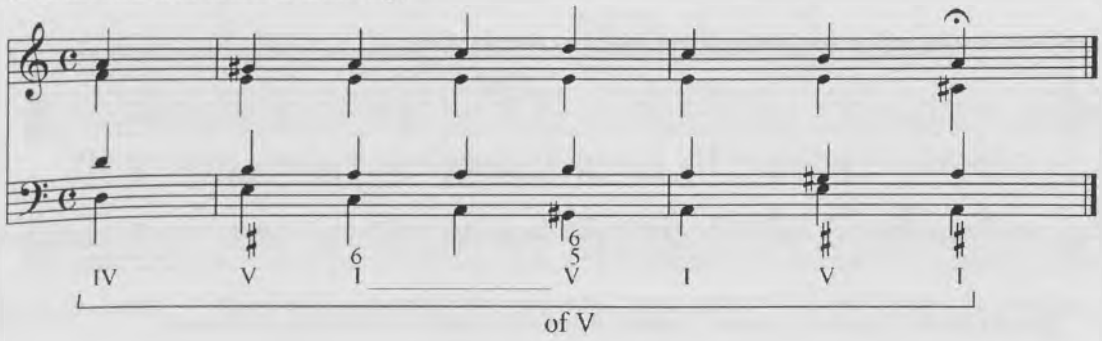
[7] Figures 5-1, 5-2 and 5-3 are based on: 1. the source tune "Christ lag in Todesbanden," attributed to Martin Luther (1524), who based his composition on the Latin Easter sequence, "Victimae paschalie

Figure 5-1. Harmonic Treatment of Chorale Tune: *Christ lag in Todesbanden* (from Bach Cantata No. 4)



[simple harmonic framework with no linear ornamentation or embellishment]

(alternate harmonization of *Christ lag*)



If the preferred method of introduction to tonal theory is framed on contrapuntal aspects of music, models of single-line melody or linear contour in musical practice are examined and the horizontal dimension of music as forward movement in time is emphasized. Mastery in replicating various linear contours is followed by contrapuntal writing in two-, three-, and four-voice textures, introduced through a systematic generic species model (after Fux) that presents increased levels of intervallic dissonance, controlled by a consonant and rhythmic framework that is referenced in relation to a

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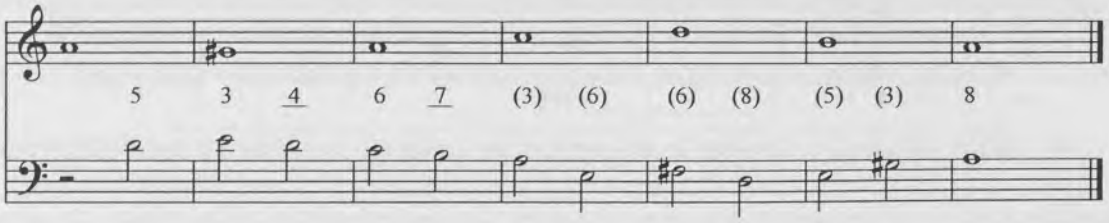
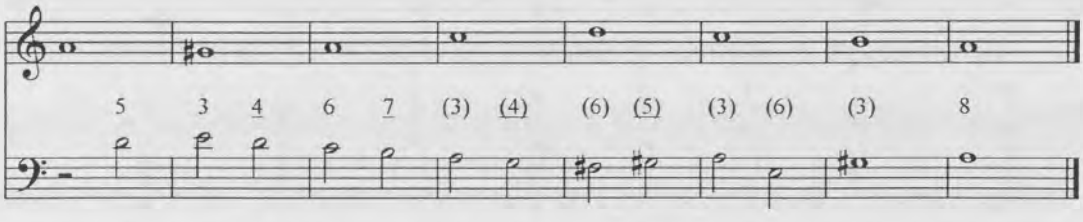
laudes" (eleventh century); and 2. Bach's later chorale harmonization as it appears in the last movement of the chorale-cantata of the same name (*Cantata No. 4*, ca. 1707; rev. 1724). See <http://www.bach-cantatas.com/CM/Christ-lag-in-Todesbanden.htm> for additional adaptations and uses of Luther's text/ tune and a complete catalogue listing of Bach's many appropriations. The figures are my original exercises and analyses, prepared with Finale™ software as teaching examples, and set within instructional frameworks of harmonic (5-1, 5-3) and species contrapuntal (5-2) technique.

slow-moving primary line, the *cantus firmus*, which is the structural linear backbone of each contrapuntal exercise.[8]

Figure 5-2. Cantus firmus on *Christ lag* (Bach, Cantata 4), with second species treatment in lower voice



(alternate version with 8-note cantus firmus, based on chorale tune)



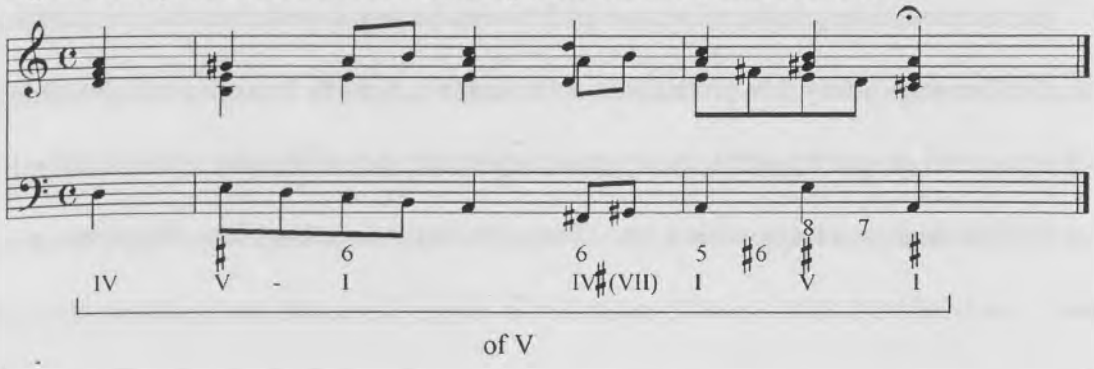
[Second species: 2-against-1 texture. Underlined intervals indicate use of passing dissonance.]

There is a gradual expansion of focus from a singular concern for unfolding of linear elements to the static (prolonged) and dynamic (progressive) moments that occur within more complex musical textures, leading to a simultaneous concern for the *horizontal* (linear or voice leading) dimension and the *vertical* dimension known as harmonic function. For a large number of music theory pedagogues trained in Schenkerian analytic technique, the harmonic process evolves out of the species contrapuntal practice of voice leading technique. Here, harmonic function and

[8] The species counterpoint approach, modeled on Fux's *Steps to Parnassus* (1725), is a systematic, incremental and generic approach to contrapuntal technique that is foundational to third- and fourth-year elective studies in sixteenth-century contrapuntal practice (after Palastrina), and eighteenth-century counterpoint techniques (after Bach), where emphasis is placed on fugue-writing and analysis.

progression meets contrapuntal practice, and the two together are examined and emulated, through ideal voice leading strategies in countless examples of both choral (Bach) and instrumental (early Classical) works.

Figure 5-3. Keyboard harmonization of *Christ lag* (Bach, Cantata 4) with ornamentation



The technical apparatus combined in harmonic and contrapuntal approaches to tonal music theory constitutes the majority of a first-year regimen for undergraduate music students. A third component to the introductory study of music theory is phrase and sectional form, including: comparative thematic and harmonic elements within and between phrases; the role of the cadence signaling complete (conclusive) or incomplete (continuous) harmonic movement at the end of phrases or sections; and various patterns of phrases in combination, including period structure, in which the final cadence of a group of two or more phrases is experienced as most harmonically conclusive. The combination of several period units in two- and three-sectioned forms include: 1. simple binary (AB) and ternary (ABA) dance pieces; 2. composite forms such as simple rondo (ABACA), which enfolds several contrasting binary movements (B, C) within a repeated refrain (A), where (B) and (C) provide tonal and rhetorical contrast to (A) and to each other; and 3. more complex open structures such as rounded binary form (the precursor to Sonata-Allegro form), where the tonal divisions between musical sections are continuous,

and the rhetorical material of each section is developed and expanded, with the initial theme or melodic material returning at the end of the piece (see Fig. 5-4).

5.1.2 Complex musical forms: models for analysis

In rounded binary form, relationships between harmonic and rhetorical elements are dualized in such a way that privilege is accorded to a primary key (PK) and theme (a) which opens and closes the piece, and a secondary or new key (NK) and corresponding theme (b) functions as a large-scale agent of tension that serves to prolong the primary centre.[9]

Figure 5-4. Rounded Binary Form

Structural Framework:	**A**		**||B**		||
Rhetorical Form:	**a**	**codetta**	**|| b**	**a' Coda**	||
Tonal/Harmonic Form:	**PK**	**...to NK**	**|| NK**	**PK**	||

Rounded binary and simple rondo structures are subject to compositional experimentation and deviation in the eighteenth century, giving way to a variety of expanded high Classical forms involving more complex harmonic and thematic development, such as Sonata and Rondo-sonata forms, usually reserved forms of high classicism for analytical study in a second- or third-year music analysis course.

In the second year of music theory studies, content and methodological approaches become more divergent, but the focus is on increased chromaticism (use of tones not belonging to the primary key) in harmonic and contrapuntal textures in

[9] Figure 5-4 is my structural schematic for Rounded Binary form, derived from numerous sources (Green, 1965; Rosen, 1988), and used with first-year students to distinguish rounded binary from other binary and ternary forms.

nineteenth-century tonal literature. The power of tension elements within the tonal system is destabilized by the compositional practice of increased chromatic substitution. Analytical models demonstrating organic coherence (unity) become more uncertain as tonal hierarchy and neat dialectic give way to expanded and increasingly developmental forms based on ever more tenuous relationships between remote tonal centres and an emphasis on prolongation of tension (delay of resolution). Some pedagogues will challenge students with more complex musical materials and form, urging them to explore passages of extended chromaticism and deviation from or expansion of conventional formal models for elements of cohesion. Others avoid this literature altogether, preferring to teach musical works whose content and structure conforms more readily to analytical models established as formal ideals.

A unifying and reductive method, introduced in varying degrees of strictness and complexity in the second year of music theory studies is Schenkerian analysis. This structural analytic technique tackles and absorbs chromatic complexities in tonal art music and proposes a grand narrative for instrumental music of the Common Practice Era, represented by means of a *symbolic structure* (Dressel and Marcus 1982, 89-90, in Stark and Lattuca 145).[10] Schenkerian analysis is an elaborate symbolic structure within tonal music analysis, understood and applied only by its proponents and disciples (149), that links all authorized literature – structurally and psychologically within a visual and narrative strategy of discourse – to a universal and totalizing meta-narrative or system of reductive analysis.

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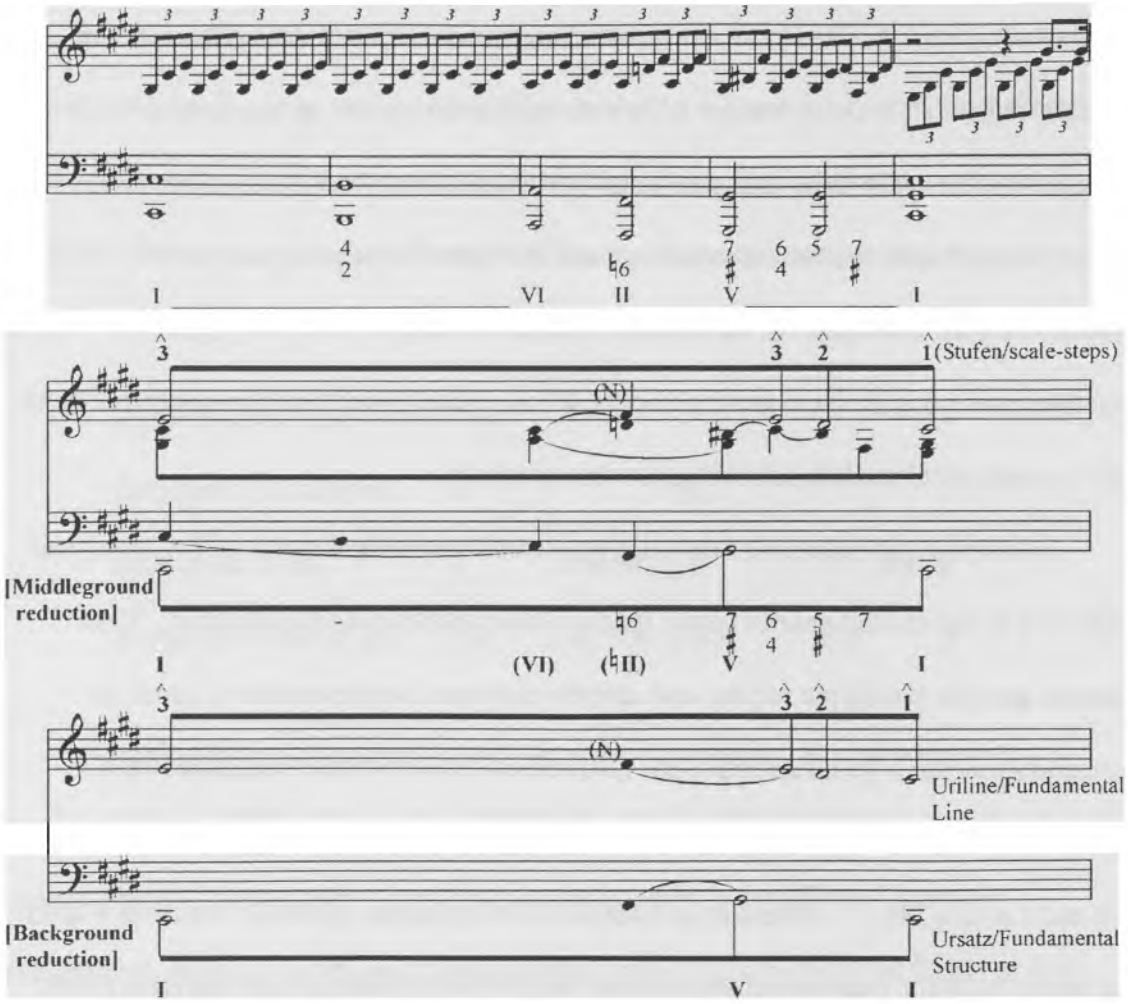
[10] Symbolic structures are characterized as discursive or non-discursive communications systems that allow "the expression of and communication about the unique aspects and relationships" within a discipline (Stark and Lattuca, *Shaping the College Curriculum: Academic Plans in Action* (Needham Heights, MA.: Allyn and Bacon, 1997), 145. Music notation and all figures and signs associated with music analysis are part of an exclusive and complex symbol system.

Pedagogical conservatives like Schenker were motivated by a desire to guard against post-romantic tonal ambiguity and chromatic excess, at the same time judging musical artworks on the basis of their conformity to an ideal structural model.[11]

Figure 5-5. Beethoven *Piano Sonata, Op. 27, No. 2 ("Moonlight")*, mm. 1-5



This reductive technique represents the extreme pole of musical analytic orthodoxy, but looms so large in the academy that tonal music analysis is often equated with a Schenkerian approach (see Fig. 5-5).[12] Many music theory pedagogues continue to

[11] In his formalized reductions, Schenker analyzed music on foreground, middleground and background levels – the latter a drastically simple abstract construct (horizontalization) of the unfolding sonority of the tonic triad, believed by Schenker to be the universal basis of all art music.

perfect and refine Schenkerian methods, while perpetuating and transmitting a worldview that isolates discourse about music in the academy, excluding all but a narrow sampling of CPE repertoire from consideration until the third year of study.

Other graduated learning or student development occurring in conventional music theory studies or accompanying skills labs as a result of emphasis on harmony and voice leading includes: increased fluency in music literacy (notation, score reading); ability to interpret symbols that aid in comprehending harmonic function; and the capacity to hear notation conceptually, to grasp the sound of a passage analytically in order to reproduce it directly from page to audible performance or dictated from performance to written notation. What does not happen in conventional teaching and learning in music theory that is customary in other disciplines where bodies of canonized literature are examined is that there is little contextualization of musical works as historical material, and therefore no endeavor to interpret the significance of musical texts as culturally contingent. Musical works are treated as autonomous wholes, detached from contexts of history and culture. No consideration is given to the effects of reception or to an interpretive stance; hence, there is no relation of CPE works to students' lived experience.[13]

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[12] Figure 5-5 is my analysis (after Schenker) of the opening measures (1-5) of Beethoven *Piano Sonata Op. 27, No. 2*, showing variants of Middleground and Background reductions that aim to interpret the passage as a prolongation of a tonic C-sharp minor chord.

