

CHAPTER 16

Considering Race and Ethnicity in the Music Theory Classroom

ELLIE M. HISAMA

Music theory as a field is often regarded as neutral, technical, and formalist, a foundational part of an undergraduate curriculum that is exempt from discussion of issues of race, ethnicity, gender, sexuality, nationality, citizenship, economics, politics, and so forth. Music history is, in contrast, considered the field that can more readily prompt conversation about elements supposedly apart from “the music itself” and therefore that which accommodates considerations of various social identifications in discussing the music. This essay proposes that music theory courses can and should grapple with issues of race and ethnicity in the classroom and in student assignments, and offers suggestions situated in the practicalities of teaching music theory based on my own experience.¹

Music Theory III and IV, the third and fourth semesters of the theory sequence, are bread-and-butter courses for Barnard College and Columbia University music majors, who are required to take four semesters of tonal theory. In teaching diatonic and chromatic harmony with a textbook, an instructor might select from Aldwell and Schachter’s *Harmony and Voice Leading*, Burstein and Straus’s *Concise Introduction to Tonal Harmony*, Clendinning and Marvin’s

(1) Portions of this paper were presented at the Department of Music, Harvard University, in the symposium *Imagining a Music Curriculum in a New Century*, December 9, 2015. I am grateful to Carol Oja and Alexander Rehding for their kind invitation to speak at the symposium, and to my fellow workshop presenters Bonnie Gordon, Loren Kajikawa, and Mark Katz for their thoughtful remarks about this work. I thank Charles Dees for allowing me to publish a portion of his assignment on Margaret Bonds’s “Troubled Water”; Zosha Di Castri, Matthew Morrison, Marti Newland, and Lucie Vitkova for useful conversations about this work; Will Mason for his incisive suggestions; Anton Vishio for his helpful observations about music theory textbooks; and Marc Hannaford for expertly preparing the musical examples.

The Musician’s Guide to Theory and Analysis, Kostka, Payne, and Almén’s *Tonal Harmony*, Laitz’s *The Complete Musician*, Roig-Francolí’s *Harmony in Context*, or a number of other textbooks.² There is much to admire in all of these books, and I taught for many years from Aldwell and Schachter’s superb tome, one that I used myself as a music major. In the four-semester tonal music theory sequence at Columbia University, the faculty recently switched from Aldwell and Schachter’s *Harmony and Voice Leading* to Laitz’s *The Complete Musician* upon the recommendation of a new colleague. The examples in the most frequently used theory textbooks are largely or exclusively drawn from the canon of music by composers who are male, European, and white, with a handful of examples by white female European composers, white female American singer-songwriters, or male African American composers, performers, and improvisers.³

I recall the first time I studied a piece by a composer who was not a man, but a woman: Ruth Crawford’s *String Quartet 1931*, which I was assigned in Music Theory VII, an elective semester of music theory taught by Joseph Straus. If I had not taken this elective, I would have never engaged with music by a female composer in my undergraduate studies as a music major. The third and fourth movements of Crawford’s extraordinary quartet rocked my music-theoretical world. The presence of this composition in that course illuminated for me all the absences of women in my countless violin and piano lessons, orchestras and ensembles, and college music theory and music history courses. Soon after discovering Crawford’s music, I started to wonder about the absence of composers of color in the standard music theory curriculum, having never encountered examples of music by nonwhite composers in any music theory or analysis course I had taken. My music theory training continued in graduate school with a seminar on Chopin’s mazurkas, a seminar on rhythm in tonal music by white European male composers, an independent study in the history of theory as practiced by white European men; and sustained engagement with numerous pieces by white male European composers for comprehensive exams. When I reached the dissertation stage of the PhD, I found a narrow range of acceptable topics, all focused on white male European or American composers in the notated music tradition. I decided to write a dissertation on two American

(2) Aldwell and Schachter 2010, Burstein and Straus 2016, Clendinning and Marvin 2016, Kostka et al. 2013, Laitz 2015, and Roig-Francolí 2011.

(3) There are no examples of music by women or nonwhite, non-Western composers in any of the four editions of Aldwell and Schachter, *Harmony and Voice Leading*, which serves as a parent text for several of the more recently published core music theory textbooks. Knowing of my interest as an undergraduate in music by women composers, Carl Schachter helpfully suggested that I explore the music of Rebecca Clarke. Laitz 2015 and Burstein and Straus 2016 include some examples by women and nonwhite composers. The workbook for Clendinning and Marvin 2016 laudably includes music by Cathy Berberian, Fanny Mendelssohn Hensel, Scott Joplin, Carole King, Lionel Richie, Clara Schumann, and Toru Takemitsu among other noncanonical composers. In a chapter on triads and seventh chords, Kostka et al. 2013 introduces lead-sheet symbols, which are sometimes used in jazz and popular music (45–47), and illustrates the discussion with Joseph Kosma’s “Falling Leaves.”

