**MUTH 5080—Pedagogy of Music Theory (crn 11843)**

TuTh 9:30–10:50 a.m.  
Dr. David Heetderks  
Office hours MW 1–3pm or by appointment

**Classroom:** Musi 287  
**Office:** Musi 114

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**Course Goals**

In this class we will study the practice and philosophy of teaching music theory and explore questions such as:

— Why teach music theory?  
— What are the purpose and goals of a music theory class?  
— What are the essential aural, theoretical, and analytical skills for a musician?  
— How can we engage and guide students in music theory and aural skills?  
— How can we plan class time in order to maximize student learning?  
— How do we choose a textbook for our course and use it effectively?  
— How do we design a syllabus?  
— What benefit do different types of assignments have, such as harmonization, analysis, harmonic reduction, and writing?  
— How can we grade in order to fairly assess progress and foster improvement?  
— How do we balance our teaching with the other aspects of our professional life?  
— How can we effectively advocate for our teaching ability in a job application process?

We will explore these questions through discussion, assigned readings, and practice assignments, podcasts, and lectures. I hope that this class will help you both to think about the broader purpose of music theory pedagogy and give you practical experience in teaching, assigning, and grading.

**Course Expectations**

Because this course will involve discussion and mock lessons given to your classmates, I expect that you will attend every class and participate actively during discussion and lessons. If you must be absent due to an illness, religious observation, circumstance beyond your control, or professional obligation, please let me know as soon as possible.

You will have an assignment due before most classes, and you are expected to complete before the beginning of our class meeting.

You can expect me to communicate the goals and rubric for each class, create an environment that fosters learning and collaboration, and meet with you if you need help with an assignment.

**Course Materials**

There is one required textbook for this course, available at the campus bookstore:


This book provides several practical suggestions to graduate students for running lectures and discussions, communicating with students, scheduling your time, and grading.
Other course readings will be drawn from two journals: the *Journal of Music Theory Pedagogy* and *Engaging Students: Essays in Music Pedagogy*; and books such as *Aural Skills Acquisition* by Gary Karpinski, *Teaching Approaches to Music Theory* by Michael Rogers, and *The Norton Guide to Teaching Music Theory*.

You will receive homework due at the beginning of nearly every class. The assignments due on Thursday will consist of short readings and responses. The assignments due on Tuesday will consist of longer writing, part writing, or lesson preparation. In some cases, your weekend assignment will be due on *Monday*, rather than Tuesday, in order to give me time to prepare for the next class. Please be sure to double-check the due dates.

There will be a Canvas site for this course, where you will find links to readings, audio clips, and assignment pages.

Several teaching-related books and textbooks have been placed on reserve at the music library. You can find a full course reserve list on Canvas or at the music library.

**Your Grade**

Your grade will be entered on Canvas as a number between 0.55 and 0.95:

- 0.95 = A
- 0.85 = B
- 0.75 = C
- 0.925 = A-
- 0.925 = B-
- 0.75 = C-
- 0.875 = B+
- 0.775 = C+
- 0.55 = F / no work submitted

Your grade will be calculated according to the following proportions:

- Reading responses and summaries: 15%
- Ear-training and part-writing assignments: 20%
- Mock lectures and podcasts: 20%
- Mock assignments, handouts, and interviews: 20%
- Syllabus assignment: 10%
- Class participation: 15%

**Prerequisites**

Successful completion of the undergraduate theory curriculum, as well as competence in all components of the first two years of the undergraduate music theory sequence, will be necessary to complete this course. If you need to review any aspect of music theory, I suggest that you meet with me before an assignment to ensure that you are up to speed.

**Academic Integrity**

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the
acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term “plagiarism” includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.
LINK: https://policy.unt.edu/sites/default/files/06.003.pdf

Student Behavior
Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc.
LINK: Student Code of Conduct - https://deanofstudents.unt.edu/conduct

Access to Information – Eagle Connect
Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.
LINK: eagleconnect.unt.edu/

ODA Statement
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Access.
LINK: disability.unt.edu. (Phone: (940) 565-4323)

UNT Policy Statement on Diversity
UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression,
age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities. https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub8_.18_0.pdf

2019-2020 Semester Academic Schedule (with Add/Drop Dates)
https://registrar.unt.edu/registration/fall-registration-guide

Academic Calendar at a Glance, 2019-2020
https://www.unt.edu/catalogs/2019-20/calendar

Final Exam Schedule
https://registrar.unt.edu/exams/final-exam-schedule/fall

Financial Aid and Satisfactory Academic Progress
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.
LINK: http://financialaid.unt.edu/sap