[13] Objectification of musical works and employment of reductive analytical models continue as pedagogical norms in the third year of the undergraduate theory sequence as students begin to examine twentieth-century art music (and in some cases, early music, including renaissance vocal polyphony and sixteenth-century counterpoint). Works regarded as standard post-tonal literature, having broken with the tonal tradition, prove more difficult to align with singular, systematic analytical approaches, save for those works identified with the Second Viennese School – the centrist path of modernism after Schoenberg's development of post-tonal composition and the twelve-tone technique. Set theory, an analytical process based on Schonberg's ideas about the proliferation of multiple possibilities in tonal relationships and the inevitability of more concentrated and fleeting tonality leading toward emancipation of dissonance – an aesthetic position never discussed in music analysis – has developed out of the blending of compositional practice and quasi-mathematical procedures that were in vogue in North American university culture in the

5.1.3 Instructor knowledge, scholarly formation and sanctioned text

Instructors of first- and second-year music theory are seldom aware of the ideologies that shape content and methodology in music theory pedagogy or that structure its discourses. Teachers and students are not cognizant of the significance of music theory's early positioning within the speculative sciences (quadrivium) or its later stature as a shaper of cultural refinement within the reform agenda of both church and state (trivium). Seventeenth- and eighteenth-century treatises outlining music theory's role in the standardization of tuning and temperament systems, scales, keys and notation are not acknowledged or given consideration in contemporary music theory textbook treatments or course outlines. Originary systems of interval and chord identification (Fux's figuration and Rameau's fundamental bass), observations about form analysis (A. B. Marx's tonal forms and Tovey's rhetorical interpretations), and significant theoretical assumptions of musical form as aesthetic representation of abstract structural ideals (Hanslick's notion of form as sounding motion) are given no consideration in the contemporary study of tonal music theory.

Neither scientific nor philosophical influences play an overt role in the shaping of music theory curriculum in current practice. Classes are conducted as environments for skills-based learning, predicated on a limited knowledge base about what constitutes the

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1950s. This abstract, highly contrived technique, which equates intervallic collections of seemingly unrelated linear and vertical musical gestures called pitch-class sets through a series of numeric operations including transposition and inversion, is applied to select post-tonal works to demonstrate how coherence has moved to micro-levels of structure. Some cognitive music theorists such as Raffman (2001) and DeBellis (2001) deny the possibility of musical structure deduced analytically through these objective means to be grasped aurally by the listener. Examples of post-tonal repertoire that do not align comfortably with set theory analysis are considered in light of what the composer reveals about organization of material (author intentionality), or by multiple means of demonstrating musical coherence, developed through comparative examination of post-tonal works. In such contexts, analysts consider other aural parameters such as rhythm, timbre, texture or alternative types of pitch centricity to judge structural uniformity.

ground for music theory study. In a great number of cases, instructors are unaware that they uncritically perpetrate the same ideologies about the autonomy of musical language onto students that have been inculcated in them.[14]

There are few scholarly volumes or publications of extended research on current pedagogical practice in music theory. Critical examination of teaching methodology comes from the margins of disciplinary focus (musicology, music sociology) and rarely attracts the attention of music theory pedagogues whose knowledge of current scholarship outside the rarefied world of music theory is often already limited. Emerging instructors in North American music academies receive little pedagogical training or motivation to transform disciplinary discourse through the act of teaching. There are no recent foundational writings on teaching music theory that examine or identify linkages between the ontological needs of teachers and learners and the epistemological value of discipline content. Rather, there is a centuries-old tradition, akin to a master-apprentice model, where the material and method that one has learned in the academy is passed on through teacher replication and textbook reinforcement, and the captured subject content and limited interpretive treatment is regarded as sacrosanct.

A great deal of trust in the written preservation of this tradition rests with a few authors and publishers, whose monopoly over the dissemination of conventional music theory textbooks (and accompanying workbooks and CDs) provides reassurance to

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[14] As a means of attaining efficiency in North American postsecondary music programs (one of the more costly types of academic study due to applied one-on-one and ensemble instruction), and acceding to tenured faculty demands to teach upper-level coursework, music administrators will often hire graduate students or round out non-tenured teaching appointments with courses in introductory music theory and aural skills, offering these courses to performance specialists or music generalists who have no specialization in the theory of music. In such cases, course content is usually mapped out by a music theory "expert" in a syllabus or outline so that the sequence of instruction aligns with upper-level coursework; the instructor, who does not own the curriculum and is therefore not encouraged to take responsibility for it, functions as little more than a surrogate to ensure that the requisite work is covered.

inexperienced instructors, preserves the grand narrative of a European classical art music tradition, and ensures a standardized consistency by which students are taught.[15] Undergraduate music theory textbooks on tonal music echo much of the content and procedures of earlier instruction handbooks.[16] Current practice in harmony, counterpoint and form analysis has changed little from that of the nineteenth-century conservatory.

Classic twentieth-century texts such as Heinrich Schenker's Theory of Harmony (1911) and Free Composition (1935), Arnold Schoenberg's Theory of Harmony (1911) and Paul Hindemith's Craft of Musical Composition (1942) developed aesthetic and scientific theories of music accompanied by examples of applied analytical technique. Such works are considered too complex for the undergraduate music theory classroom, and have been abandoned in favour of radically abridged or paraphrased texts. Examples of more recent texts that explicate tonal analytical method without theoretical commentary or acknowledgement of aesthetic foundations include: Piston/deVoto Harmony (1987, 1941); Salzer and Schacter Counterpoint in Composition (1989, 1969); Forte Tonal Harmony in Concept and Practice (1979); Forte/Gilbert Introduction to Schenkerian Analysis (1982); and Aldwell/Schacter Harmony and Voice Leading (2002).[17]

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[15] Textbook selection is a primary influence on the instructor's choice of content, sequence of materials, modes of instruction, and learning objectives – if there are any.

[16] The pedagogical systems for current instruction in harmony, counterpoint and form analysis were developed in the nineteenth century, and first introduced in the European conservatory system after 1850 through published models for compositional procedure. Taught by master pedagogues (distinguished composers or performers), this method of emulating compositional models based on past repertories was intended as a means of disseminating the art of composition, thereby sustaining a tradition of national or regional art music which had moved from court to public sphere.

[17] Aesthetic commentary is missing from most textbooks on music theory designed for use in the undergraduate music curriculum. Stein's (1922) "Handbook" on Schoenberg's (1911) *Theory of Harmony* was not an anomaly in its day: nineteenth-century primers on tonal music which distilled the handicraft of music from aesthetic and speculative eighteenth-century century treatises on harmony and counterpoint abounded in the European musical tradition. Following the adoption of the analytic theories of A.B. Marx in the 1840s, music theory pedagogues in European conservatories and later in the North American music

Authors and proponents of standard texts such as these are neither concerned with contextual interpretation of the works under consideration, nor do they examine the assumptions inherent in the choice of repertoire put forward as part of a received musical tradition.[18] Another kind of text that channels and institutionalizes the content of music theory is the comprehensive musical anthology of primary source materials prepared specifically for formal analysis. Collections such as these survey a span of Western art music and determine the boundaries of sanctioned canonic literature for music theory pedagogues.[19] Dressel and Marcus (1982) mark *substantive structure*, "the particular concepts of interest that control the questions asked and the inquiries undertaken," as an identifying feature of all disciplines (89-90, in Stark and Lattuca 145). Music theory pedagogy, as framed by its standard pedagogical reference works, is concerned primarily with transmitting prior assumptions about musical form and with the challenges of maintaining control over organization of tonal materials in representative textbook literature; there is no disciplinary inquiry.

In order to legitimate its place within the North American academy as a rigorous pursuit, music theory scholarship developed positivist modes of research and pedagogy in the early- to mid-twentieth century that became mono-theoretic paradigms for tonal and post-tonal analysis. The musical tradition is conserved by means of freezing those analytic paradigms by which its texts are interpreted; conversely, the failure to engage

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academy adopted facile surveys that specialized in emulating conventional stylistic procedures and mapping standardized analytical formal models based on prior elaborate theoretical interpretation, in order to train composers and performers in the art of musical style.

[18] Major publishing houses, specializing in textbook production for undergraduate music theory (W. W. Norton, Schirmer, Prentice-Hall, Wm. C. Brown, McGraw-Hill-Ryerson), are responsible for standardized, conservative and widely transmitted discourse about CPE music, making it possible for non-specialists such as composers and performers to teach introductory tonal music theory.

[19] Anthologies such as Charles Burkhart, *Anthology for Musical Analysis*, sixth edition (New York: Wadsworth, 2003) contain extensive and complete examples of standard repertoire, organized chronologically, including select pre-tonal and post-tonal scores that frame the Common Practice literature.

paradigmatic shifts in scholarly inquiry over the past sixty years has left little in the way of comparable principles or *organizational structure* by which music theory pedagogy relates to other disciplines in the academy (145).

There is no focused inquiry into the longstanding methods and practice that institutionalize the tradition of music theory. There are no alternative approaches within the subject field that have opened up musical texts to the possibility of other forms of inquiry that might respond creatively with new subject knowledge, allowing music theory pedagogues to be responsible scholars who inscribe their own voices and those of their students within the tradition.

5.2 Dimensions of traditional and professional programs in the university: assumptions and motivations guiding current practice in music theory pedagogy

According to Dressel and Marcus (1982), traditional disciplines can be classified by means of five structural components: *substantive structure; symbolic structure; syntactical structure; value structure;* and *organizational structure* (89-90, 108-133). These are drawn from Phenix's (1964, 1986) study of the disciplines, in which six "realms of meaning" are classified for all disciplines (21-25, quoted in Stark and Latucca 145).[20]

[20] Figure 5-6 identifies structural components in music theory pedagogy according to the Dressel/Marcus classification. The concept graph and identification of structural components of music theory instruction is mine. Italicized text indicates weak areas of alignment between general discipline structures and music theory curriculum and instruction.

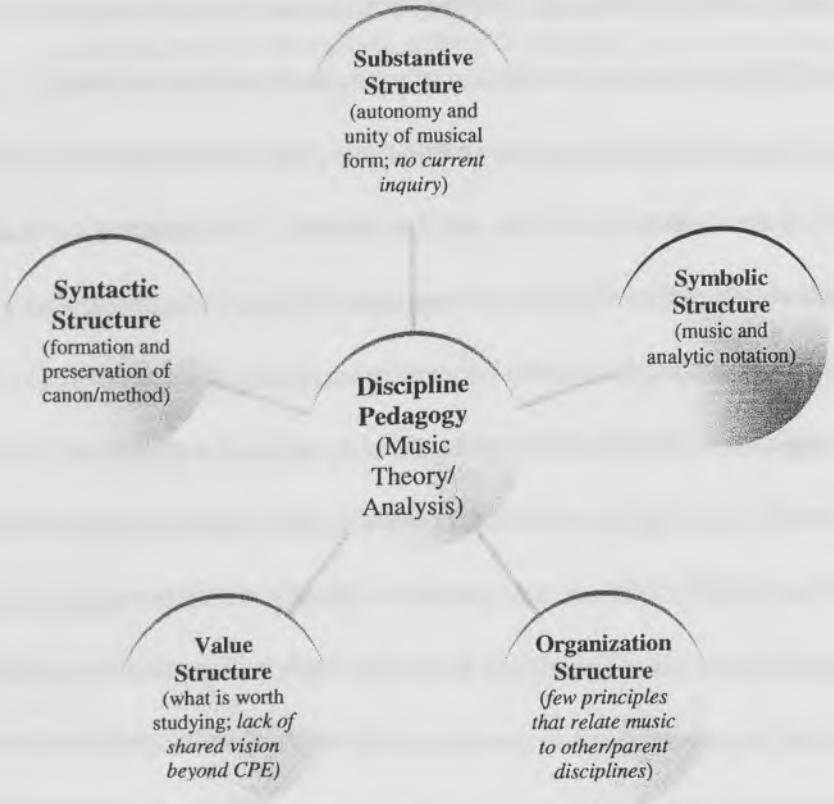

Figure 5-6. Common components of traditional academic disciplines: schema of Dressel and Marcus (1982), based on Phenix's (1964) "realms of meaning," adapted to structural elements in music theory pedagogy and curriculum

Music theory pedagogy, as previously stated, is characterized by significant structural elements of a symbolic and syntactical nature, in keeping with traditional disciplines according to the Dressel/Marcus framework. Syntactical structures in traditional academic disciplines are the means by which data is collected and organized, and assertions tested and related to the broader generalizations and exploratory schemes of the discipline. Modes of inquiry are determined by "the ways in which evidence is collected, organized, evaluated and interpreted" (89-90, quoted in Stark and Lattuca 145).

In tonal music theory pedagogy, what is instituted within syntactical structure is the content of the CPE canon, the formulation of associated methods of analysis, and the rules of musical conformity that legitimate works under consideration, constituting guidelines by which curriculum is defined and transmitted. Conventional methodology is clearly inscribed and entrenched in the harmony, counterpoint, form and analysis texts prepared by major music education publishers and transmitted in classrooms.[21]

Institutionalization of symbolic language and syntactical methods and technical procedures for student learning in music theory is the result of enduring ideas about what to study and how to study.[22] What is not established clearly within pedagogical frameworks in music theory is *why* music scholarship deals with such a narrow focus in content, method and sequence. *Value structures* at the core of most traditional academic disciplines, "a set of embedded values, orientations, or ways of viewing the world" (Stark and Latucca145), are more ambiguous in music theory instruction because music pedagogues have no shared scholarly discourse about *what* is worth studying beyond the narrow confines of the established canon. Additionally, there appears to be only a peripheral organizational relationship of the systems and structures of current practice in music theory pedagogy to that of other disciplines.

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[21] These textbooks follow established pedagogical practices if they are to be successful enough to be selected by a critical mass of schools to make publication worthwhile (music texts are quite expensive to produce, because of the many examples requiring music notation, and a good deal of this material is now being replicated on the web in online subscriber formats). Publication for education in music theory meets anticipated demand; it is conventional, subject matter is broken into digestible bits, and material is presented with little explication and a good deal of illustration through musical examples. There are very few texts that take a comprehensive approach to the study of tonal music; generally, each is dedicated to one analytical or compositional procedure, treating discrete elements such as contrapuntal or harmonic practice from the perspective of stylistic, standardized practice.

[22] While CPE literature remains the central focus of study and similar procedures for analysis have been inculcated for the better part of a century on this continent, several factors, including the advent of music theory pedagogy in the nineteenth-century European conservatory, and the transmission of content and methodology through conservatory-trained European composer-performer pedagogues to the North American university, that have contributed to this institutionalizing process.

> When faculty within a field lack consensus about one or more of the dimensions that characterize their discipline, there is also less consensus on what should be taught and learned. (Stark and Lattuca 146)

Does music theory fall neatly within the categorization of a "traditional" discipline? Stark and Latucca have variously placed music studies within the traditional disciplinary field they term "aesthetic substantive," along with art, dance and literature (146),[23] and have also identified music as one of a number of professional fields, whose characteristics have not been analyzed to the extent of traditional disciplines (148). The authors also acknowledge that professional fields, while exhibiting similar schematic components, employ "different cognitive frameworks, specify different problems for study, use different methods for studying [those problems], make different types of generalizations, and use different examples to illustrate them" (146). Current music theory study aligns less with substantive aesthetic than with professional fields of disciplinary discourse.[24]

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[23] Within the substantive field (those disciplines that transmit primary areas of knowledge and the means of attaining and organizing it), Stark and Latucca establish two subsets: "empiric disciplines" that "help us understand, explain, control and predict phenomena" and aesthetic disciplines that "allow expression but transmit meaning through symbols that evoke emotion rather than cognitive meaning," 145-46. While music associates with aesthetic meaning, music theory study may better align with cognitive structures.