women composers, Ruth Crawford and Marion Bauer, whether or not this work was of interest to potential employers.⁴

As a faculty member for over twenty years at a variety of institutions—a school of music in a large land grant university in the Midwest, a department of music in a small liberal arts college in the Northeast, a department of music in a public university in the South, a conservatory of music within a liberal arts college in New York City, and a department of music in the private East Coast university where I currently teach—I have pondered many times the persistent lack of diversity in music theory textbooks and music theory courses. These words from bell hooks's *Teaching to Transgress: Education as the Practice of Freedom* flag the responsibility of instructors to provide the “necessary conditions” for learning:

To teach in a manner that respects and cares for the souls of our students is essential if we are to provide the necessary conditions where learning can most deeply and intimately begin.

Throughout my years as student and professor, I have been most inspired by those teachers who have had the courage to transgress those boundaries that would confine each pupil to a rote, assembly-line approach to learning. Such teachers approach students with the will and desire to respond to our unique beings, even if the situation does not allow the full emergence of a relationship based on mutual recognition. Yet the possibility of such recognition is always present.⁵

From the start of my teaching career, I began eagerly scouting for examples that would enhance and diversify the textbook we used, music that would “respond to our unique beings,” because I felt, and still feel quite deeply, that demonstrating the participation of a full range of people in musical, artistic, and literary cultures is critical in educating students. Culture is a key site in which one can come to value the work of those who have not yet been included in widely used textbooks or in the academy itself. In 2017, the field of music theory remains sadly and remarkably homogeneous when measured along the axis of race. The figures provided by Society for Music Theory (SMT) statistician Gabriel Fankhauser as of October 2016 for a membership totaling 1,299 people are as follows: the SMT membership is 87.1 percent white, 6.4 percent Asian Pacific, 1.6 percent Hispanic, 1.1 percent mixed, 0.2 percent black, and 0.1 percent Native American (2.5 percent prefer not to answer, 0.2 percent of the responses were left blank, and 0.1 percent are listed as unknown).⁶

The canon *can* be changed, adapted, expanded, or dispensed with. Given the lack of easily available resources, it is not a simple or straightforward task to diversify music theory textbook examples according to gender, race, or

ethnicity.⁷ As of this writing, neither the SMT's Committee on Diversity nor its Committee on the Status of Women provides a list of pedagogical resources that would help to diversify the music taught in theory textbooks.⁸ The bibliography of this essay includes resources for theory instructors who are interested in diversifying their music theory courses along the axes of race and ethnicity. Unfortunately out of print is Joseph Straus's useful anthology *Music by Women for Study and Analysis* (1993), a project to which many scholars and students contributed examples corresponding to the presentation of topics in Aldwell and Schachter's *Harmony and Voice Leading*. For time-pressed instructors, supplementing the examples in the textbook and workbooks with those expanding the range of music offered requires a tremendous amount of extra work that often begins with the difficult task of finding appropriate examples, and sometimes the equally challenging work of locating recordings.

In music theory courses I have taught, I aim to include a diverse body of examples by composers when I teach topics ranging from modal mixture to augmented sixth chords to popular music forms to aspects of an MC's flow. For extended analytical projects in two upper-level popular music courses for undergraduates that I regularly teach, *Analyzing Popular Music* and *Listening to Hip-Hop*, I provide the students a choice for a topic that always includes music by women and men singer-songwriters and by a diverse array of musicians. These courses have included music by Anohni, Joan Armatrading, Blue Scholars, David Bowie, James Brown, Del tha Funky Homosapien, Eminem, Aretha Franklin, Lauryn Hill, Jazme, Nicki Minaj, and Joni Mitchell.

After reviewing an early draft of Straus's anthology *Music by Women for Study and Analysis*, I remarked that all of the composers represented were white women.⁹ In response, Straus suggested that I locate examples of music by twentieth-century African American women composers who wrote tonal music, an invitation that led me to Margaret Bonds's “Troubled Water” for solo piano from her *Spiritual Suite* and Florence Price's “Hold Fast to Dreams” for voice and piano.¹⁰ Excerpts from both of these compositions are published in the anthology.

(7) I do not know of any music theory textbook that discusses a composer's sexuality in relation to harmony, music analysis, or form, although several music scholars have raised these issues in examining music by Schubert, Tchaikovsky, Julius Eastman, and others. See, for example, Brett 1997; McClary 2002 [1991]; and Hisama 2015. I discuss modes of instruction in music theory courses later in this essay.