Retention of Student Records
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard/Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university’s policy in accordance with those mandates.
Link: http://ferpa.unt.edu/

Counseling and Testing
UNT’s Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center’s website for further information:
http://studentaffairs.unt.edu/counseling-and-testing-services. For more information on mental health issues, please visit: https://speakout.unt.edu.
The counselor for music students is:
Myriam Reynolds
Chestnut Hall, Suite 311
(940) 565-2741
Myriam.reynolds@unt.edu

**Add/Drop Policy**
Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. After the 12th class day, students must first submit a completed “Request to Drop” form to the Registrar’s Office. The last day for a student to drop a class in Fall, 2019 is November 4th. Information about add/drop may be found at: https://registrar.unt.edu/registration/fall-registration-guide

The University of North Texas has many resources available to students. For a complete list, go to: https://www.unt.edu/sites/default/files/resource_sheet.pdf

**Course Schedule (subject to change)**

**Week 1 (Aug 27 & 29)**
**Why teach music theory?**
**What are the main goals of a music theory class?**
**Introduction to Aural Skills:**
  - Why teach aural skills?
  - Teaching scale-degree awareness: scale-degree identification and one-note wonder
  - Trouble-shooting with students who cannot find a tonic or scale
  - Helping students recognize collections and scales
  - Teaching metric recognition
  - Proto-notation techniques for dictation

In-class discussion for August 27:
*Why are you interested in taking this course?*
*When you were an undergraduate, who was your favorite theory teacher, and why?*
*What is the purpose of a music theory class? What knowledge and skills should students acquire in it?*
*Ten years in the future, how much do you expect students to remember from their music theory classes? What do you hope that they will remember?*

**Assignment due Thursday, 29 September:** Purchase *First Day to Final Grade* and read chapters 1–2.

**Assignment due Tuesday, September 3:** *Without* looking at a score, listen to and memorize the melodic line in mm. 1–13 of “Am Sonntag Morgen” by Brahms. An .mp3 is available on Canvas. Sing it back on “da” or on the text while (1) conducting and (2) showing the contour with your hand. The text is shown below for your reference:
Am Sonntag Morgen, zierlich angetan, wohl weiß ich, wo du da bist hingegangen, und manche Leute waren, die dich sah'n, und kamen dann zu mir, dich zu verklagen.

On Sunday morning, dressed so gracefully, Well do I know where you went, And there were many people who saw you And came then to me to complain about you.

**Week 2 (Sep 3 & 5)**
Teaching dictation, sight singing, and advanced aural skills
- The music-by-ear format for dictation
- Extractive listening technique for dictation
- Helping students practice memory and audiation
- Teaching students rhythmic accuracy and metric awareness
- Teaching students to sing and audiate diatonic melodies
- Trouble-shooting with students who struggle with singing
- Scale-degree identification technique for dictation
- Helping students hear chord progressions
- Topic in aural skills 3: modulation, complex rhythms

**Assignment due Thursday, September 5:** Write down the melody of “Am Sonntag Morgen.”
Give a formal analysis (showing phrase boundaries and cadences) above your transcription. Read Karpinski, *Aural Skills Acquisition*, pp. 145–156, 163–165. Be prepared to discuss the reading in class on Thursday.

**Assignment due Tuesday, September 10:**
Mock teaching. Prepare and teach a 12-minute lesson on one of the following topics:
- The tonic triad; Melodies and bass lines that use primarily stepwise motion and arpeggiate through members of the tonic triad
- Different kinds of minor scales
- The V7 chord; Melodies and bass lines that arpeggiate V7 chords and their inversions
- Melodies and bass lines that emphasize IV (in major) and iv (in minor)
- Melodies and progressions that use viio7 chords
- Chromatic lower neighbor notes
- Triplets, alternating duple and triple division of the beat
- Hemiola, cadential hemiola
- modulation to V
- modulation to III

[more topics pending]

Your lesson should briefly introduce the topic and then consist of activities that will help the class internalize the concept and skill.