[24] Music theory – understood historically as rooted in the liberal arts (study of a canon of texts) and identified as a professional field – does not fit neatly into any one of the four profiles of cognitive distinctions established by Stark and Latucca, 154-56. Discourse and practice in music theory pedagogy falls somewhere between and includes elements of what the authors term "synoptic and substantive aesthetic" (Profile 1) and "symbolic communication" (Profile 3) fields. In the synoptic/aesthetic field, dominated by humanities disciplines, faculty members attribute significant influence to their own scholarly training, but little to pedagogical training. Emphasis is on the study of bodies of literature, where the treatment of chosen materials incorporates learning objectives and activities, mainly analysis, for the purpose of inculcating values or "great ideas," 154-55. The synoptic profile in music theory pedagogy is associated primarily with music analysis, and is governed by the ideology of the autonomous art work, which dictates content selection, modes of analysis and interpretation, and parameters for application of analytical method. In the symbolic field, faculty are focused on inculcating a specific set of skills for student mastery, and are inclined to use models of standards assessment (Stark and Lattuca, 155-56) against established rubrics of competency outcomes for students at different levels of development. This domain is strongly linked to pedagogical method associated with active learning and skills assessment. Music theory pedagogy is focused on the development of competencies in harmonic and contrapuntal technique through written repetition of ideal models, and through evaluation of student work that conforms to standard rules of tonal practice. In aural training (linked to music theory study), teaching strategies focus on

5.2.1 Music theory pedagogy as a professional "artistic service" field

Stark and Latucca have examined the curricular components of undergraduate professional programs, observing that while professional disciplines possess autonomous curricular features such as content, they parallel traditional academic fields in most, if not all, structural components (148-50).[25] Undergraduate education within professional or applied fields typically relates to a "parent" discipline in Biglan's (1989) scheme, where the discovery of theoretical knowledge is primary, regardless of practicality. Professional disciplines draw craft or technical competence from the theory of the parent discipline (Stark and Lattuca 148). Music theory pedagogy – as instruction in techné (analytical craft) – no longer carries an explicit relationship with a speculative theoretical parent discipline such as philosophy relative to modes of instruction, though the general study of music as an applied field resembles the description of a professional field linked to a liberal arts "parent" in Stark and Latucca's framework.

A scheme for academic planning within professional programs, developed by Stark and Lattuca, identifies the study of music as an "artistic service" discipline (149).[26] This designation carries an implicit assumption that teachers inculcate the conceptual and technical competence needed to practice music. There are varying degrees of opinion on

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competencies in aural perception of content, reinforced by rote singing and recognition of melodic and harmonic patterns.

[25] Professional programs in Stark and Latucca's framework is based on the work of: Dressel and Marcus (1982), following from Phenix's (1964) realms of meaning for the disciplines; Becher (1989), on distinctions between academic fields; and Biglan (1973a; 1973b), based on Kuhn's (1970) differentiation of disciplinary cognitive frameworks and paradigmatic positions (hard/soft, pure/applied, rural/urban), along a spectrum of knowledge content, 146-49.

[26] Artistic or creative service disciplines, a branch of professional service programs, encompasses practitioners beyond the undergraduate setting who use the knowledge of the professional field and help to define and separate it, "not only from its pure [parent] antecedents, but also from other related career fields," Stark and Latucca, 148-49. The type of "service" that music studies provide to the larger society is classified as artistic, because it determines "the conceptual foundations that professionals must acquire and the kinds of technical skills that society expects practitioners to use" when exercised within the profession's domain, 149.

what constitutes the conceptual and technical skills required for teaching and learning in music performance as opposed to music analysis. There is a further divide within the domain of music theory, separating those who regard the analytical study of music as craft or techné from those who identify analysis as a domain of scholarly inquiry linked to a traditional liberal arts framework. There appears to be strong agreement among all music educators, however, that the study of music is a professional pursuit (including the majority of teachers of music theory), with regard to maintaining a common systematic approaches to the symbolic identification and syntactical treatment of tonal materials and standardized application of analytic techniques.

5.2.2 Pedagogy, scholarship, and the value of music theory

There is tremendous resistance to change within music theory pedagogy. Most teachers in the field have little interest in creating concepts; they tend, rather, to explicate existing phenomena (Hainge 2002), presenting what appears to be a stable, fixed ontology, always comprehensible in terms of "the set of axiomatics originally employed for its analysis" (287).[27] There is little that connects current music theory scholarship to applied praxis in the classroom. Music theory pedagogues rarely engage scholarly investigation because there is no systematic approach to inquiry within the discipline; they disseminate technical apparatus without awareness of the theoretical frameworks of their own discourse, and the assumption on the part of many teachers of music theory is that the analytical methods invoked are ends that have been handed down or received as complete, requiring no additional inquiry or refinement. Value is highly dependent on

[27] According to Freire (1970) this is not responsible scholarship; it is a scholarship of representation or of denial in which students have little freedom to explore alternative narratives.

context, and within the closed contexts of a music academy setting, music theory is regarded by most students as least relevant to their studies, based primarily on the narrowness of its subject content and on the way it is taught. This is directly oppositional to the ways in which the discipline marks its own status within the music academy (Babbitt 1955; McClary 1989; McCreless 1997). Music theory programs continually fail to address the societal and cultural issues of meaning that are central to all other critical inquiry and disciplinary study in the humanities (Cook 2001; Krims 2003).

5.3 Imagining a reflective practice in music theory instruction

Over the past three decades, teaching in postsecondary education has been characterized by creeping ambivalence and anxiety, stemming from a lack of clarity about the roles and priorities of the professoriate. A bias toward objectivist epistemology in the research agenda of universities, over against new modes of scholarly and pedagogical inquiry that encourage the subjectivity of personal experience in teaching and learning, has deformed the collective understanding of academics: on the one hand, self is separated from world as teachers disconnect or isolate themselves from the intersections of personal and public life; on the other, failure to engage meaningfully around the shared experience of teaching and a lack of common understanding or agreement about the dimensions of curriculum brings about the sort of "anxiety and lack of coordination among faculty" about which Stark and Latucca warn (146). Teachers face increasing challenges with respect to appropriate treatment of expanding knowledge fields, and the curriculum becomes more fragmented as disciplinary discourses divide

along new methodological and ideological lines.[28]

The demonstrable benefits of reflective teaching practices have been researched, implemented and evaluated in post-secondary education for nearly four decades. Beginning with Friere's call for a critical pedagogy in the early 1970s that challenged the norms of teaching across the curriculum – including content delivery of bodies of knowledge, teachers as disseminators of knowledge, the practice of uniform knowledge, and students as receptors of given knowledge – education researchers, including Palmer (1998), Boice (1996), McKeachie (1994), and (Boyer 1990) have identified and emphasized the act of reflection as key to understanding roles and improving practice in teaching.

Reflective teaching embodies a critical stance toward scholarship that: 1) has no hold on knowledge, curricular method, or self-interest; 2) takes seriously the responsibility to transform disciplinary discourse through inquiry; 3) is self-aware, aware of the other, and connected to the world of the here and now. The desire to control knowledge or to withdraw into scholarly isolation evaporates in the practice of honest, free exchange among colleagues and students in a reflective environment of teaching and learning. When self-absorption (marked by fear and uncertainty) is transcended by passion for the subject, when scholars are drawn into a conversation where unique and

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[28] Boyer (1990), Boice (1996), Palmer (1998) critique the changing role of the professoriate relative to the dominant research agenda, and advocate the necessary integration of a "scholarship of teaching and learning" across the system (the now ubiquitous phrase is attributed to Boyer). Instruction in music history and current musicology, whose methodology and application were once closely aligned, now subscribe to very different strains of thought and modes of engagement. Historical study in music continues to be presented as a sweeping survey of Western European art music within a positivist and progressive framework in many undergraduate programs, and a few strains of historical and systematic musicological investigation continue to operate within this framework. The great majority of current musicological treatment in upper-year and graduate levels, however, is topical and thematic, and engages a broader cultural and social inquiry. Music theory's methodology, concerned with the analytic study of music alone, further fragments the treatment of subject content within the discipline, resulting in a dis-integrated pedagogy.

multiple perspectives are valued over adherence to totalizing theories, there is a "pedagogical power" which allows everyone – teachers and students – to contribute to a collective inquiry (Beck and Kosnik 2002, 219).

5.3.1 Reclaiming inheritance: the scholar-teacher

The reflective music theory scholar occupies a position of tension between the roles of primary researcher and committed teacher. The scholar-teacher accepts and transmits the tradition largely as received, but is not entirely comfortable doing so, because the widely publicized and polemical debates between research-intensive specialists concerning musical unity/disunity and the contention over musical signification as autonomous or culturally constructed have raised serious questions about the future of content and methods of music theory instruction that cannot be ignored.

Aware of the challenges posed by current limitations of entrenched discourse around tonal music, a small group of scholar-teachers have carried active research projects in music theory pedagogy. A survey of articles published in the Journal of Music Theory Pedagogy[29] (20 vols., 1987-2006), the only North American scholarly publication devoted to teaching music theory at the undergraduate level, reveals that, of 187 articles and review articles published in a total of twenty-five issues, 34.8% are analytical readings of tonal musical works or pieces devoted to technical issues of two-part contrapuntal or four-part harmonic writing – part of the conventional music theory regimen for first- or second-year students. Post-tonal music and methodologies concerned with analyzing rhythm, pitch and formal constructs of twentieth-century works

[29] The journal is published out of the Boyd de Stwolinski Centre for Music Theory Pedagogy at the University of Oklahoma. A survey of all articles and review articles (Vols. 1-20) was conducted on Febuary 12, 2008, and reviewed again on March 8, 2008.

account for 9.1%. Eighteen papers (9.6%) explore elements of music perception and cognition, and software applications designed for aural skills training or for music analysis. Ten papers (5.3%) examine analytical processes developed for popular and jazz idioms and strategies for teaching composition. Thirty-two articles (17.1%) are related to skills development in aural musicianship (rhythm and pitch perception, musical memory and harmonic perception).

Only twenty-seven articles in the history of JMTP (14.4%) explore pedagogical questions related to music theory that are critically reflective with regard to instructional practice (Gauldin 2003), and examine broader learning and teaching theories of Kolb, Bloom and others to improve classroom technique (Fink 1987, 1996; Caldwell 1989; Lively 2005). Issues within the discipline, such as the design and implementation of comprehensive approaches to teaching music theory (Ward-Steinman 1987) are considered over against a generally preferred mode of discrete studies in harmony, counterpoint and form analysis (as evidenced by the prolific publication of textbooks with a singular focus). Other writers in this group examine elements that touch at the margins of a critical pedagogy, by introducing learning strategies not usually associated with teaching music theory, such as the development of prose writing applied to music analysis (McGee 1993; Kelly 1999), analytic approaches to texted music (Almen 2005), and appropriation of modes of critical inquiry employed in the liberal arts (Mathews 2004). Some report on the development of flexible models for managing classroom diversity (Damschroeder 1989) and creating climates for cooperative learning in the music theory classroom (Zbikowski and Long 1994). A few critically attuned pedagogues advocate the employment of alternative strategies applied to content,

including the teaching of theory as composition (Benjamin 1989), or engaging students with alternative readings of the same musical work to encourage debate and oppositional perspectives (Sly 2000; Bribitzer-Stull 2003).

Scholar-teachers recognize the gaps that exist in current discourse about music; they know that much of the literature and methodology transmitted in the undergraduate music theory classroom is tied to ideologies that have yet to be unpacked and critiqued in order for a responsible scholarship to take root. They are aware that music theory remains isolated as a body of knowledge, both within the discipline and across academic culture, and recognize that scholarly connections with other disciplines and modes of inquiry are necessary in order to transform discourse about the material content and structure of music into something engaging and meaningful for students and scholars. Scholar-teachers are not afraid of inquiry or uncomfortable with experimentation in the classroom; they embrace wider repertories and acknowledge both text and context of subject material, bounded by the relative safety of established curriculum vocabulary and method. Occupying a space of tension between the received and entrenched canons of European art music and a weakened pedagogical defense of a tradition that is now being challenged to open up to new modes of inquiry, the scholar-teacher knows that by exercising resistance, s/he can begin to destabilize ideological sites of power that will change the discourse and facilitate the kind of learning community within music theory classrooms that is self-reflexive, responsive and hopeful.

Legitimate inheritance to any discursive tradition is gained through inquiry that uncovers and releases traces of material content that prior assumptions about discipline value and method has repressed and marginalized. Critical inquiry, actively practiced in

music theory pedagogy, will continue to release traces of the tradition that have yet to be inscribed alongside dominant cultural narratives. Key questions for the few scholar-teachers who practice reflective music theory pedagogy might include:
How could the practice of music theory pedagogy become more "theoretical"? How might current modes of music interpretation and analysis be opened to critical inquiry? Is it possible for teachers and students to understand and critique the ideologies that shape analytical method and structure the content of music theory?

5.3.2 The possibility of reflective pedagogy in music theory

Reflective practice in music theory, as it is taught in undergraduate programs in North America, is marginal. Krims (2003) compares traditional music theory pedagogy with that of popular music studies (taught within cultural studies and communications or media programs), and observes that the practiced notion of a "music itself" in the traditional study of music is inconsistent with what popular music scholars observe in both historical documents and in the world around them (181).

Krims (181) notes a failure on the part of music theorists to "engage seriously with unserious music" (read: failure of music scholars to practice a reflective stance with regard to a wide spectrum of musical works). The abdication of responsibility for an array of music literatures that are central to North American cultural life has created a vacuum filled by scholars in other academic fields, including cultural studies, sociology and geography, who continue to unpack the content, organization, and signification of indigenous roots, blues, folk, pop, rock, jazz and text-based songs (not to mention concert music) – often without the theoretical apparatus or informed stance of traditional music

scholarship. Musicologists whose projects have engaged issues concerning post-WWII popular music and culture have found themselves in "liminal territory": there is limited readership and collegial engagement of popular culture theory within their own disciplinary domains of historical and analytical musicology. Many scholars trained as musicologists are not familiar with either the dimensional frameworks of cultural studies or with analytical procedures employed in the study of musical form (181).[30]

Following another line of critique, Krims asks: is it more respectable for music theorists to cling to older (analytical) models and values – which in the face of Marxist and postmodern critique have become increasingly indefensible? Is it possible to construct a positive argument for a *musical poetics* (185, 206; see also Krims 1998, 7), Krims' reworking of the designation "music theory" that addresses the relationships *between* musical design and social life? Cook (2001) follows similar lines of thought in his work on musical meaning, associating the musical nuance with objects of material culture in a Saussurian endeavor to link music with extrinsic meanings that are non-linguistic (188-89, 191).

Morgan (2003) counters Krims and Cook by observing the enduring tendency of analysts to locate internal structural unifying elements that render a work coherent (42). Street (2003) claims that formalist analysis still continues as the principal activity in music theory classrooms around the world:

> [D]espite the much-documented death of the autonomous artwork, focused text-based analysis still continues in classrooms around the world. We

[30] Krims, "What does it mean to analyze popular music?" *Music Analysis* 22.1-2 (2003), observes signs of change with (younger) music scholars who prefer to "specialize in a field whose cultural caché within academia has at last begun to flourish during the years since studies of popular culture generally took hold in (initially North American) academia. [...] Such activity can still legitimately be labeled nascent, yet it can at least be hoped that, for all but the most dogmatically minded, the venture into popular music studies will render significant the accompanying range of interpretive perspectives," 181.

> teach our students to understand harmony and counterpoint, form and structure, to read and write voice-leading graphs, because we believe such matters to be a part of rounded musical education, and because we believe they offer important (if partial) insights into the music … Why do the formal properties of "abstract" instrumental music still matter to us? (4)

Analytical study of harmony, counterpoint, form and structure of tonal music in the Western tradition is central to the music theory curriculum because music theory pedagogues believe such studies to be part of a rounded musical education, offering important insights into the music. These beliefs, important markers identifying substantive values and assumptions that shape discourse in music theory pedagogy, are problematic because the traditional content and methods of music theory instruction have not been associated with a reflective pedagogy. Music analysts continue to be ambivalent toward a changing social world and post-secondary music theory studies have remained frozen for decades, in contrast to theoretical studies of other artistic service fields.