(8) SMT Committee on Diversity, Mission and Activities, <https://societymusictheory.org/administration/committees/diversity>; SMT Committee on the Status of Women, <https://societymusictheory.org/administration/committees/csw>. At this writing, the link “Analyses of Music by Women” contains a single entry (Laurel Parsons's “Music and Text in Elisabeth Lutyens's Wittgenstein Motet”), which was published in 1999. *Analytical Essays on Music by Women: Concert Music, 1960–2000*, ed. Laurel Parsons and Brenda Ravenscroft (2016) is the first of a four-volume series. These volumes will considerably expand the body of available analytical work on music by women.

(9) Straus 1993.

(10) The work of Marti Newland is an invaluable resource in considering concert music within the African American music tradition, especially her writing that has focused on “blackface minstrelsy's influence on the performance practices of concert spirituals by analyzing the politics of diction and orthography in constructing the dynamics between race and repertoire among American opera singers” (<http://www.martinewland.com/institution/>). See Newland 2007 and 2014.

(4) I published an article in 2000 that reflects upon the process of moving one's work outside the canon and the potential impact of doing so on one's career. See Hisama 2000.

(5) hooks 1994, 13.

(6) SMT Demographics Report, October 2016.

In a Music Theory III class I recently taught, I was delighted to witness the excited reactions of students to the opening of Bonds's "Troubled Water," introduced to help illustrate the topic of augmented sixth chords (Ex. 16.1).

Example 16.1: Margaret Bonds, "Troubled Water," from *Spiritual Suite*, mm. 17–24

The piece was significant for my students in several ways. First, they noted the striking use of the German augmented sixth in measure 20, which is enharmonically spelled as a dominant seventh chord whose seventh, B \flat , functions as an A \sharp that resolves to B \natural . Second, they observed that the German augmented sixth formed by F, C, A, and D \sharp in measure 23 is not predominant but resolves to the tonic.¹¹ Third, they noted that its musical idiom diverges strongly from the steady diet of European compositions presented throughout our course textbook, Laitz's *The Complete Musician*. That the composer of "Troubled Water," Margaret Bonds (1913–72), was a woman and African American piqued the interest of a number of students. Alongside the assignment to analyze the opening passage, I supplied the students with information about the melody's origin in the traditional African American spiritual "Wade in the Water" (Ex. 16.2), and Harriet Tubman's use of songs as signals to enslaved people fleeing to freedom.¹²

The assignment occasioned the following response by Charles Dees, a third-year student in the School of General Studies at Columbia University, that

(11) See also Helen Walker-Hill's useful discussion of Bonds's "Wade in the Water" in Walker 2007, 168. A valuable resource for additional information on Bonds is the video of the panel "Margaret Bonds and Langston Hughes: A Musical Friendship" (Georgetown University Library, September 23, 2016, <https://www.youtube.com/watch?v=IsYFRs39PSY>). The panel featured talks by Anna Celenza and Tammy L. Kernodle.

(12) That Tubman used the song "Wade in the Water" as a signal to slaves on the Underground Railroad to wade into the water in order to keep dogs from pursuing a scent trail appears in several sources, including Maryland Public Television's "Pathways to Freedom: Maryland and the Underground Railroad" (2002) and the Harriet Tubman Historical Society, "Songs of the Underground Railroad." Kate Clifford Larson asserts that Tubman's singing of "Wade in the Water" on the Underground Railroad is in fact a myth. See Larson [n.d.].

brilliantly weaves together observations about the German augmented sixth harmonies, the piano texture and melody, and the traditional melody Bonds employs:

Example 16.2: "Wade in the Water," traditional African American spiritual, mm. 1–8

In Margaret Bonds's piece "Troubled Water," at the end of her first statement of the main idea of the work, which is based on the spiritual "Wade in the Water," the final gesture is a German augmented sixth chord with the notes F-A-C-D \sharp in measure 23 resolving to the I chord, an E minor chord. This chord comes at the end of the passage where the original melody of the spiritual has been subjected to more and more turbulent underlying harmonies—the previous two measures have descending chromatic passages in parallel sixths, if that gives one an idea how unstable the harmonic footing is. This augmented chord's D sharp happens to be part of the melody line, and its underlying structure was originally implied to be a perfect authentic cadence—thus, unlike its standard predominant function, Bonds has employed the augmented chord to serve a dominant function. In a piece that is about the experience of slavery and the underground railroad, it makes sense that the music would leave you without firm harmonies. The augmented sixth instead feels sinister and menacing, especially coming at the end of the harmonies that feel like they have increasingly turned into swirling eddies that could suck the melody under at any moment. The way the chord is resolved plays into this as well—the E minor chord is first articulated via an incredibly rapid arpeggio that goes upward until the next measure opens with a single solid E minor chord, as if somebody is trying to leap out of quicksand or swim out of an undertow. This is all thoroughly appropriate for evoking the mood of somebody fleeing slavery at night, running from dogs and search parties and trying to cross the Ohio River.¹³

(13) Charles Dees, response to analysis assignment on Bonds's "Troubled Water," Music Theory III, Columbia University, November 8, 2016.