Krims maintains that music theorists have no right to complain about marginalization within a larger academic sphere. Past and current generations of pedagogues in music theory suffer from a lack of knowledge regarding critical/cultural theories and forms of inquiry that link these theories to their own work. Regardless of this gap, Krims argues, there is no excuse on the part of music analysts and instructors for exercising thorough avoidance of a relevant critique of popular music within a scholarly analytic framework, or for "the understudied entry of musical design into the world of social life" (205) – evidence of the abandonment of a scholarly praxis of responsibility within the field of music theory.

Cook (2001) insists that musical meaning across a wide spectrum of styles and genres can be constructed socially and analytically as a *potential emergent phenomenon* –

through performative (pre-reflective) and interpretive (reflective) action that accounts both for music's ineffable nature and our dependence on critical reflection to make sense of it (179, 188-92). Potential meaning is uncovered when the musical work is first perceived as a series of unstable aggregates of potential signification and then opened up to reflective inquiry that attends to the conditions of its emergence (192).

This interpretive stance proposes a radical shift from current understanding about musical meaning constructed through the analytic paradigm. In a solely analytic and critically unreflective process, works emerge as fully stable, hierarchically structured, culturally privileged wholes (188). Cook suggests that analytical tools developed for demonstration of musical unity might be employed in the service of a more critically reflective mode of analysis, becoming a means for measuring "degrees of unity, [...] limits of music's autonomy" (as a human construct), thereby "locating aporias, ruptures and points of slippage" (188-89).

Krims (2003) maintains that the importance of musical analysis as it is traditionally practiced can be reaffirmed "if it can be informed by inter-disciplinary research," not blinded by activity that continues to reinforce the extrinsic/intrinsic split between the domains of musicology and music theory. The practice of designating models of pitch, rhythm and timbre alone do not constitute the scope of inquiry that could possibly be undertaken as music theory: the term might be more broadly invoked if it reflected a culturally informed stance, including elements such as cognitive science or other systematic models for a poetics of music (205).

Krims marks the extrinsic/intrinsic split within music scholarship as the most "intransigent problem in music studies" and declares that it "awaits a proper

demystification of musical design" – the development of systematic approaches that encourage a comprehensive study of music's materials and signification – in order to render a music theory that theorizes about music (206). Karen Fournier (2001) problematizes music theory scholarship in the same way when she examines the monotheoretic scientific research paradigm model of Kuhn (1962, 1970) against the multi-theoretic model of Popper (1963, 1972) in a search for a systematic approach to music scholarship. Rather than adopting a normative approach to scholarship within the discipline, where one methodological set of assumptions goes unchallenged, Fournier proposes Popper's conscious, critical stance where multiple worlds of object, interpreting subject, and ideas inform each other in an active, performative mode of cultural production that perpetuates itself with endless and multiple modes of inquiry. She calls for a hermeneutic model of inquiry that incorporates both a structural analytic program and a reflective, interpretive stance, informed by contingencies of culture and history on which music depends for its meaning as a social force.

How might reflective practice in teaching music theory enhance both the teaching and learning process? Krims remarks at the paucity of training in sociology and media studies in music departments (182), given that assessment of music as a means of communication should not be divorced from the mediating effects of culture and history. He goes on to suggest that those pedagogues for whom music theory carries strict mapping of internal relations owe serious students the opportunity to familiarize with the most basic terms from "whatever (inter)discipline they wish to enter" (185). The balance between ideology/critique and forms of active (audience) resistance should be present in the classroom, creating opportunities for the mix of everyday life with the subject of

study. Reflective teaching and learning participates in the discursive power of creating constructed forms of culture rather than simply reinterpreting old meanings; it permits students to grapple with the tensions between social forces, rather than centering on either the "localized pathways of the everyday" (187) or on universal ideological constructs.

5.4 Music theory's potential within multiple discourse frameworks

There are a small but growing number of theoretical approaches to the scholarly study of music theory. Academics are engaged in a variety of research projects, including:

- Examination and application of conventional structural models and formal mapping (analytical paradigms such as Schenkerian analysis) to popular and post-tonal music literatures, while acknowledging the limitations of these methods;
- Speculative investigation, exploring connections between music and scientific fields (such as music cognition and digital sonic research), based on systematic theoretical approaches within the parent discipline;
- Exploration of music as a human artifact (historical, cultural and social factors that contextualize music's meaning); and,
- Opening up the musical text to hermeneutic studies that require a variety of reflective and inter-textual approaches for interpretation.

Is there a possibility of heterogeneity of theoretical models and approaches, including technical-formalist, speculative-scientific, critical-humanities, and reflective-interpretive approaches that could inform and transform current praxis in the classroom?

5.4.1 Potential application of current categories of music theory scholarship and praxis to music theory pedagogy

Musica techné: structural analysis and the mapping of forms

This category represents the typical student experience in the undergraduate music theory classroom. Following foundations studies in species counterpoint and harmonic technique, students spend a minimum of two semesters developing structural analytic skills having to do with tonal and structural mastery over ever-increasing surface and mid-level dissonance factors, applied primarily to classical instrumental musical forms. Practicing resistance to reductive analytical norms by looking for gaps or aporias in conventional method (Morgan 2003; Cook 2001), or applying conventional method to other music literatures (Krims 2003; Morgan 1990) could develop critical inquiry and open new approaches within conventional practice, opening new possibilities for thinking and learning about tonal music.

Musica speculativa: systematic theories and scientific investigations

This stream of theoretical applications investigates the possibility of relationships between the materials and organization of music and cognitive, linguistic and semiotic theories. Research in music cognition is carried out by music theorists who work closely in conjunction with linguists and social scientists who study the ways in which language and symbols signify. These theories are not part of undergraduate music study at present, but are increasingly informing the work of music theorists. Specialized graduate seminars in music have examined Lerdahl/Jackendoff (A Generative Theory of Tonal Music 1983), and Nattiez (Music and Discourse: Toward a Semiology of Music 1990). Studies by Raffman (2003, 1993) and Zbikowski (2000) have carried more recent and

refined cognitive connections of music with language. Recent investigations by Nicholas Cook (2001, 1999) on musical meaning (semiology) and its potential impact on music analysis, and extended projects by Agawu (1991), Burnham (1999, 1997), Hatten (1994), and Kivy (1990) all focus on the import of the musical surface (as opposed to deep structure) in developing theories of musical signification and identifying the means to connect the structural analytic task to cognitive and meaningful associations with the world.

The scientific stream also examines relationships between music and higher mathematics, digital audio synthesis and applied acoustic theory, and the limits of human aural perception. Related to computing science, acoustic physics and studies in perception, this is the most highly complex field of music studies. It involves the examination of physical phenomena, psychological response (perception), development of mathematical algorithms for the analysis and recreation of sonic qualities within the digital realm, and statistical measurement of subject responses. Direct musical application is to the field of composition, where digital music synthesis and electroacoustic techniques are studied and employed as applied means (tools) to aesthetic ends (artistic creation); but there is little in the way of digital or acoustic theory taught in these contexts.[31] Digital music synthesis programs exist in larger music schools, but these are primarily application-based (composition and interdisciplinary arts). Very few

[31] Sonic research has led to a fruitful alliance between scientists and electroacoustic composers that has a long history: projects at the Bell Laboratories (Max Matthews), MIT (Babbitt), Stanford and Toronto (Buxton) have pioneered digital music research in America in the 1960s, 70s and 80s, predicated on decades of analog music research conducted at electroacoustic centres in Europe: Cologne (Stockhausen); Paris (Henri, Schafer, Boulez) and Milan (Berio). In 2005, performing artist Lori Anderson completed the first artist-in-residence program at NASA, expoloring and responding to sonic signals emitted from space and creating electroacoustic and acoustic work based on this experience.

programs in digital music application are linked to major research programs in sonic perception or computing science – both fields with a highly specialized knowledge base.

Musica humana: socially constructed, historically and culturally contingent

This is the domain of the New Musicology, which has adapted its theoretical assumptions and methodological approaches from critical theory and from related deconstructionist theories and postmodern and cultural studies that focus on literature, film, gender, and visual culture. An overarching premise (stemming from Adorno), linking critical approaches in all of these disciplinary domains, is that a work of art is historically determined and its material is socially and culturally contingent. In critical musicology studies, undertaken by upper-level undergraduate and graduate students, contextual analysis consists of mapping extrinsic social or cultural phenomena in one-to-one correspondences with musical gestures and conventions, in order to verify the social coding of certain genres or styles of music, thereby linking music with cultural meaning. Mapping extrinsic meanings to tonal art music has been critiqued for carrying deterministic assumptions that parallel those of structuralist theory (Lochhead's 2001 critique of McClary 2000, for example), making the leap between musical convention and social meaning self-evident (without systematic methodologies to associate the two).

Critical inquiry has only recently entered the domain of conventional music theory scholarship and has not yet found its way into undergraduate theory curriculum, though weak strains of critical analysis such as one-to-one mapping have supported inquiry teaching in musicology and music history for almost two decades. There is great potential for the interplay of social and cultural inquiry related to the content of tonal art

music that might bring the analytical study of music more in line with the notions of human agency and intent in both acts of creation and reception. A few music theory scholars and critics, cross-trained as cultural theorists,[32] have begun to explore the ways in which theories of popular music and culture might inform and be informed by music analysis (particularly Middleton 1990, Negus 1996, and Krims 2007, 2000).

Musica poetica: hermeneutic approaches to musical interpretation

To suggest that the musical text carries meaning and that meaning is mediated or interpreted in the simultaneous acts of performance and reception is anathema to music theorists who wish to confine all interpretation of music to analysis of the score. The notion of a *musical hermeneutics* is over a century old: earlier nineteenth- and twentieth-century iterations were much maligned for a lack of meta-theoretical connection to the philosophical tradition from which this strain of interpretive method emanates (most noticeably the lineage connecting Schleiermacher, Dilthey, Heidegger, Gadamer, Habermas and Ricoeur to E. T. A. Hoffmann, Hanslick, Tovey and Dahlhaus). The self-reflective stance of theological, philosophical and literary hermeneutics, dependent on theoretical foundations (semantics), methodological procedure (the hermeneutic circle, or Gadamer's "fusion of horizons"), and a view of historicity in which one regards the self-

[32] Cross-disciplinary scholarship in music has developed mostly in the United Kingdom. Projects of musicologists, music sociologists and music theorists and analysts, including Nicholas Cook, Richard Middleton, Keith Negus, Allan Moore, Simon Frith, and Ghana-born Kofi Agawu (whose formative music educations took place in UK), together with recent scholarship by Americans including Adam Krims (teaching in UK), Daniel Harrison and David Headlam, embody fresh approaches to music analysis, informed by other current humanities discourses.

in-relation to text, is all but ignored in earlier interpretative accounts of musical "meaning."[33]

Rehabilitated in the late twentieth century, by way of Kerman's (1985, 1980) call for a music criticism that resembled a model of literary hermeneutics, a flowering of various interpretive approaches to music scholarship opened up possibilities of ending the divide between historical musicology and music theory. But projects such as Lawrence Kramer's Music as Cultural Practice: 1800 – 1900 (1990) or Scott Burnham's Beethoven Hero (2000), while emblematic of current orthodoxy in musicological inquiry, have raised even more challenging questions for music scholars and practitioners on both sides of the divide. While many music scholars regard their own work as practicing a form of hermeneutic inquiry, there is no established tradition (theory or method) in musical hermeneutics, and interpretation in music is associated loosely with vague notions of meaning, having no established systematic philosophical or historical connections to the hermeneutic tradition. Furthermore, the dichotomy between music and language remains a problematic that is not easy to overcome when referencing the musical text. To identify and meet the challenges of a "musical poetics" (Krims 2003), where the design features of music intersect with the world of the social (185) and meaning is negotiated in community: this should be the task of music theory pedagogy.

[33] The notion of a musical hermeneutics was reconstituted in a somewhat systematic treatment in the mid-twentieth century. Carl Dahlhaus' modernist approach to aesthetic interpretation of tonal and post-tonal music is based loosely on the interpretive theories of Gadamer, whose notion of "worlds" – the world of the text and the world of the intending subject – fuse to form localized meaning which is then tested and mediated with others' reflective encounters, creating a "fusion of horizons" between the self (intending subject), the text (or art work), and the other (leading to the hope of mediated meaning in community). Dahlhaus' extended project, however, was concerned primarily with art music's continued validation as an autonomous art form – that the musical text carried meaning independent of authorial and received tradition.

5.4.2 Musica practica? Multiple theoretical approaches in teaching

Could pedagogy and content of tonal music theory be enhanced beyond the current and closed model of techné and analytical mapping? Studies in music cognition require a very specific theoretical knowledge base; undergraduate music students would need a thorough grounding in psychological, linguistic and semiotic theories in order to make appropriate investigations into cognitive frameworks that help us make sense of music. Digital sonic research is likewise a highly specialized field requiring expertise in physics and computing science, as well as a knowledge of scientific research methods for the evaluation of subject responses. But modes of critical inquiry that explore historical, social and cultural contingencies, and reflective interpretation that endeavors to link understandings between self, text and other yield some immediate possibilities for the enhancement of music theory instruction in the undergraduate context.

According to Boychuck-Duchscher (1999), a key component of teaching and learning within a mode of critical inquiry is dialectical thinking, in which two or more opposing views are set up in competition, and all positions are reconstructed through the integration and incorporation of opposing views.[34] Problem solving – moving from traditional behavioural methods which are linear towards more creative, non-traditional, divergent processes – threatens the security and assured correctness of the outcome. The key is to develop an environment that celebrates uncertainties of traditional methods

[34]The teacher defines a problem, and sets up pertinent information for problem solving. In planning for classroom exchange, assumptions (both stated and unstated) are anticipated and noted. Relevant hypotheses are formulated within class discussion through the process of inquiry, and valid observations and conclusions are identified by the group along with the validity of judgments and inferences made through reflection and interpretation. (Brooks and Shepherd, 1990; in Boychuck-Duchscher, 581).

(always questioning the dominant paradigm, always evaluating truth claims in light of experience) and encourages multiple perspectives (where new knowledge emerges).

A possibility for music theory pedagogy, invoking a critical inquiry model, would be to problematize the study of music according to the analytical challenges presented by a specific work (Cook 2001), thereby combining knowledge central to current practice in the field with new (oppositional) knowledge and application (189). Critical pedagogy applied to examples of music from popular culture may provide another fresh approach for undergraduate music theory pedagogy. Studies of popular culture have caché in North American academe, and are yielding possibilities of a wider range of interpretive perspectives (Krims 181).[35] Models of inquiry applied to culturally relevant musical examples opens possibilities for new ways of examining traditional literature.

Music theory scholars have to become familiar with a broader cultural theory before embarking on meaningful enhancement of music theory pedagogy. Six lines of inquiry, identified by Krims and Middleton, and informed by cultural theory, provide insight through which a critical enhancement of pedagogy might occur in music theory:

1. Familiarization with elements of style in cultural studies, such as postmodern theoretical notions of poaching and hybridity, could be invoked as dialectic counterpoint to teleological narrative (Krims 186);
2. Exploration of identity which is actively constructed and open to change in popular music, and articulation of musical practices within specific geographies and histories can augment questions about the relationships between consumption and production, opening the question of the place of aesthetic thought and

[35] "[A]ny music theorists wishing to become involved in popular music studies should expect to have to acquaint themselves with the eclectic conceptual and terminological currency circulating among its more experienced participants" (Krims, 181).

metaphysical ideologies in the context of social and economic exchange (187-90).[36]

3. Developing a view of artist-performers as generalists, pastichists, or synthesists (Krims 190), observing shifting cultural formations that codify ideologies in order to legitimate the new in terms of an aesthetic, noting forms of cultural imperialism (globalization) or categories such as "autonomy" or "universality" in popular music genres can all be examined for their potential to limit or enhance the possibility of critique.
4. The association of music and the state - acts of reception that rearticulate meanings on behalf of mass culture, political machines or benign endeavors to nationalize – place conversation about music in the realm of the political (191-92).
5. The idea of the recording as "text," rejection of the idea of sole authorship, the emergence of rock from pop as "ground from figure," the semantic ambiguity of lyrics, and the human response to the sheer materiality of the sound of popular music (rhythm, volume, timbre) are elements of hermeneutic and semiotic investigations (195-96).
6. "Undercoding" (Middleton 1990, in Krims 198), a form of critical judgment in which works are translated back onto an aesthetic register provides a philosophical frame for evaluation.