In music theory teaching workshops for graduate students at the City University of New York's Graduate Center, Joseph Straus always urged us to teach the canon *and* to teach outside the canon. I firmly believe that music of Bach, Mozart, Beethoven, Schubert, Schoenberg, Stravinsky, and other canonical composers should still have a place in a vibrant twenty-first-century curriculum. But I also believe that such a curriculum should present a much greater range of music to our students than was made available to me in my undergraduate and graduate student years. Sustained attention to diverse examples can serve as a form of respect and care for our students in a pedagogy that is attuned to identifications including race, ethnicity, gender, and sexuality, enabling students to view contributions beyond the canon of composers whose names still adorn concert halls and dominate standard music theory textbooks.

A more radical approach to the teaching of such a course would be to depart from the model of "Bach to Wagner" that focuses on sharpening students' skills in part writing, figured bass, analysis, counterpoint, and writing fugues. The boundaries drawn between subfields of music can be traversed to greatly enrich what students are learning. Why not incorporate popular music, non-Western music, and jazz into core music theory courses while continuing to teach works drawn from the canon of Western classical music? I am proposing that the music studied in core theory courses be expanded; I am not advocating that we stop teaching canonical works. Classical repertoire offers much to students in music theory courses, to those who are trained in classical music and to those who are more familiar with jazz, popular music, and other musical practices. To take one example, Tyshawn Sorey, a percussionist, composer, and improviser of brilliantly wide-ranging music, acknowledges the critical importance of having studied classical music in theory and composition courses as an undergraduate in jazz studies at William Paterson University and later as a doctoral student in composition at Columbia University.¹⁴ Why not dissolve the traditional disciplinary divide between music theory and music history courses? In doing so, course discussions could be informed by current scholarship on race, ethnicity, gender, sexuality, and music while grappling with aspects of structure.¹⁵ The next section of this essay considers how scholarship about ethnicity and race impacts musical canons themselves and how modes of teaching can impact the classroom. That is, what if we overturn the canon completely?

(14) See Adler 2016 and Blumenfeld 2011. Thanks to Will Mason for sharing his thoughts about the importance of attending to canonical and noncanonical works in music theory courses.

(15) For a course in post-tonal and serial music that expands the canon, the work of Horace J. Maxile, Jr., can be adapted very usefully for the theory classroom, especially his exploration of "Evocation," a serial work by Hale Smith, in relation to musical topics and African American musical idioms. See Maxile 2001, 2002, 2004. The Center for Black Music Research (CBMR) is an unparalleled resource for expanding the canon, with a library, archives, conferences, performances, and fellowships. Through a podcast series, it makes available a set of fascinating talks by Maxile, Melvin Butler, Tammy Kernodle, Emmett G. Price III, and other scholars who explore black music traditions from around the world. See *Exploring Black Music* (http://www.colum.edu/cbmr/Resources/Exploring_Black_Music.html).

While a graduate student in music theory at Harvard University in the early 1990s, I took a seminar with Bruno Nettl, a visiting professor of ethnomusicology from whose seminar I learned that one need not focus one's attention on what some would consider the "greatest" examples of music in a musical culture. Rather, one could work to understand the relationship between music and a group of people without dividing music into "masterworks" and everything else. To a first-year graduate student well steeped in the canon of Western art music, the perspective Nettl teased out in the seminar was revelatory. Music could be connected to culture, to many people rather than to a single listener-analyst, and need not be driven by culturally and socially constructed notions of "greatness." There *was* room for music outside the canon in the music theory curriculum.

In teaching Listening to Hip-Hop, an upper-level course for non-majors that focuses on hip-hop music as *music*, I emphasize listening practices and introduce music-theoretical concepts to students who have not been trained to read music. We study music by widely known and little-known hip-hop artists, including people with a range of gender and sexual expression and racial and ethnic identities. The students' close engagement with the music in Listening to Hip-Hop is thrilling—they listen keenly while also putting to work what they are hearing using traditional terms learned in the course (such as syncopation); they also use concepts (such as flow) not typically introduced in a theory class centered on Western art music. A few weeks into the course, I assign Kyle Adams's landmark article "On the Metrical Techniques of Flow in Rap Music," which is fully accessible to students who do not read music. Then, the students analyze Lauryn Hill's vocal delivery in one of her songs such as "Lost Ones" without traditional notation, using Adams's method of creating lyric charts to show accented and rhymed syllables.¹⁶

Can one leave traditional notation aside in a music theory course? A very useful text to explore this question is Peter Winkler's excellent article "Writing Ghost Notes: The Poetics and Politics of Transcription," in which he traces his sometimes admittedly unsuccessful paths in trying to transcribe Aretha Franklin's "I Never Loved a Man."¹⁷ Asking students to work with recorded sound and to transcribe it themselves, rather than relying solely on a score, helps to strengthen their ear training, transcription, and analytical skills alike. As John Halle writes in his article "Meditations on a Post-Literate Musical Future":

And just as musical literacy is no longer necessary to play music, literacy has also long since ceased to be necessary to compose it. . . . As recordings have become the final form in which music is encountered a very different process now mediates how a musical idea finds its way from conception to realization. The process is one which more closely resembles filmmaking than traditional

(16) Adams 2009.

(17) Winkler 1997.

composition in that the final product is assembled from the creative contributions of a range of participants, from band members “laying down tracks” to the studio engineer’s decisions on mike placement or audio effects, to the producer’s decision to add or subtract (i.e. to punch in and out) previously recorded material to the audio “mix.” . . . [N]otes on the page play at most a minimal role in [this] process.¹⁸

If notes on the page might play a “minimal role” and composers need not be literate in the traditional sense to be composers, should music theory faculty insist that students continue to focus on the notated tradition? A twenty-first-century curriculum need not dispense with tradition, but it should also acknowledge and embrace ways to understand new repertoires and in different ways. As Pauline Oliveros muses in a recent interview with William Dougherty titled “Listening, Not Hearing”:

I was mentally hearing a lot of sounds and those sounds eventually became musical phrases. That spurred me to want to be a composer. But, I didn’t know how. I would sit at the piano and try to pick out what I was hearing and write it down. In that manner I learned how to notate things. But after a while, traditional Western notation failed to represent what I was hearing in my head. It wasn’t until I began using tape to record things . . . that I began to achieve in my music what I was imagining or, as I like to say, “auralizing.”¹⁹

Recorded sound provided Oliveros a way to make imagined sound audible; it can also reach students in a way that notated music might not. Will Mason observes that the use of Digital Audio Workstation software such as Ableton Live or Logic is a kind of notation as well, and that music theory instructors might well incorporate such forms of notation in their courses.²⁰

Teaching in a diverse classroom requires, for me, acknowledging different styles of learning. One approach to this issue is to use Mediathread, an open-source platform developed at Columbia University by its Center for New Media Teaching and Learning (now the Center for Teaching and Learning). Mediathread is used in courses in music, art history, film studies, education, journalism, and social work at Columbia, and, at this writing, at Dartmouth College, the University of Maine, Massachusetts Institute of Technology, and Wellesley College.²¹

Mediathread is a “platform for exploration, analysis, and organization of web-based multimedia content. [It] connects to a variety of image and video collections (such as YouTube, Flickr, library databases, and course libraries),

(18) Halle (2004) notes later in the essay that “the demise of musical literacy, while not a cultural catastrophe, nevertheless constitutes a significant cultural loss.” Halle writes further about the importance of being fluent in the musical language of Bach, Beethoven, and Brahms in his “A Harmony/Counterpoint Teacher/Student Dialogue” (Halle 2016).

(19) Dougherty 2016.

(20) Will Mason, e-mail communication with the author, December 20, 2016.

(21) About Mediathread, <http://mediathread.columbia.edu/content/about-mediathread>.

enabling users to lift items out of these collections and into an analysis environment.”²² Mediathread allows students to analyze multimedia—audio and video—and to share their observations online with the instructor and with each other in the Columbia course management system. Students and instructors can also embed annotated examples in texts, linking sonic and visual material directly connected to analytical discussion.

Mediathread is used in Music Humanities, the core music course required of all Columbia students that is designed to engage students in critical listening. Students are instructed to listen for and annotate the sound or video file with their analytical observations. For example, Paula Harper, a Music Humanities instructor, Lead Teaching Fellow, and PhD candidate in historical musicology, uses Mediathread in introducing the concept of text painting.²³

Mediathread can also be used in more advanced courses to help students to hear various harmonies in music and in real time. Orit Hilewicz, the teaching assistant in my section of Music Theory III and now a PhD in music theory, designed an assignment using Mediathread that required the students to locate examples of chromatic harmony in recorded sound and video examples and to post them on the course website.²⁴ Students found a range of examples in music by Beethoven, Chopin, Joplin, the film *Apocalypse Now*, and the musical *Hamilton*.

The democratizing potential for Mediathread in the context of a course is enormous, enabling students to contribute in an online forum, whether they are new to the study of music or much farther in the music curriculum. From a feminist intersectional pedagogical perspective, it provides a mode of interaction that does not require students to battle their way to be noticed in a sea of hands, or to have the loudest voice, or to display the fastest reflexes to participate in discussion, traits we could identify as dominant and masculinist, ones that instructors sometimes encourage in students.²⁵ With Mediathread, students locate examples on their own time and participate equally online. In my own course, some students who are reluctant to speak in class regularly post online a number of examples pertinent to the discussion. Students enjoyed sharing “their” music, and having to rely on their ears in the absence of a score was challenging and useful.