Critical inquiry opens up the classroom to more heterogenous modes of learning and interpretive perspectives. Viewing the study of music from different modes of

[36] The role of industry and media in shaping public consumption and negotiation of status places music creation, production, and distribution squarely in an economic frame (Krims, 189).

inquiry and reflection can sharpen the assumptions and purpose of music scholarship, while engaging the student and enhancing deeper learning about how traditional theoretical models are applied to specific works.

Music theory scholarship, through its own transformation into a more critical and reflective discourse, might make significant contributions to cultural and political dialogues within an economy of exchange, thereby establishing a place at the table in broader discourse. In turn, a critical reconstitution of music theory scholarship may be receptive to meaningful exchanges of inquiry with multiple and interdisciplinary discourses that will open the discipline to new ways of thinking about its own projects.

CHAPTER 6

The (possible) future of music theory pedagogy

Music as a field of undergraduate study is fragmented into discrete domains whose curricula and instructional methods have remained static while other disciplines in the humanities have experienced radical change. In recent years, however, scholar-teachers in several branches of undergraduate university music study – music education, performance, and musicology – have acknowledged and investigated misalignment in purpose, content, sequence and learning outcomes in traditional approaches to music instruction. The domain of music theory remains largely unaffected by the nature and modes of inquiry that are transforming discourse and practice in undergraduate music education.

This chapter examines constitutive structures in music theory pedagogy relative to structural components in other domains of undergraduate music study. A comparative analysis of substantive inquiry modes, symbolic language, syntactical methods and organizational structures resident in music education, performance and musicology reveals isolated elements of discipline identity formation that are common with and complementary to music theory. Design structures of cultural musicology form a negative correlation with existing structural limitations in the practice of music theory

instruction, and it is acknowledged that each domain operates autonomously out of oppositional ideological paradigms. A liminal space between the two paradigmatic poles reconstitute the aims and praxis of music theory pedagogy in a critical, dynamic exchange with the projects of cultural musicology, formulated around the principles and practice of critical pedagogy. Several lines of inquiry pertinent to instructional issues in music theory, including critical examination of longstanding and questionable disciplinary assumptions and methods, are explored within this liminal space through alternative theoretical frameworks such as Cook's (2001) critical theory of musical meaning and Middleton's (1990) theory of articulation. In conclusion, the notion of an ethical praxis of scholarship and teaching in a reconstituted domain of music theory is considered in light of a possible transformation of music theory pedagogy through critical, reflective and responsible inquiry.

6.1 The entrenchment of music theory pedagogy

> While [broader pedagogy] often legitimates life experience as an appropriate subject of analysis, few experiences could be more illegitimate in music study: Music, according to aesthetic theories, transcends life. Analysis is of music as an object, according to the master's rules; analysis is not an experiential process. Reflection and intellectual curiosity are not encouraged [...]. (Lamb "Discords" 1996 125)[1]

Because music theory pedagogy is concerned primarily with transmitting long-established assumptions about tonality and musical form, there are no current modes of inquiry or reflective processes associated with this domain of undergraduate teaching. There is no way to account for new forms of musical experience because there are no

[1] Lamb, "Discords: Feminist Pedagogy in Music Education," *Theory into Practice* 35.2 (1996), 127, observes a personal dilemma in music scholarship: "[R]esisting music as ideology is akin to the disruption of a long-term, comfortable-at-one-time, intimate relationship. I do not want to give up Music; I can no longer be complicit in its hegemony."

systematic structures within music theory that support paradigmatic shifts in thinking about or reflecting on musical meaning. Contrary to Dressel and Marcus's (1982) claim that all traditional disciplines have organizational structures that link them to the practices of other disciplines (89-90), there is no evidence linking the current practice of music theory instruction to systematic models or organizational structures of a related or parent discipline. Stark and Latucca's (1997) framework for professional fields links systematic organization of a parent discipline to professional programs (145, 150). Models for music theory instruction are derived from strains of quasi-scientific method and from models of philosophic idealism that no longer hold currency within the parent disciplines.

According to Stark and Latucca, differences among faculty in the framing or application of structural components within a disciplinary domain render confusion and lack of coordination about what or how to teach (146). Contrary to the ambiguities that are said to be a predictor of incomplete or fragmented conceptualizations of disciplinary structural components, there is strong consensus among instructors of undergraduate tonal music about symbolic language and syntactical treatment of content in music theory. These are institutionalized in the standard textbooks and transmitted with little disturbance of material or of methodological approaches in the classroom. But substantive inquiry frameworks and currency of organizational structures are absent from music theory pedagogy, and the primary value structure (transmission and preservation of the CPE canon), while tacitly acknowledged among teachers of music theory, is never openly disclosed to students. These factors account to great extent for the resistance to change that characterizes the teaching of undergraduate music theory.[2]

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[2] While postsecondary music instructors recognize disciplinary subject content and modes of instruction to align with the practices and cultures of professional or applied fields, there is little or no

Another form of institutionalization in North America that entrenches undergraduate instructional approaches to music theory is national standardization. Admissions requirements that demand a minimum entrance standard proficiency in music theory and performance, conformity of curriculum and program content to uniform performance expectations, and frequent periodic skills assessment control the spectrum of undergraduate studies in music.[3]

6.2 Restlessness in other domains of music study: what needs to change and why

The landscape of undergraduate music studies is shifting, as scholar-teachers in music education, performance and musicology respond to the challenges and issues framed by undergraduate programs whose value structures are dominated by ideologies and whose learning objectives are primarily skills-based.[4] Music-as-ideology constructs

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identification among music theory pedagogues with the five structural components of academic disciplines and professional fields articulated by Dressel and Marcus "which markedly influence their discipline's nature and further development" (Stark and Latucca, 145).

[3] "'[M]usicianship' is demonstrated by satisfactory completion of coursework in traditionally-designated areas [...] in music history, theory, literature, ear-training, and practical study. The assumption that these courses are the quintessential core of musicianship stems at least partly from accreditation regulations adopted in the early twentieth century in the U.S.A. (by its *National Association of Schools of Music*), regulations that sought to establish uniform standards for postsecondary music studies. These led [...] to standardization and uniformity, and, in turn, to the suppression of diversity and of change. The notion of musicianship thus created was based on a narrow range of musical practices, on strikingly selective historical accounts of musical development, and on technical and interpretive performance skills congruent with that range and those accounts." Canadian postsecondary music programs are not constrained by NASM guidelines, but this further illustrates the "self-replicative force of standardization and of the rules and rituals it creates. Educated and socialized in U.S. schools of music (or their European conservatory predecessors), many influential Canadian music professors internalized those values and assumptions [in their own music studies], and in turn helped create Canadian institutions that were in their basic assumptions, structure, and content, carbon copies of the NASM model. The result was a proliferation of nearly-identical programs, each striving (and increasingly, competing) to achieve the same thing [...]" Wayne Bowman, "The Future(s)(?) of Canadian University Music Studies" 2006.2 (Sept. 2006), 17 pars., 11 Mar. 2008 <http://www.ecclectica.ca/issues/2006/2/intro.ecc.asp>.

[4] *The New Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference*, ed. Richard Colwell and Carol Richardson (New York: Oxford, 2002), is an illuminating and comprehensive review of current undergraduate music education that covers every aspect of discipline research in relation to current literature and theories on teaching, learning and curriculum development – with the major exception of music theory and analysis. Papers on music education curriculum policy frameworks, curriculum reform, student learning in music (performance and

and dominates the lives of music professors and students – "personally, professionally, pedagogically, and politically" (Lamb 126). Bowman (2006) inquires to what extent (or whether) university music studies contribute to, reflect on or inform the current changes taking place in culture.[5] He speculates about forces that are likely to "collide with the conventional values and practices that typify music schools and music studies." Because "music studies remain what they have always been" in many respects, how do they "serve the future needs and interests of society" or "the needs, interests, and values of the university system of which they are a part?"

Music studies in university are perceived by students as predictable, a means to an end, but not as something that matters to society or that is intellectually challenging (Emberley 1996, 22). Woodford suggests that music students prefer the status quo because it affords order and escape from the messiness of reality.[6] The goal of undergraduate music study is the "training of skilled professionals and not the preparation of broadly educated citizen-musicians [...]." Curricular emphasis continues to be on the

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skills), musical cognition, social and cultural contexts (musicology), music teacher education, expressive arts therapies, and scholarly inquiry in music demonstrate how research in the field is informing the way in which music teaching and curriculum paradigms are changing.

[5] Bowman's questions are framed within a guest editorial for a special issue of the online journal, *Ecclectica* 2006.2 (Sept. 2006), 11 Mar. 2008 <http://www.ecclectica.ca/issues/2006/2/intro.ecc.asp>, devoted to the future of postsecondary music in Canada. (See also note 3.) The issue features eighteen essays by prominent music scholars and educators that reflect on questions posed by Bowman: "When we talk about music studies, what do we mean? [...] Of all the things about music that could be taught, what, time and resources being limited, *must* be? Whose music should be taught? Music studies for whom? How is music best taught so as to assure that its values, skills, and understandings are effectively transmitted or learned?" There is no investigation of the need for change in the pedagogy of music theory and analysis, suggesting by its omission that there is no active pedagogical inquiry in this domain.

[6] The narrow sense of purpose projected by students is also apparent "in our curricula [and] also in the self-imposed physical and social isolation of university schools of music from other faculties and disciplines and in our teaching styles. There [...] isn't much social intercourse at Canadian universities between music faculty and representatives from other disciplines. In consequence, music faculty and students are often ill-informed about [...] current issues and wider academic debates within the university [...], " Paul Woodford, "Toward Revisioning Music Studies in Canada's Universities," *Ecclectica* 2006.2 (Sept. 2006), 8 pars., 11 March 2008 <http://www.ecclectica.ca/issues/2006/2/woodford.ecc.asp>. Adorno (1949) observes that academics in other disciplines engage in wider artistic debates within the public sphere, but music academics have little to say to the public, despite music's 'commercial primacy, *Essays on Music,* ed. Richard Leppert (Berkeley; Los Angeles: University of California Press, 2006), xiv.

"reproduction of expert knowledge," not "intellectual engagement with the social world of music." Social isolation and "perceived lack of freedom to question and challenge authority" is the experience of many undergraduate music students, who fail to see university schools of music as "places in which they should seek intellectual engagement" (Woodford 2006).[7]

6.2.1 Music education: issues, challenges and paradigmatic change

> [M]usic education is discipline-based and requires proficiency in a very specialized symbol system, as well as technical excellence. [...] Music students take a minimum of courses outside music; often, these are in directly related areas such as languages or education. Becoming a professional musician precludes a wider knowledge of the world beyond music. In fact, wide interests may be judged indicative of a student's lack of commitment to music. (Lamb 125)[8]

Demands for "authority" and "perfect performance" are intrinsic to the domain of music education, "making ambiguity an inadequacy and symptom of poor musicianship" (128). Students therefore resist the study of music as an emancipatory project, and it is unlikely that they would "come to see ambivalence and differences not as obstacles, but as the very richness of meaning-making and the hope of whatever justice we might work toward" (Lather 1991, 145, quoted in Lamb 128).[9]

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[7] See Woodford (2002), "The Social Construction of Music Teacher Identity in Undergraduate Music Education Majors," *The New Handbook of Research on Music Teaching and Learning*, 675-94.

[8] "We are trained through an almost monastic tradition requiring our complete devotion [...]. We live for its aesthetic and spiritual transcendence [...]." But in a postmodern world, "multiple [...] pedagogies juxtapose with a music education [whose current theories and practices are] made dominant by its articulation with power," Lamb 125. Woodford (2006) writes: "In all too many respects university schools of music operate like medieval monasteries or convents [...where] dissent was seldom tolerated." Lamb adds: "[M]usic students are thoroughly indoctrinated into musical culture prior to arrival at a school of music. [...T]hey already know to anticipate authoritative presence," 128.

[9] "For [ensemble] musicians, ambiguity and equivocation create discrepancies between the role mastery a player expects and the degree of control he or she achieves [...]. Ambiguity and equivocation can be seen as problems of inadequate communicative gestures and role prescriptions. [...] Of course, it is the ability of the conductor to convince the musicians that there is the correct interpretation. The conductor's authority therefore builds upon those features which simultaneously enhance the spontaneous

As a pre-professional program, music education requires students to meet rigorous standards of musicianship for teaching in the public education system. It is challenging under these circumstances to expect students to "reflect on the meanings of their experiences with music in relation to a sociopolitical world," fraught with messiness and ambiguity, or to encourage students to participate and contribute to "their own education in music" (128).[10]

The development of a reflective disposition in contradistinction to a primary concern for professional standards measurement and skills attainment constitute the primary challenges of teaching and mentoring students within the domain of music education. Scholar-teachers who endeavor to transform the paradigms of instructional roles and learning content toward a more socially-informed pedagogy of music education (whose outcomes are not primarily skills oriented) are often isolated and misunderstood.

> [T]he shifting focus from [the authoritative] conductor/professor to the process and politics of what we are about fundamentally challenges the historic structures of music departments and schools. [...] Although this discipline [of music education] has the potential to be stultifying, the artistic process can also be quite freeing; it can allow for the mess of indeterminacy and integral possibility. [...B]ecause the freedom of social and musical trust is most likely to occur in the fractures of musical pedagogy and musical meaning; because it is difficult to trust in the midst of fear, [...] satisfying class experiences are more rare than [one] would hope. (Lamb 129)

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playing of musicians and [...] substantially reduce areas of unpredictability [...]," Faulkner, "Orchestra interaction: some features or communication and authority in an artistic organization," *Art and society: Reading in the sociology of the arts,* ed. A. W. Foster and J. W. Blau (Albany: SUNY Press 1989), 289.

[10] Discussion of affective qualities and cultural signifiers is marginalized in music education. Britzman, *Practice makes practice: A critical study of learning to teach* (Albany: SUNY Press, 1991), identifies culture as a place where "identities, desires, and investments are mobilized, constructed, and reworked. It is the site where antagonistic meanings push and pull our sensibilities, deep investments, and relationships with other. And consequently there is not one monolithic culture that communicates unitary meanings. Circulating within and persuading any culture are an array of contesting and contradictory discourses that vie for our attention," 157, quoted in Lamb, 126. "There is little room in the typical music teacher education program, or indeed in most undergraduate music programs, for the study of philosophy, sociology, politics, popular culture, history, world religions, or the other arts, all of which can help undergraduates become informed and thoughtful musicians and teachers who can relate what they learn about music and education to the wider world" (Woodford, 2006).

6.2.2 Performance: professional apprenticeship as locus of power, and its effects on the learning culture within the music academy

The teaching of applied music is an apprenticeship where the master passes on musicianship skills and applied knowledge of repertoire. Teachers who do not improvise or play by ear will not teach or encourage these skills. Those who sight-read music competently will make this skill a high priority for students. Performance faculty in music schools replicate highly individuated skill sets and interpretive abilities in students because this validates their identity as performer-teachers (Roberts 2006).[11]

There is a firm belief among applied music faculty that this selective inculcation of technique constitutes good teaching. Additionally, there is a heavy ideological investment in transmitting only that knowledge of repertoire and interpretation that has been passed on or filtered through personal experience, thereby restricting the student's study and performance to specific literature. "[C]lassical music is the *sine qua non* of the music school," and entrance auditions, program requirements, and even the "acceptable list of instruments" conform to this axiom.[12]

> Once a student is admitted, the applied teacher will present a list of repertoire that is to be included in the curriculum for a particular student. While this may have all the attributes of good teaching, with selections made that are best balanced against the skill level of the student, the music selections themselves will still likely be defined from within the boundaries of the classical music genre. Faculty members are constrained by jury requirements where other members of faculty will judge these students on an acceptable program of literature. So even where an individual faculty member may have more liberal literature tendencies, these are kept in check by the institutional demands made on both the student and the faculty member. (Roberts 2006)

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[11] "[T]he community is structured in a way that provides opportunities to make both the professors and the students successful in their quest for the construction of a satisfactory 'musician' identity," Brian Roberts, "A Sociological Divination," *Ecclectica* 2006.2 (Sept. 2006), 16 pars., 11 Mar. 2008 <http://www.ecclectica.ca/issues/2006/2/woodford.ecc.asp>.

[12] "There are not many banjo or bagpipe majors floating about in North American university music schools" (Roberts 2006).