The College Music Society’s 2014 Report by the Task Force on the Undergraduate Music Major, “Transforming Music Study from Its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors,” has initiated valuable conversations about the future of music theory

(22) Digital Bridges: Connecting Data Collections to Innovative Study, <http://cnmtl.columbia.edu/digitalbridges/projects/mediathread.html>. A video introduction to Mediathread by Mark Phillipson, Director of Graduate Student Teaching Initiatives and Programs at Columbia’s Center for Teaching and Learning, is available at “Next Generation Media Analysis: Introducing MediaThread.”

(23) Harper 2015.

(24) Hilewicz 2016.

(25) For more on feminist pedagogy and classroom discussion, see the essay by Lumsden in this volume, p. 313.

in the undergraduate curriculum.²⁶ The CMS Manifesto's call for "three key pillars necessary to ensure the relevance and rigor of the undergraduate music curriculum . . . creativity, diversity, and integration" has sparked important discussions about music theory curricula and teaching methods, and I support its strong emphasis on the necessity of studying diverse musics in courses for majors, as well as in courses for those students interested in learning more about music but who cannot major in music. I do wish that greater attention had been given in the Manifesto to practices of writing about music and to listening. Listening is mentioned only once, in the context of "a seminar in the neurological correlates of performance, participation, and listening."²⁷

Listening to music and to voices not traditionally heard in the music theory classroom, music theory textbooks, or scholarly publications in music theory is critical to a transformative, intersectional, more inclusive music theory pedagogy. In his interview with Oliveros, Dougherty inquires whether her deep listening sessions "seem to be less about you and your music, and more about community building—bringing people together through a communal exploration of sound." She muses:

I started composing sonic meditations at the end of the 1960s, beginning of the 1970s. At the time, I was composing in prose, not music notation, because I wanted anybody who was interested to be able to participate. In fact, we even translated some of these text scores into other languages. Composing sonic meditations took me in a new direction that was very different from what the Western paradigm was at the time.

Oliveros's use of prose in some of her compositions rather than music notation admirably opens up the possibility of performing her work to many people rather than limiting it to those who can read music, and powerfully shifts the notion of what a composer is and does. For example, in the sonic meditation "Teach Yourself to Fly," dedicated to Amelia Earhart, participants are instructed to "[b]egin by simply observing your own breathing. Always be an observer. Gradually allow your breathing to become audible. Then gradually introduce your voice."²⁸ Being directed to be an observer of one's body and the sounds it produces encourages the meditator to listen intently and includes in a performance all who would observe, listen, and partake.

In making accommodations for anyone who is interested to participate in our courses, we who teach music theory can aim to reach a more diverse student population. Two steps in doing so are to acknowledge the histories of race and ethnicity that can powerfully structure musical and social interactions in

lectures and student participation, and to draw from a range of pedagogical modes and methods. Black lives matter; lives of color matter; female, queer, and trans* lives matter. I continue to hope that if we honor and recognize the contributions of a diverse group of musicians in the academy—including musicians of color—that a greater range of people will feel welcome not only in our classrooms, but also in our orchestras, ensembles, performance spaces, music faculties, and professional societies, fortifying our collective work as musicians and music educators as we move farther into the twenty-first century.

BIBLIOGRAPHY

- Adams, Kyle. 2009. "On the Metrical Techniques of Flow in Rap Music." *Music Theory Online* 15/5 (October). <http://www.mtosmt.org/issues/mto.09.15.5/mto.09.15.5.adams.html>.
- Adler, David R. 2016. "Tyshawn Sorey: The Maestro." *JazzTimes*, November 25. <https://jazztimes.com/features/tyshawn-sorey-the-maestro/>.
- The African American Art Song Alliance. N.d. <http://darryltaylor.com/alliance/>.
- Aldwell, Edward, and Carl Schachter. 2010. *Harmony and Voice Leading*. With Allen Cadwallader. 4th ed. Boston: Cengage.
- Asian ImprovArts. <http://www.asianimprov.org/>.
- Blumenfeld, Larry. 2011. "A Thinking Man's Drummer: Tyshawn Sorey's 'Oblique' CD Is the Latest Example of the Composer's Bold Ideas." *Wall Street Journal*, October 15. <http://www.wsj.com/articles/SB10001424052970203499704576622970191647608>.
- Brett, Philip. 1997. "Piano Four-Hands: Schubert and the Performance of Gay Male Desire." *19th-Century Music* 21/2 (Autumn): 149–76.
- Browner, Tara. 2009. *Songs from "A New Circle of Voices": The Sixteenth Annual Pow-Wow at UCLA*. Music of the United States of American (MUSA), vol. 20. Middleton, WI: A&R Editions.
- Burstein, L. Poundie, and Joseph N. Straus. 2016. *Concise Introduction to Tonal Harmony*. New York: W. W. Norton.
- CCNMTL. N.d. "Digital Bridges: Connecting Data Collections to Innovative Study." <http://ccnmtl.columbia.edu/digitalbridges/projects/mediathread.html>.
- Center for Black Music Research. *Exploring Black Music*. http://www.colum.edu/cbmr/Resources/Exploring_Black_Music.html.
- Clendinning, Jane Piper, and Elizabeth West Marvin. 2016. *The Musician's Guide to Theory and Analysis*. 3rd ed. New York: W. W. Norton.
- College Music Society. 2014. "Transforming Music Study from Its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors." November. http://symposium.music.org/index.php?option=com_k2&view=item&id=11118:transforming-music-study-from-its-foundations-a-manifesto-for-progressive-change-in-the-undergraduate-preparation-of-music-majors&Itemid=126.