Student assessment is based, therefore, on technical fluency (command of skills on the instrument), and on the choice and safe interpretation of repertoire (made by the teacher on the student's behalf). In order to succeed, the student is bound to conform to these rules. Therefore,

> [m]usic students concentrate on perfecting their sound, measured against a Yo Yo Ma, Jean-Pierre Rampal or Jessye Norman. Rough edges of personal experience cannot show through the sound. [...] Perfection is the goal. [...] Music teachers talk about the creative process, encouragement, motivation, and self-esteem, but when it gets down to the week before the performance, product is the bottom line. And the product is the perfect performance [...]. This professional emphasis conflicts with the concerns with process [that are] key to many [...] pedagogies. (Lamb 125-26)

In the past twenty-five years, jazz and other select forms of popular music have left a modest footprint on the music academy, but many students are still discouraged from full immersion in a popular performance idiom. Music schools "will continue to hire and support faculty who seek the ratification of an identity consistent with the current reality. [...S]elf-replication as a classical musician cannot be successful if other, competing musics are allowed a valued place within the boundaries of the community" (Roberts 2006). The primary focus for music students is "to learn the established canon for their instrument. Taking part in jazz or world music ensembles enriches their experience, but for most, it is an addendum to their main course of study" (Kulesha 2006).[13]

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[13] Kulesha believes that "students universally want to know what their teachers know. However they choose to use their skills, they are shaped first and foremost by a passion for music, and the basic elements of music remain constant. [...T]raining in the fundamental historical skills must remain central to any university's music programme. [...] Pop musicians often enroll in classical institutions, generally in the interest of expanding their abilities in their own field through the study of Western Art Music. The future of music study [...] will encompass more and more new areas, but, if teachers continue to respect the needs of their students and remain inspired by their own activities, the threat of music study becoming simple trade-schooling can be abated," Gary Kulesha, "High Art or Trend and Trade?" *Ecclectica* 2006.2 (Sept. 2006), 12 pars., 11 Mar. 2008 <http://www.ecclectica.ca/issues/2006/2/kulesha.ecc.asp>.

6.2.3 Musicology: disciplinary fragmentation and the movement toward interdisicplinarity in music studies

> Until the 1980s, [...] the study of music in universities was remarkably narrow in its scope and methods. Since then, there has been a veritable explosion in the kinds of music that can be studied and in the methods by which they can be studied. To a degree, these changes have been generational, a phenomenon for which there is historical precedent. (Shepherd 2006)[14]

North American musicology began in the 1930s, with the founding of the American Musicological Society. Most of the founders were European émigrés, concerned with scientific rigour and objectivity, who found themselves in the midst of increasing professionalization as conservatory merged with university in a somewhat uneasy alliance.[15] Internal and external factors contributed to a breakdown of this unstable aggregate by the early 1990s when the postmodern theoretical turn that had taken hold in humanities since the 1970s entered the domain of musicology. "[T]he idea of music as a 'text' was [...] destabilizing because it dealt a death blow to the privileging of the traditional canon of Western art music" (McClatchie 2006). Furthermore, a

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[14] In the 1970s a younger generation of scholars "growing up during the major social and cultural shifts to take place with the end of World War II, and weaned on 'the sixties' and various forms of rock music," began to obtain academic positions. It was this generation that "paved the way for disciplines such as sociology and social anthropology, and intellectual trajectories such as cultural studies, feminism, structuralism and semiology, post-structuralism, postmodernism, post-colonialism, Foucauldian discourse theory, and gay and lesbian studies – which had far-reaching consequences in terms of the ways many scholars think and write about music. A prime example of this crossing of disciplinary boundaries is provided by the conjoining of ethnomusicology and popular music studies in the 1990s," John Shepherd, "The Future of Music Studies in Canada," *Ecclectica* 2006.2 (Sept. 2006), 13 pars., 11 Mar. 2008 <http://www.ecclectica.ca/issues/2006/2/shepherd.ecc.asp>.

[15] In North America, the university music department and the conservatory came together in the first half of the twentieth century, and a "synthesis of these two traditions gradually emerged in Canadian university music departments in the latter half of the twentieth century." The Royal Conservatory of Music was founded in 1886 and the University of Toronto's Faculty of Music began in 1919. "By mid-century, the latter had taken over most of the professional training of the former. [...] Some universities established departments of music earlier in the twentieth century (Brandon, for example, in 1906), but these typically offered conservatory-type training and faculty members, at the time, generally did not have research obligations." Today, tenured or tenure-track faculty members are "expected to be active in research and scholarship as defined by their particular area of specialization: performance, adjudication, and workshops for the performers; monographs, articles, and editions for the musicologists and music theorists; and a combination of these for music educators," Stephen McClatchie, "Musical Dialectics," *Ecclectica* 2006.2 (Sept. 2006), 13 pars., 11 Mar. 2008 <http://www.ecclectica.ca/issues/2006/2/mcclatchie.ecc.asp>.

heightened interest in music within a cultural studies framework outside of the music academy strengthened interdisciplinary relationships between new musicologists and other scholars at the expense of maintaining internal collegiality.[16]

There appears to be considerable resistance to curricular change among traditional music scholars where the inclusion of genres such as popular music is concerned (Fast 2006; McClatchie 2006). The sphere of popular music study has been dominated by "theoretical concerns derived from disciplines such as sociology and intellectual trajectories such as cultural studies and post-structuralism" (Shepherd 2006). In his Introduction to The Cultural Study of Music, Middleton (2003) comments on the way that "a tendency towards increasing concern with 'culture' has been manifested in musical scholarship [outside the North American music academy] for some time. [...] Different approaches are interacting, and with increasing intensity, such that it is clear that a new paradigm may well be on the horizon" (1, quoted in Shepherd 2006).[17]

The structural dimensions and methods of recent musicological inquiry are blurring with those of sociology, communication and media studies, and other disciplines where popular music has been studied as part of a broader field of cultural studies. Some music scholars believe that musicology will "take its rightful place in interdisciplinary studies, rather than remaining isolated within music programs [...]." Other music

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[16] "[T]he trend became increasingly noticeable [in Canada] after the advent of popular music studies as a continuous intellectual tradition in the late 1970s. What has been important about this development has been the openness of many [musicologists] to the ideas and perspectives of their 'non-musical' colleagues" (Shepherd, 2006). Deaville (2000) questions whether "this bridging of disciplines is characteristic [...] of academic life in Canada," and whether "the intellectual climate of Canada is conducive to such multidisciplinarity [...]," in Shepherd, ed., "Music Studies in the New Millenium," a special issue of *The Canadian University Music Review* 21.1 (2000), 4.

[17] "[T]he value of Canadian critical music studies will be its ability to remain critically aware of the genesis of its openness, and to not allow this openness to become uncritically normative (the 'new paradigm') or to become reduced to any one set of generative concerns. It will be important to remain open to and actively engaged with 'multiple expressive worlds,' as well as to what they can teach us about music and its study," Beverly Diamond, "Colloquy: Theory and Fieldwork," *Canadian University Music Review* (1998), 18.

scholars hold that cultural studies programs are not music programs and that students taught in blended contexts such as these will be restricted because they "don't make music themselves." Perhaps more students with training in music will opt for programs in cultural studies, because "many music programs do not have faculty specialists who are scholars of Western popular music" (Fast 2006).[18] Diamond (2006) qualifies this observation when she acknowledges that there already appears to be a wide range of professional music training alternatives to the university music school. Strategies for the future may involve "inter-institutional arrangements, [...] more dialogue between science and the arts, inevitably more serious collaboration between artists and scholars, and a whole lot of community-university linkages."[19] Such strategies "will require a new ideology that drives the study of music."

The slow transition in musicology toward more interdisciplinary approaches in music scholarship (spanning three decades), holds the possibility of a new paradigm that is driven by critical and reflective inquiry about existing practices. Diamond writes about new pedagogical practices leading to a "different" intellectual and musical elitism residing at the opposite end of an ideological arc (and possibly outside of the university altogether):

> [U]niversity music schools hoped at one time to create a knowledgeable and skilled elite, convinced of the superiority of European classical music

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[18] In Canada, popular music scholars generally teach in interdisciplinary programs, and few universities west of Ontario offer popular music scholarship in interdisciplinary or in music programs, Susan Fast, "The Future of Graduate Study in Music at Canadian Universities," *Ecclectica* 2006.2 (Sept. 2006), 8 pars., 11 Mar. 2008 <http://www.ecclectica.ca/issues/2006/2/fast.ecc.asp>.

[19] "Our clientele of 'producers' now includes studio engineers, scientists, multi-media artists, and musicians of many backgrounds who create/perform music that their teachers may know little about. Our 'clientele' of consumers is anyone who has watched an advertisement or a music video or a movie, anyone who has whistled or listened to a whale, anyone with ears basically. How does our pedagogy accommodate this diversification?" Beverly Diamond, "There's no going back," *Ecclectica* 2006.2 (Sept. 2006), 11 pars., 11 Mar. 2008 <http://www.ecclectica.ca/issues/2006/2/diamond.ecc.asp>.

> [even though] a 'construct of Europe' conflates local and national differences and vernacular interactions [...]. Perhaps our new ideology will be to create a different elite. Universities cannot do it. It will have to involve a training network. My personal hope is that we aim to produce musicians with no less knowledge and skill in one or more of the world's thousands of musical practices; but also musicians capable of understanding/engaging critical issues across genres, disciplines, cultures, and classes; and committed to mobilizing resources for projects that enable the circulation rather than the consolidation of privilege. (Diamond "There's no going back" 2006)

Fast (2006) suggests that "productive scholars who are working in new fields of inquiry" should be hired as change agents in music schools, and a deliberate inter-institutional cooperation in the expansion and refinement of critical knowledge fields in music should be undertaken.[20]

6.3 Music theory pedagogy and the possibility of negotiating liminal terrain and a critical practice between oppositional ideologies

Undergraduate music theory, as a domain of university music studies, operates in a fixed realm of meaning (Phenix 1964, 21-25), and faculty within that domain occupy a somewhat isolated position in contradistinction to the paradigmatic shifts (Kuhn 1970, 84, 93, 109) being experienced and documented by faculty in music education studies, performance and musicology. Current practice in music theory instruction is severed historically from origins in the speculative and physical sciences of fifteenth- to eighteenth-century Europe. What is inherited and remains unchanged from this period of theoretical experimentation is the content of Western systems and materials of tonality,

[20] Reflective inquiry such as the following might invite dialogue leading to change in many music departments: "In what programs or departments (music or otherwise) is interesting work being undertaken? What are the growth areas in terms of theses and dissertations? [D]o faculty hires or curricular offerings correspond to these areas? Are productive [and current] scholars teaching within graduate [music] programs?" (Fast, 2006).

scale and key. Undergraduate music pedagogues and students are also removed from the foundational principles of nineteenth-century liberal thought and from metaphysical structural models that spawned powerful analogues for musical form analysis and prompted dialectical engagement with music's materials. Current music theory instruction appropriates simplified formal models that reduce explication of the dialectical nature of tonal art music.

The undergraduate study of tonal music theory – if it is to signify anything beyond eighteenth-century chord function or abstractions of nineteenth-century formal design – needs to engage social, cultural, and theoretical inquiry that is in keeping with currents in contemporary culture and interdisciplinary inquiry. In response to Kerman's (1980) charge, advanced scholarship and publication in music theory in the1980s and 1990s admitted limited investigation of relationships between traditional music analysis and markers of contemporary culture, including examinations of popular music within conventional applications such as Schenkerian analysis, and forms of critical inquiry appropriated from other disciplines applied to conventional music analysis.[21] The limited scope of these early investigations within music theory scholarship has had little impact on the teaching or materials of undergraduate music theory, though the recent proliferation of interdisciplinary publications devoted to cultural inquiry in music have

[21] The range and diversity of studies in popular music has "only occasionally deployed what most [...] would recognize as 'music analysis'" (Krims, 2003, 181). Dedicated sessions in the study of popular music at meetings of the *American Musicological Society* and the *Society for Music Theory* "and other professional bodies" are now commonplace, and "many journals have chosen to follow suit," but "[s]uch activity can still legitimately be labeled nascent," 181, and is shared between music scholars (theorists and analytical musicologists) such as Krims, Middleton, Moore, Walser, Everett and a range of cultural theorists and music sociologists (Shuker, Negus, Harker, Longhurst, Brackett, Cohen) in an, as yet, acclimatizing fashion, 182. Music theorists and critical musicologists who are involved in crossover projects involving the application of critical and postmodern theory to music of the CPE canon include Street, Agawu, Kramer, Hisama, McClary, and Cusick.

published the work of a number of promising music theory scholars and this may one day influence the way in which music theory is taught.

The economy of the music academy is in flux as various domains experience an erosion of certainty around curricular values, purpose, content and method alongside simultaneous appropriation of new literatures and forms of inquiry. It is unclear whether the domain of music theory instruction will continue to operate as a hollow, empty practice or have its aims reconstituted and its discourse and practice transformed through the collective will of scholar-teachers.

6.3.1 Systems design: what needs to change in music theory instruction

Bowman (2006) reminds us that existing programs of study in music are not the systematic result of "rational deliberation"; rather, they are the products of "political and economic expediency, and of habit." As other domains of music performance and scholarship move toward systematic approaches that organize disciplinary structures, methodology, and fields of inquiry, and clarify the roles and situated-ness of the scholar-teacher and student in music (Lamb 124), this is an opportune moment for music theory scholars and teachers to consider, frame and articulate values, aims, and substantive inquiry within undergraduate music theory, bringing transformational currency to the domain of music theory pedagogy that will at once ground and revitalize its discourse. Such an undertaking is possible, and it must be emphasized that a reconstitution would not have to negate conventional practice in music theory. Rather, conventions might be enhanced by linking current subject content and analytical method to new modes of

inquiry and to a critical pedagogical stance that is open to the possibility of fostering new and emergent forms of knowledge – about music, self and world.

Moving beyond the current confines of traditional content and method in course preparation and in teaching would require that the scholar-teacher: 1. understand the origins and linkages of music theory scholarship to both speculative and philosophical "parent" disciplines; 2. engage in broader scholarship across the spectrum of music domains and interdisciplinary studies; 3. draw connections between music theory content and method and current topics and works of art in culture and society; and 4. be open to the suggestions and questions that students bring to the study of music and to application of method, in order to foster engagement and establish cooperative frameworks for the development of systematic processes of inquiry.

As with any paradigmatic shift in discipline methodology, such change is unlikely to occur in the practice of seasoned music theory pedagogues. Frank exchange about the quality of student engagement with instructional materials and learning activities in music theory needs to be encouraged among music theory scholars and in graduate music theory seminars. Such conversations may lead to forms of research in which emerging scholar-teachers, through the combination of curriculum inquiry projects and practices that are critical and reflective, might nurture transformative change within the future undergraduate study of music theory.

But paradigmatic change also requires a scholarly push toward liminal space, prompted by new inquiry that holds the possibility of moving pedagogical practice outside the confines of current boundaries. Liminal space, described as the edge or threshold of experience, or conversely as "the initial stage of a process" (Oxford English

Dictionary, quoted in Hawthorn 2000, 191), operates as a transitional zone within a paradigm shift, and is characterized by varying degrees of ambiguity and disorientation, where active experimentation and exchange of new ideas, methods or modes of application draw scholars into varied states of unknowing, curiosity and speculation. In liminal space, new theories and modes of praxis are contested and negotiated in a state of flux.[22]

For practitioners of music theory pedagogy to give up control of long-held beliefs about instructional content and sequence and to abandon learning aims and outcomes to a more liminal practice, there must be general acknowledgement of a lack of consensus within current pedagogical practice or a limitation in domain structures, followed by inquiry into the nature of these gaps as a means toward change in discipline thinking. Within the domain of music theory, it has been established that the current paradigm of musica techné has a strong praxis/application orientation, with highly specialized symbolic and syntactical structures. But there is a weak substantive structure operating in music theory instruction that remains closed to forms of critical inquiry. Unquestioned assumptions about unity, authenticity and autonomy affirm the primacy of Classical instrumental music of the Common Practice Era (primarily of pan-German origins), and these ideas – despite apparent contradictions – have informed the practice of tonal music theory pedagogy for over a century.[23]

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[22] The term "liminal" is derived from scientific observation where physical and psychological phenomena are observed "at thresholds of change from one state to another." *Merriam-Webster's Medical Dictionary*. Merriam-Webster, Inc. 25 Apr. 2008. <http://dictionary.reference.com/browse/liminal>. Leading scholars in a disciplinary field are sometimes compelled to move outside of the established norms of discourse in the midst of their own scholarly inquiry and discovery, and as their work is considered critically by others, new theoretical perspectives and practices begin to form around familiar materials or content.

[23] Cook (1998) observes that "the musical world of which Beethoven laid the foundations developed not only the idea of [transcendence, or] music without words but also, and paradoxically, the

Links to former conjunctive "parent" disciplines such as science and philosophy are rarely acknowledged in pedagogical practice, and tonal music theory has no direct organizational ties to other established disciplinary methods or models that inform its analytical methodology, effectively negating the possibility of systematic critique or renewal within the domain of music theory. Value structures in music theory pedagogy – belief about what is worth teaching and why – are ambiguous outside of a narrow range of CPE works and the methods used to analyze them, because there are no systematic processes within established curriculum content and instructional method in music theory that permit conversation about purposeful renewal through inquiry and critique.

6.3.2 Comparative structural components in other music domains: potential linkages within a liminal practice of music theory pedagogy

Domains of music education, performance, and musicology overlap with music theory in general regions of professional purpose and subject content. Like music theory pedagogy, music education studies feature highly developed symbolic and syntactical structures, emphasizing performance methods and literature review. Organizationally, however, music education is linked to the broader pre-professional field of education studies, and substantive structures of inquiry are formed increasingly out of issues related to education policy, human development (learning) theories and broad frameworks of curriculum design and academic planning. Value structures in music education (what to teach and why) are shaped by a professional service ethic that is accountable to national association standards (NASM, CMEA), to bodies of legislation, and to the public trust.

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basic model we retain today of how words should relate to music: by explaining it. The paradox lies in the fact that if music needs to be explained through words, then it must stand in need of explanation, must be in some sense incomplete without it; in Scott Burnham's words, 'music not longer in need of words now seems more than ever in need of words,'" 38.

Undergraduate music performance, like music theory, is a product of the conservatory model of instruction and the two domains share a sense of custodial responsibility for preservation and transmission of the canon of the Classical tradition. But the structural components of music performance are quite different from music theory, since applied music has very few of the characteristics of traditional academic disciplines. Praxis oriented, based on skills mastery and superior technical fluency, and with organizational connections that most closely resemble other craft-oriented or vocational fields, music performance is linked physically and psychologically[24] to the body and to dynamic experience. Current practice in music theory and analysis treats the musical work as an object of study that is detached from subjective experience.

Cultural musicology, or musica humana, is closest of all music domains to the disciplinary structural components identified by Stark and Latucca as "traditional aesthetic," associated primarily with disciplines in the humanities (146). Known also as New musicology or Critical musicology, this domain of music study was constituted in direct response to Kerman's (1980) call for a *music criticism* that would resist totalizing ideologies of autonomy and organicism in current scholarship, and alternatively ground new inquiry about musical meaning in a broader theoretical discourse that acknowledged human agency and cultural formation. Substantive inquiry in cultural musicology is appropriated from interdisciplinary aesthetic, critical, and postmodern cultural theory, and is based on an assertion that all music, as a cultural discourse (with parallel strains of

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[24] The recent interest in music cognition, a quantitative research pursuit with theoretical roots in the social sciences, will perhaps open up pathways by which music performance might be linked eventually to theoretical inquiry in music. Ability to measure music perception through direct linguistic associations, exploration of the psychophysiology of music's affective qualities, and the continued development of quantitative means to observe and measure neural responses to music stimuli will enlighten performing musician-scholars in understanding and mediating interpretive points of connection between acts of performance and reception.

creative literature or bodies of work accompanied by critical thought in the fine arts and humanities), is determined historically and is socially and culturally constructed. Links to disciplines such as literature, media studies and cultural studies, with established theoretical apparatus for critique, provide various models for cultural analysis of music.

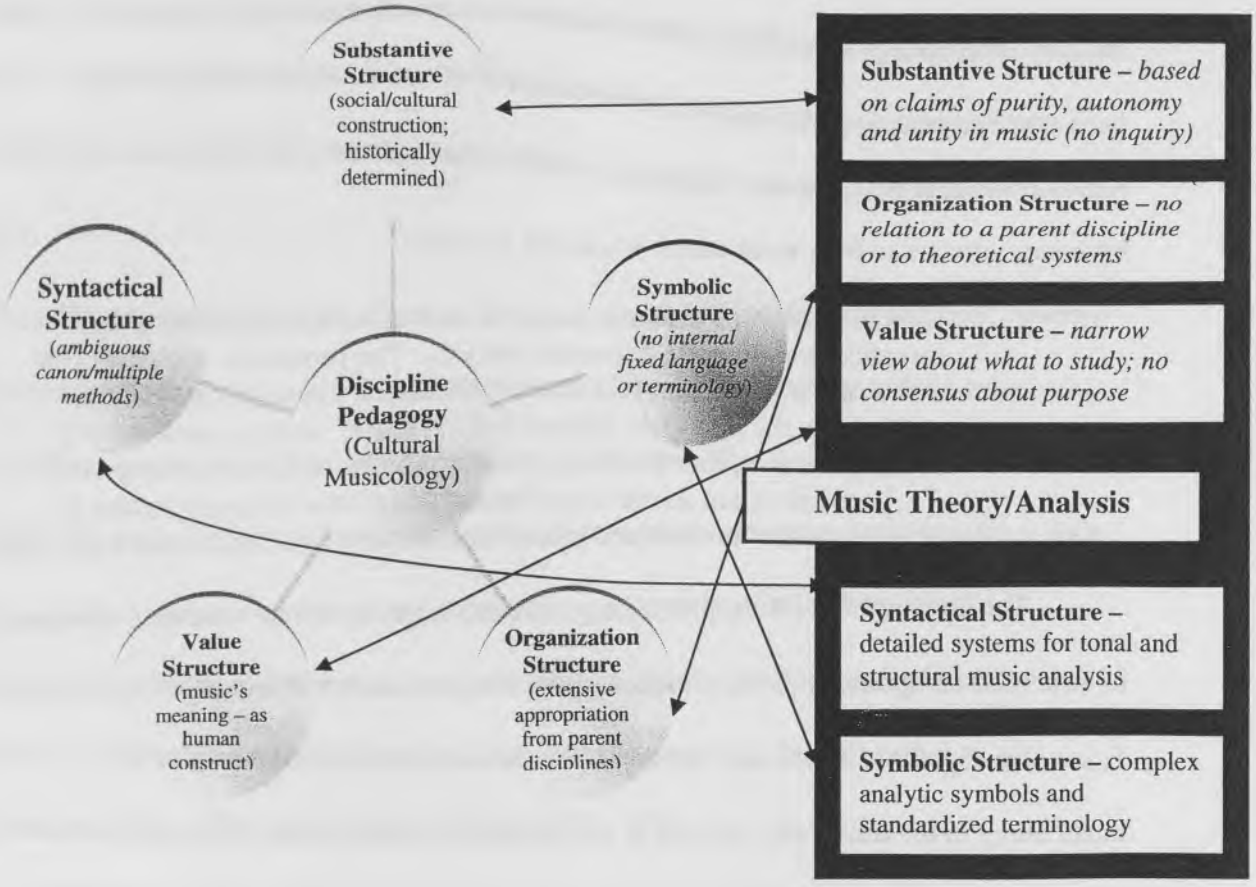

Figure 6-1. Structural Components of Traditional Academic Disciplines: (Dressel and Marcus 1982; Stark and Latucca 1997), aligned with identifying features of cultural musicology, and viewed comparatively with similar instructional dimensions of tonal music theory and analysis (*italics indicate weak or underdeveloped components within domains*)

Due to multiple appropriations of inquiry method from other discourses, there are as yet no established systematic methods that standardize syntactical approaches to

inquiry in cultural musicology.[25] Because there is no theoretical uniformity, scholarship within the domain is fraught with ambiguities and negotiation over canon formation (what literatures to study) and analytical approaches (what methods constitute vital learning), as new musical idioms are introduced and linked syntactically to various modes of cultural study. There is little in the way of established symbolic language or analytic terminology associated with instruction in cultural musicology that has not also been appropriated, beyond the most basic mapping of one-to-one correspondences between musical gestures and assigned semiotic meanings, a facile technique considered by many scholars to be a weak strain of critical analysis.[26]

> The relationships between social formation, cultural patterns and musical practice require more extended analysis. The processes of change (the roles of the forces and relations of production in music's political economy), the pleasures offered by [...] music, and the question of [...] whether in a capitalist society, a really popular music is in fact possible [...] are important for the contribution these lines of inquiry make to thinking about present and future musical practice. (Middleton 1990, 33)

The domains of cultural musicology and music theory reveal a striking interplay of structural components that is almost entirely complementary and oppositional (Fig. 6-1; see also Fig. 5-6). Reflecting the dichotomous nineteenth-century origins of musicology in the university (treated as a combination of historical, philosophical and quasi-scientific inquiry) and music theory and analysis in the conservatory (allied with applied pursuits such as composition and performance), substantive inquiry in cultural

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[25] Some excellent reference works linking terminology and systematic theoretical application to analytical practice in popular music have been developed outside of music scholarship, due to the "paucity of relevant training [in interdisciplinary scholarship] in music departments" (Krims 182). Shuker (1988; 1994) and Negus (1996) provide encyclopedic knowledge of popular music genres and styles, critiqued and contextualized within systematic theoretical frameworks drawn from sociology and cultural studies.

[26] The process of mapping has been critiqued for making a-systematic leaps between musical convention and social meaning as self-evident, a deterministic assumption parallel to structuralist theory (Morgan 2001; Lochhead 2001; Cook 2001).

musicology is invested in multiple modes of cultural and critical theory, while music theory instruction engages little inquiry or scholarly currency. Organizational structure in cultural musicology points to a variety of parent disciplines whose premises and methods of application have been shaped by critical theory and inquiry. The structural dimensions of tonal music theory pedagogy hold no organizational linkages to critical inquiry and method. Value structures of music theory instruction are ill-defined and narrow among teachers and scholars in the domain, while cultural musicologists focus exclusively on establishing constructions of meaning in music and are not limited to specific genres or styles.

The analytical methods of music theory instruction are refined syntactical systems that are applied to a select and limited repertoire. Cultural musicology treats a broad array of musical work with no standardized methodology. The symbol systems utilized analytically in music theory have rigid applications and are recognized universally within the scholarly community. In cultural musicology, a "variety of reflective, if not altogether systematic, critical positions [and terminology], drawn variously from the realms of media studies, cultural studies and critical theory" confront the teacher and student in a milieu of acclimatization (Krims 2003, 185).

What is most significant in observing the complementary relationships between current practice in cultural musicology and in music theory instruction is that both domains are dependent on substantive ideological frameworks from which values, purpose, and choices about content and methods for analysis are drawn. Each position represents a radical pole of thought, a distinct paradigm. Cultural musicology is tied to an ideology of music-as-constructed-discourse and its scholars are responsive to currents

in broader theory and fashion modes of inquiry about musical meaning within an interdisciplinary framework. This domain cannot be a wholly effective discourse in music scholarship without participation in discourse formation by and utilizing established analytical tools and symbol systems in ways that complement and enhance critical inquiry.

Music theory instruction occupies the other pole of this static oppositional play. Embedded within a nineteenth-century ideology of art-music-as-autonomous, the teaching of tonal music continues to foster replication of reductive models of classical music forms to the exclusion of all other literatures and methods. Scholars in other domains of music study are no longer willing to sustain the myth of autonomy or the primacy of classical instrumental music that such reductive method sustains. The inevitable outcome for undergraduate tonal music theory instruction is to change – or succumb to its own intransigence.

Patterns of incomplete, reductive, insular thought and activity in domains that are mutually and ideologically exclusive and paradigmatically oppositional cannot continue indefinitely. A less polarized schema where different research and instructional programs in music co-exist and inform each other within a clearly-defined framework of inquiry is required.

6.3.3 Into liminal space: the possibility of reconstituting the aims and methods of music theory pedagogy

> [Art music] can only be properly viewed within the context of the *whole musical field,* within which it is an active tendency; and this field, together with its internal relationships, is never still – it is always in *movement.* (Middleton 7)

The practice of music theory could be reconstituted within a conceptual framework that permits instruction and learning to operate in a more fragile, fluid liminal space between "traditional aesthetic" and "professional service" fields (Stark and Latucca 1997, 146). Alignment is proposed between the current domain of music theory instruction and the designation of a professional service field, based on orientation toward analytic and technical skills development in current instruction. An equivalent alignment is suggested in the association of the domain of cultural musicology with traditional aesthetic discipline fields, based on a shared theoretical orientation around meaning and signification. Constitution of current practice therefore is oppositional; each domain/field projects a different paradigmatic perspective, a particular way of perceiving information, inquiring after (or confirming) knowledge, and analyzing cultural artifacts. Each domain has structural components with which scholars and teachers identify immediately: in music theory it is familiarity with symbol systems and analytical methods of the discipline (symbolic and syntactical); and in cultural musicology it is the formulation of lines of inquiry in order to determine musical meaning (substantive and organizational).

6.3.4 Elements of critical pedagogy in a reconstituted theory of musical meaning

> If we do not try to grasp the relations between [...] music discourses and the material musical practices to which they refer [...] we are likely to abandon the sphere of the concrete to the positivists and that of [cultural] theory to the essentialists, rather than to theorize the relationship of the two at a higher level (Middleton 1990, 7).

Within this liminal space of tension, the framework and principles of critical pedagogy could be engaged as a means of theorizing the relationship between music

theory and an oppositional discourse such as cultural musicology at a higher level. In a "critical theory of musical meaning" such as that proposed by Cook (2001), traditional analysis does not assume musical autonomy, neither does cultural musicology rest on social dogmas or conventions. The disciplinary identity of music theory would not be underwritten or consigned to "cultural irrelevance;" rather, a reconstituted praxis of music theory could adopt a "fragile [...] provisional construction negotiated within specific contexts of musical production and reception" (191-92). At the margins of oppositional discourses, emergent phenomena, performative agents of meaning culturally constructed, act with or against analytical structures (meaning made explicit through language) in a dialogical relationship that is critical and reflective, producing interpretations of "actualized meaning" that permit traditional symbols and methods of analysis to be invoked in a wider, more purposeful inquiry into meaning.[27]

Music theory pedagogues who embody a critical stance enter into liminal space, occupying a position of fragility and doubt in the face of existing ideologies and against the usual certitudes of method by which the narrow content of music theory is delivered. Teaching music theory from a liminal perspective opens up discourse and student learning to new possibilities, not yet realized in undergraduate instruction:

- Art music can be theorized as culturally constructed and historically-situated;
- The system of tonality, on which the primary tenet of tension and resolution in

[27] Musical meaning is both culturally constructed and constrained by the nuances or properties of the musical trace (emergent), and is also historically and culturally contingent, finding its formulation in language (explicit). Through interpretation – fixed, critical and reflective – emergent or potential meaning is transformed into actualized meaning. Cook (2001) writes: "The experience of music as emotionless nuance cannot be translated [...] into words, because the necessary interpretive decisions [required for translation] are not contained within it," 187. It is in the interpretive gap or liminal space between the different senses of musical meaning ("pre-reflective" emergent meaning and "reflective" actualized meaning), where paradigmatic or ideological divides between and within music theory and musicology are realized (Cook, 184, 186).

music theory is predicated, could be applied to multiple idioms of musical expression;

- Analytical methodology might be employed to examine gaps and aporias in music as a means of referencing conventions of form.