(26) College Music Society 2014. Jennifer Sterling Snodgrass reports on discussions about the Manifesto from within music theory and music history in "Integration, Diversity, and Creativity: Reflections on the 'Manifesto' from the College Music Society" (2016).

(27) College Music Society 2014, 17.

(28) Oliveros 1984b, 149.

- Culley, Margo, and Catherine Portuges, eds. 1985. *Gendered Subjects: The Dynamics of Feminist Teaching*. New York: Routledge.
- Dougherty, William. 2016. "Listening, Not Hearing: An Interview with Pauline Oliveros." April 14. <https://van-us.atavist.com/pauline-oliveros>.
- "Feminist Pedagogy: An Update." 1993. *Women's Studies Quarterly* 21/3–4.
- Georgetown University Library. 2016. "Margaret Bonds and Langston Hughes: A Musical Friendship." September 23. <https://www.youtube.com/watch?v=IsYFRs39PSY>.
- Halle, John. 2004. "Meditations on a Post-Literate Musical Future." NewMusicBox, August 1. <http://www.newmusicbox.org/articles/Meditations-on-a-PostLiterate-Musical-Future/>.
- . 2016. "A Harmony/Counterpoint Teacher/Student Dialogue." *Musicology Now*, October 9. <http://musicologynow.ams-net.org/2016/10/a-harmonycounterpoint-teacherstudent.html>.
- Harper, Paula. 2015. "On Using Mediathread." Presentation to Music Humanities instructors, Columbia University, Department of Music, December 1.
- Harriet Tubman Historical Society. N.d. "Songs of the Underground Railroad." <http://www.harriet-tubman.org/songs-of-the-underground-railroad/>.
- Hilewicz, Orit. 2016. "Using Mediathread in the Music Theory Classroom." Celebration of Teaching and Learning Symposium, Center for Teaching and Learning, Columbia University, March 25.
- Hisama, Ellie M. 2000. "Life outside the Canon? A Walk on the Wild Side." *Music Theory Online* 6/3 (August), <http://www.mtosmt.org/issues/mto.00.6.3/mto.00.6.3.hisama-essay.html>.
- . 2015. "'Diving into the Earth': Julius Eastman's Musical Worlds." In *Rethinking Difference in Music Scholarship*, edited by Olivia Bloechl, Jeffrey Kallberg, and Melanie Lowe. Cambridge: Cambridge University Press.
- hooks, bell. 1994. *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge.
- Johnson, James Weldon, and J. Rosamond Johnson. 1977 [1925–26]. *The Books of American Negro Spirituals*. New York: Da Capo Press, 1977. Reprint of 1969 Viking Press edition.
- Koegel, John, ed. Forthcoming. *Mexican-American Music from Southern California, circa 1840–1920: The Lummis Cylinder Collection and Other Sources*. Music of the United States of America (MUSA) series. Middleton: A&R Editions.
- Kostka, Stefan, Dorothy Payne, and Byron Almén, 2013. *Tonal Harmony, with an Introduction to Twentieth-Century Music*. 7th ed. New York: McGraw-Hill.
- Laitz, Steven G. 2015. *The Complete Musician: An Integrated Approach to Theory, Analysis, and Listening*. 4th ed. New York: Oxford University Press.
- Larson, Kate Clifford. N.d. "Bound for the Promised Land: Harriet Tubman, Portrait of an American Hero." <http://www.harriettubmanbiography.com/harriet-tubman-myths-and-facts.html>.