Occupying a position of marginality within the domain of music theory is an exercise in resistance to normative practice. Music theory pedagogues do not generally engage undergraduate students on issues of compositional disunity and difference or the material excess (ornamental traces) of musical works. A majority of music theory instructors believe that this is not an appropriate line of pedagogical inquiry; to tie great works of art to social constructions through the materials of composition diminishes their value and places the enterprise of music theory and analysis at risk. Conventional method is dependent on maintaining instructional control over a schematic process, ensuring that students learning to analyze will adopt totalizing methods to demonstrate unity and coherence in musical masterworks, rather than focus on anomalies or particularities of composition that might reduce them to cultural artifact or locate them specifically within historical time or place. To speak of cultural accretions or social constructions relative to canonic literature is to risk loss of power or authority in the music theory classroom – with colleagues and with students. In cultural musicology, however, it has been long acknowledged that

> [t]he apparent coherence of most musical styles [...] is not 'natural' but contrived; it is the product of cultural work. [...M]usical styles are assemblages of elements from a variety of sources, each with a variety of histories and connotations, and these assemblages can, in appropriate circumstances, be prised open and the elements rearticulated in different contexts [...]. It can both be obvious (parody) and obscured or hidden, smoothed over by extensive cultivation, familiarity and the techniques of what Bourdieu calls 'legitimation', only to be revealed when constituent elements are wrenched away and placed in a new setting. (Middleton 16)

Teaching students to occupy positions of marginality within the act of analysis is therefore an opportunity to introduce students to sites of power within musical discourse. Music theory classes might investigate "discursive formations through which knowledge is organized [in analytical method] because discursive authority [in symbol systems and reductive technique] erects structures of power" (Middleton 7). Upon encountering moments of musical excess that might be obscured or covered over in conventional contexts of music analysis, the student should be taught to adopt a stance that resists analytical totality.

> [A]poria can be seen, not as a barrier to knowledge, or as simply 'clearing the ground' for new learning, but as an integral dimension of learning (and of teaching) itself. [...It is] a way of exploring complex ideas. (Burbules 2000, 171)

Questions about canon formation and about the erasure of certain genres of music from the curriculum would not only sensitize students to hierarchies or levels of engagement with different musical styles in the academy, but would also lead to moments of self-reflexive critique with respect to assumptions about art music and distinctions between music of high and low culture that are inculcated in not-so-subtle ways, and about which students are expected to pass judgment in order to affirm their own status – in the studio, classroom, listening lab, and in the public sphere.

A critically-engaged pedagogical praxis would not abandon traditional analytical methods; rather, these would be enhanced syntactically by being opened to responsive critique that expands the boundaries of music theory for students. By deliberately going outside of the established canon – exploring comparative elements of tonality in popular music; observing degrees of unity and coherence in non-Western or indigenous forms of music that are generated through tonal means; or testing reductive analytical structures

against low forms of tonal music – students and teacher together could begin to debunk the myth of autonomy associated with the music of the Common Practice. Middleton (1990) refers to the strategy of taking musical works out of their normative contexts and framing them within new inquiry as "articulation" (7). Operating within liminal territory against the pull of oppositional paradigms, the theory of articulation "recognizes the complexity of cultural fields" (9) and asserts that "musical practices [...] cannot be simply disentangled, either from each other or from cultural relations as a whole [...because] they always contain contradictions" (7). Inquiry that examines the particularities of the musical surface against background structure, that looks and listens for traces of disunity or opens the musical text to comparative readings with other compositions within the context of common historical or social factors are means by which traditional analytical method is simultaneously invoked and transformed.

One of the most enduring conventions of tonal music theory is the analytical demonstration of dialectical tension and synthesis embodied in the Sonata forms of large multi-movement instrumental works. It is the structure on which both macro- and micro-levels of Schenkerian reduction is dependent. If a musical work does not conform to the dialectical tension of tonal or rhetorical opposition, conventional practice in tonal music theory does not have a way to process the work analytically. Within a liminal context, repertoire study could be expanded to include a broader array of Western tonal artifacts (non-European and popular musics) with which students might engage meaningfully, and by which teachers might facilitate connections between conventional and alternative repertoires.[28] Teaching responsively, connecting threads of meaning between student

[28] To prepare students for a broader experience of inquiry in music theory instruction, it may be helpful to present an overview of issues that are central to the understanding of the paradigmatic tensions or

experience and subject content, and mediating that experience within the classroom while pointing to alternative experiences of reception beyond the borders of the classroom would expand the substantive nature of music theory. Teaching responsibly, refusing to limit the scope of study to absolutes, taking care to foster curiosity, and practicing analytical resistance against the tendency toward reductionism and a too-easy unity would stretch the boundaries of convention into a more ethical practice of pedagogy.

6.4 Toward an ethical practice in music theory pedagogy: hope and responsibility

In 1985, Joseph Kerman made this observation about the domains of historical musicology and music theory:

> Where the analysts' attention is concentrated on the inner workings of a masterpiece, the musicologists' is diffused across a network of facts and conditions impinging upon it. [...I]f the musicologists' characteristic failure is superficiality, that of the analysts is myopia. (Contemplating Music 72-73)

Today, scholars in musicology, music theory, popular music studies and music education "share concerns rather than define their professional activities by preoccupations thought of as largely exclusionary" (Shepherd 2006), but undergraduate pedagogy in tonal music theory is largely excluded from scholarly conversation within its own domain. The separation of scholarship and research from undergraduate teaching in

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conflicting ideologies in music scholarship between autonomy and social construction, and the privileging of certain musical styles identified within the conventions of music as high and low art. One of the most succinct and accessible handbooks for teachers and students that provides a narrative account of the academic study of music which is not sweeping, selective, or teleological is Nicholas Cook's *Music: A Very Short Introduction* (London: Oxford, 1998).

music theory has produced a weak pedagogy and a fragmented profession,[29] leading to student disengagement, and teaching that is compromised.

6.4.1 Unethical practice

> Tensions between preservationist and progressive orientations are everywhere in academia; but they are especially prominent in practice-based concerns like music, where the pull between continuity and change is never fully resolved, and is always [...] a salient concern. Is education's concern in a discipline like music primarily to protect and transmit the past? [...] Preservationists seek to restrict practice [...]. But temporality and change are fundamental to the meaning of any human practice. What prevents useful habits from ossifying into hollow rituals is theoretical inquiry: interrogation, disagreement, debate, and discourse. (Bowman 2006)

Preservationism is not exclusive to the domain of music theory pedagogy, but is certainly evident in "hollow" practices such as: 1. strict replication of harmonic and contrapuntal writing technique (based on Bach chorale models and species rules); 2. mapping tonal and rhetorical grids to instrumental art music forms of the Common Practice (such as Binary, Ternary, Rondo and Sonata); and 3. reductive analytical processes (Schenkerian) applied to the literature of High Classicism to demonstrate organic unity at micro- and macro- levels of structure. Preservation is also evident in the production of textbook resources for continent-wide tonal music instruction which have

[29] In North America, many promising music theory scholars whose projects fall outside of the conventions of the domain (popular music scholars in particular) have allied themselves with cultural musicology, or have left the music academy and joined cultural studies or sociology departments, due to lack of support or interest from within music theory. Some have left the continent, preferring the more open academic environs of the UK or Australia, where scholars are encouraged to pursue interdisciplinary and collaborative research. In Canada, McMaster University's M.A. Program in Music Criticism closed in May 2007; "its place within the Humanities will be diminished if not eventually eliminated. [...] It is probable that Humanities-based graduate studies in music at McMaster will develop, given the expertise of current faculty, within the context of Cultural Studies. This is a likely scenario at Queen's as well, where plans for a graduate program in Cultural Studies are well underway, with no plans in the foreseeable future for a graduate program in music. Graduate study in music at Brock has not developed within the Music Department either; rather, within an interdisciplinary M.A. program in popular culture administered jointly by Social Sciences and Humanities. To be clear, in all these cases it is the study of *popular* music(s) that is finding a home within cultural studies or other interdisciplinary programs; whether the study of art music could find a place within such programs is another matter" (Fast, 2006).

changed little in content, presentation sequence, or methods of instruction since the 1960s.[30] Theory departments continue to silo introductory tonal music theory courses with predictable, unimaginative curriculum content and teaching/learning outcomes that relate directly to performance-based skills acquisition and conform to national standards. No theoretical inquiry is encouraged in introductory music theory instruction, and method continues to be governed by unacknowledged and undisclosed ideologies.

> If university schools of music are to realize their mandate to educate and not merely train students then they will have to confront these ideologies [...] from the beginning, and especially in introductory history and theory courses wherein the teaching approach has traditionally been to stuff students' heads with facts. [...U]niversity students should be challenged to think of music as an evolving and open concept that is influenced by politics, religion, science, and the other humanities, and not as an isolated collection of facts, figures, practices, or methods to be passively accepted, memorized, and then regurgitated. Students should also be reminded constantly that methods and technique are only means to certain ends [...]; that those ends are not necessarily always or only musical; and [...] that those ends should themselves be objects of considerable reflection, discussion, and debate [...]. (Woodford 2006)[31]

Critical musicology, which derives much of its identity and method from critical theory, has not been spared the ossifying and ethically troubling tendencies that characterize music theory scholarship. An example is Adorno's (1967) theory of standardization, developed as a negative critique of popular music, which treats the highly varied and nuanced material of all popular styles as an abstract, singular mass subject, representing a "regression to a world of 'simple reduction'" (123-26, quoted in Middleton 54). Adorno simultaneously downplays similar tendencies of formulism and cliché in eighteenth- and nineteenth-century art music (much of it originating with dance

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[30] New editions of old texts (some into tenth or twelfth printings), have dominated the market and few newer texts are in circulation, given the expense of producing such resources.

[31] Woodford acknowledges Bowman, "Educating Musically," *The new handbook of research on music teaching and learning* (New York: Oxford University Press, 2002), 63-84, with his call for a reconstitution of the aims of music education.

and vocal idioms) rather than acknowledge the excessive repetitions, variation technique, and ornamentation of this literature,[32] believing that "functional response to music and passive compliance with it is regressive" and that to listen means to adopt an inert, private, critical, non-bodily stance – in effect, trumping all social reception of the work (Middleton 55-56).

This is a problematic position for cultural musicologists and popular music scholars on several levels. Adorno is heralded within critical musicology as both a music sociologist and as a critical theorist, someone for whom music is both culturally and historically conditioned and therefore opened to critique. He is the proponent of a negative dialectic that champions tension and struggle in art music against unity achieved too easily through reductive means. His theory also legitimates synthesis-resisting compositional particularities and excess, tied to notions of cultural materiality and historical determinacy. But in standardization theory, Adorno withdraws, only to inhabit the target of his own former musical critique – the ideology of immateriality and transcendence of great art music – when confronted with the stylistic idioms of Other musics (North American popular music in particular). Musical styles outside of the German art music tradition do not register within Adorno's schema. Suddenly, "all [true] art aspires to the condition of autonomy" (Middleton 56), and Adorno denies the existence of any real relationship between the listener and the musical object itself.

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[32] Formulaic schemes are common in many kinds of music. European Renaissance and Baroque music works out sets of variations on existing tunes and harmonic schemes, and uses "formal and stylistic clichés for structural, expressive or dramatic purposes." Adorno "overprivileges elements of musical language which are characteristic of the Austro-German symphonic tradition [in which he is heavily invested]: integrated forms, sophisticated harmony, tonal tension. [...] Conversely, he underprivileges aspects which are not characteristic, but which may conceivably be important in other musics: among them 'sound', motoric stimulus, nuances of pitch inflection" (Middleton, 55-56).

Adorno's standardization theory is regressive and reductive; his notion of immanent method (truth found within the work itself by examining contradictions between ideal and real) and his later de-historicization of the dialectic (where a notion of progress glosses the whole of Western civilization ending with Modernism) rings eerily of Schenkerianism, and stands in stark contrast to Adorno's earlier projects having to do with the emancipatory effects of cultural practice and of the ethical.

6.4.2 Toward theorizing an ethically reflective practice in the liminal spaces of teaching and learning

> [W]e need to work more diligently at a theoretical level to resolve the epistemological, ontological, and existential tensions residing at the center of critical pedagogy, rather than restrict our analysis to cultural critique alone. (Dillabough 2002, 203)[33]

Attali (1985) observes that "[e]very code of music is rooted in the ideologies and technologies of its age, and at the same time produces them." Musical ideologies govern "a structure of interferences and dependencies between society and its music" (19). McClary, in her "Afterword" to Attali's (1987) book, Noise: the political economy of music, notes that Attali's model for the ideological criticism of music is "based on the idea that the relationship between noise and order in a piece or repertory indicates much about how the society that produced this music channels violence" (153). The dominant discourse in music theory pedagogy "makes available forms of identity which are tightly circumscribed and which exclude many people." Music theory pedagogy's discourses

[33] Dillabough, "The 'Hidden Injuries' of Critical Pedagogy," *Curriculum Inquiry* 32.2 (Summer, 2002) reminds the scholar-teacher to "identify the dangers and liberal traps one may encounter when working through the difficult problems of critical pedagogy and discusses the need to query our own concerns and desires as they are re-conceptualized inside the frame of a pedagogical position," 203.

around who can and cannot be identified "do not merely constrain us but actually constitute who we are and who we know how to be." The challenge for the teacher and for the student is "not to discover who we are but to refuse who we are" (Heald 1991, 129, quoted in Lamb 125).

> In a culture that often seeks to ignore pervasive moral ambiguities and focuses instead on questions for which there are easily identifiable answers, an orientation toward uncertainty is more likely to be devalued or seen as an indication that one is not teaching well. (Helsing 2007, 33)

In teaching and learning, there is a dichotomy between the "authoritarian concept of the hard place of traditional teaching," in which teacher and student experiential knowledge is neglected, and the "abdication of authority inherent in the soft place of progressive teaching," in which the "achieved cultural knowledge of the teacher is regarded as an embarrassment" (Oyler and Becker 1997, 453). There is another conceptual space, situated along the liminal edges between these poles of thought about teaching and learning, where the teacher takes responsibility and exercises authority for what has been achieved, and simultaneously adopts an inquiring critical stance that operates at the margins of a discourse, so that students also begin to exercise authority and take responsibility for their learning. We "need to theorize this different place" as we begin to occupy it, gradually repositioning roles of "teacher" and "student" to a place of "shared authority," which "exposes our limitations and leads to a shared vulnerability" between teacher and student (453). Responding to self and others in the search for an ethical praxis "opens up a potential theoretical space for responding to the ethical limits and theoretical impasses" that are possible in current visions of pedagogy (Dillabough 203).

6.4.3 Postlude

> The commitment to educate is grounded in ethical obligations: obligations we ignore at considerable peril—to our programs; to our institutions; to our professional futures; and ultimately, to the social values these are intended to serve. We must ask difficult questions and we must attempt change. The alternative is replication and refinement of what we are already doing, at considerable risk of becoming victims of change rather than its agents. (Bowman 2006)[34]

The various challenges outlined in this project associated with teaching music theory and analysis cannot be addressed simply by adopting new modes of critique or by changing one's teaching approach or stance. Nor are the challenges due exclusively to limitations in content and method, though these are substantial. Music theory pedagogues might rather focus on understanding the circumstances by which music theory studies has come to exist in its present context, and then revision the epistemological aims of music theory as a type of emergent discourse within music studies that will exceed its current practices and conventional norms. The domain of tonal music theory instruction in North American universities can be reconstituted through inquiry that explores questions of identity and purpose within the broader arenas of undergraduate music study and critical discourses in the academy.

Because a certain and considerable degree of change is immanent, if music theory instruction is to hold any currency within the changing landscape of undergraduate music studies, and because there is a real possibility that complementary forces in cultural musicology and music theory could be brought together in a creative tension that knits

[34] "It is unlikely that change will occur from within. Universities are resistant to change; non-music scholars are often reluctant to critique [music] colleagues. [...W]ithout unequivocal intervention by sympathetic educators outside music or by student groups less invested in the academic power hierarchy, this cultural imbalance will [...] continue" (Wicks, 57-58). "Will traditional values and assumptions prevail despite their increasing anachronism and inadequacy to the world's ever-changing musical practices? [T]he comfort and power of habit are immense, and odds are that convention will prevail. Still, we must try" (Bowman, 2006).

their several aims, music theory might once again become theoretical. Operating at the margins opens the discourse of music theory instruction to a great deal of chaos and speculation. But it is in moments on the edges or margins of conventional practice where gaps are acknowledged, inquiry is fostered, and brilliant insights occur, because there is no longer the perception of ideological boundaries that restrict imagination or limit possibility. These moments will occur in undergraduate music theory classrooms where students are opened to the realization that scholarly inquiry begins with self-reflection, and where reflective, responsive, responsible, ethical and hopeful teaching is practiced – in dialogical exchange about the meaning of things.

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