- Maryland Public Television. 2002. "Pathways to Freedom: Maryland and the Underground Railroad." <http://pathways.thinkport.org/secrets/music2.cfm>.
- Maxile, Horace J., Jr. 2001. "Say What? Topics, Signs, and Signification in African American Music." PhD diss., Louisiana State University.
- . 2002. "Musical Topics in Hale Smith's Evocation." *Newsletter of the Institute for Studies in American Music* 32/1 (Fall): 6–7, www.hisam.org.
- . 2004. "Hale Smith's Evocation: The Interaction of Cultural Symbols and Serial Composition." *Perspectives of New Music* 42/2 (Summer): 122–43.
- McClary, Susan. 2002 [1991]. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press.
- Mediathread. N.d. "About Mediathread." <http://mediathread.columbia.edu/content/about-mediathread>.
- Newland, Marti. 2007. "Concert Spirituals' Minstrel Inheritance." M.A. thesis in African American Studies, Columbia University.
- . 2014. "Sounding 'Black': An Ethnography of Racialized Vocality at Fisk University." PhD diss., Columbia University.
- Nyaho, William H. Chapman, comp. and ed. 2009. *Piano Music of Africa and the African Diaspora*. 5 vols. New York: Oxford University Press.
- Oliveros, Pauline. 1984a. "On Sonic Meditation." In Oliveros, *Software for People*. Baltimore: Smith Publications.
- . 1984b. "Teach Yourself to Fly." In Oliveros, *Software for People*. Baltimore: Smith Publications.
- Parsons, Laurel, and Brenda Ravenscroft. 2016. *Analytical Essays on Music by Women*, vol. 1, *Concert Music, 1960–2000*. New York: Oxford University Press.
- Patterson, Willis C., compiler. 1984. *Anthology of Art Songs by Black American Composers*. New York: Edward B. Marks Music.
- Phillipson, Mark. N.d. "Next Generation Media Analysis: Introducing MediaThread." <https://www.youtube.com/playlist?list=PL74A659144C31F787>.
- Roig-Francolí, Miguel A. 2011. *Harmony in Context*. 2nd ed. New York: McGraw-Hill.
- Simmons, Margaret R., and Jeanine Wagner, comp. 2004. *A New Anthology of Art Songs by African American Composers*. Foreword by William Brown. Carbondale: Southern Illinois University Press.
- SMT Committee on Diversity. Mission and Activities. N.d. <https://societymusictheory.org/administration/committees/diversity>.
- SMT Committee on the Status of Women. N.d. <https://societymusictheory.org/administration/committees/csw>.
- SMT Demographics Report. October 2016. <https://societymusictheory.org/files/SMT%20Demographics%20Report%20Oct%202016.pdf>.
- Snodgrass, Jennifer Sterling. 2016. "Integration, Diversity, and Creativity: Reflections on the 'Manifesto' from the College Music Society." *Music Theory Online* 22/1 (March). <http://www.mtosmt.org/issues/mto.16.22.1/mto.16.22.1.snodgrass.html>.

- Straus, Joseph N. 1993. *Music by Women for Study and Analysis*. Englewood Cliffs: Prentice Hall.
- Taylor, Vivian, ed. 1995. *Art Songs and Spirituals by African-American Women Composers*. Bryn Mawr: Hildegard Publishing Co.
- Walker-Hill, Helen. 2007. *From Spirituals to Symphonies: African-American Women Composers and Their Music*. Urbana: University of Illinois Press.
- Winkler, Peter. 1997. "Writing Ghost Notes: The Poetics and Politics of Transcription." In *Keeping Score: Music, Disciplinarity, Culture*, edited by David Schwarz, Anahid Kassabian, and Lawrence Siegel. Charlottesville: University Press of Virginia.

CHAPTER 17

Teaching World Music in the Music Theory Core

JANE PIPER CLENDINNING

Where, when, and how to incorporate both popular and non-Western/world/traditional musics¹ in the undergraduate music theory curriculum has been the subject of intense discussion in the last few years. There have been recent calls from outside music theory circles to completely revise the undergraduate music theory curriculum, foregrounding popular and world music (and by necessity minimizing consideration of European concert music repertoire that has been the mainstay of the curriculum as a part of the shift in focus).² Within the music theory profession, research regarding popular music theory and analysis is becoming increasingly prominent, and world music analysis is beginning to gain a foothold as well—though this is an area where there is much work yet to be done.

I have thought about these issues regarding incorporation of world and popular musics more perhaps than most music theorists, because I have been actively engaged in performing, listening, studying, reading, analyzing, and theorizing about world and traditional musics from around the globe for well more than a decade, including organized study in class and ensemble settings as well as travel to hear the musics in their cultural context, and have been studying popular music longer than that—despite having received no training in non-Western or popular musics at all during my undergraduate or graduate studies in programs

(1) The terms "world music," "non-Western music," and "folk music" each have distinct implications, and all are problematic, as we will see later in this essay. For the purposes of this short essay I will employ the term "world musics" as representing the broader category that encompasses music practices from around the world that are not considered a part of European art or concert music, including traditional musics associated with worldwide locations and cultures.

(2) See College Music Society 2014.