**Week 3 (Sep 10 & 12)**
Aural skills teaching practice and discussion

**Assignment due Thursday, September 12:** Read Karpinski, 175–191. Write a 2-paragraph response using the prompt provided.
Assignment due Tuesday, September 17: Aural Skills textbook review. Using a rubric that will be passed out in class, review the following aural skills textbooks:


Week 4 (Sep 17 & 19)
Discussion of aural skills textbooks
Topics in AS4: Collections, trichords, atonal lines, advanced rhythm
Introduction to part writing: the PRSV technique as a way of understanding dissonance in a tonal framework
“Leading-tone” exceptions to PRSV


Assignment due Tuesday, September 24: Create a handout, 1–3 pages in length, that clearly and succinctly summarizes voice-leading guidelines in keyboard and chorale style. Your sheet should cover this information:

- Acceptable melodic intervals
- Spacing
- Acceptable types of parallel, oblique, similar, and contrary motion. Be sure to address direct 5ths and octaves
- Treatment of the leading tone
- Accepted doublings
- Treatment of accidentals and cross relation
- The difference between keyboard and chorale style

If you need to refresh your memory, I suggest that you consult Aldwell, Schachter, and Cadwallader, Harmony and Voice Leading and Laitz, The Complete Musician. Both books are on reserve at the library.

Week 5 (Sep 24 & 26)
Comparison of voice-leading guidelines
Why teach part writing?
Chromatic notes in part writing
Connecting part-writing with hearing and analysis
Assignment due Thursday, September 26: Complete Handel, Keyboard Exercise for Princess Anne #9. Realize the figured bass in keyboard style and play through your reduction. Leave a blank staff between every system to allow room for comments.

Assignment due Monday, October 1: Complete Handel, Keyboard Exercise for Princess Anne #19. Leave a blank staff between each system to allow room for comments. Realize the figured bass in keyboard style and play through your reduction. Leave a blank staff between every system to allow room for comments. Please submit your assignment by Monday, since I will use them to prepare the next class.

Week 6 (Oct 1 & 3)
Discussion of part-writing assignments
Grading part writing
The flipped classroom model
Making the best use of class time
Theory I curriculum: outcomes, strategies, assessment


Assignment due Monday, October 7: Create a 10-minute podcast or video that is designed to help students master a nuts-and-bolts theoretical skill. Your podcast should be accompanied by a brief set of exercises for them to complete on their own, or some other form of learning assessment. Choose one of these topics:

- How to prepare and resolve inversions of V\(^7\)
- How to harmonize a \(^1\-^2\-^3\) bass line with a tonic expansion (i.e., one that starts on I and ends on I\(^6\), or vice versa)
- How to lead from common predominant triads (IV, ii, IV\(^6\), ii\(^6\)) to V.
- How to write a cadential six-four progression
- How to harmonize a \(^3\-^4\-^5\-^1\) bass line with a full cadential progression
- How to write a descending-thirds progression
- How to write a deceptive cadence, and where a progression goes from there
- How to resolve viio\(^7\) and its inversions
- How to write and resolve V of V and its inversions
  [more topics pending]

Make your podcast clear, concise, and relevant. I highly recommend you include performance (on the keyboard and/or your instrument, if it is not keyboard) and, if possible, brief musical excerpts in order to make the podcast easy to follow and relevant. Here is a sample videocast:

https://www.youtube.com/watch?v=83sdavLhQ6A&feature=youtu.be
If necessary, review the theory textbooks on reserve at the music library.

**Assignment due Tuesday, October 8:** watch/listen to a video/podcast by two of your classmates and give a brief, one-paragraph response. What did you find particularly effective about their approach? If you were a student, what additional questions about the topic would you have?

**Week 7 (Oct 8 & 10)**
Discussion of podcasts/videos
Tonal music lectures

**Assignment due Thursday, October 8:** Read Curzan and Damour, Chapter 3.
Give a 20-minute lecture on one of these topics:
- Predominant seventh chords
- viio7 of V and its inversions
- Mixture
- Augmented-6\textsuperscript{th} chords
- bII
- Applied dominant chords
- Modulating to the key of V
- The sentence
  [more topics pending]

You will present your lecture to your classmates and professor, who will act as your students. Your lecture should include a handout including a score example and key points for review. Submit your lecture outline along with your handout. The outline should include the goal for your lecture, a script outline of what you plan to say, how long you plan on spending on each section, and how you will transition between sections, if necessary, and a conclusion.

**Week 8 (Oct 15 & 17)**
Tonal music lectures

**Week 9 (Oct 22 & 24)**
Teaching chromatic harmony:
  - Keeping the ear involved
  - Larger-level analysis
  - Model composition
Teaching analysis:
  - Formal roadmaps
  - Guided questions

**Assignment due Thursday, October 24:** Read Alegant, “Listen Up!: Thoughts on iPods, Sonata Form, and Analysis without Score” in *The Journal of Music Theory Pedagogy*:  
[https://drive.google.com/file/d/0B0Zl8di-pEDvT2RBRm9PdmFwaDQ/view](https://drive.google.com/file/d/0B0Zl8di-pEDvT2RBRm9PdmFwaDQ/view). Optional, read Agawu, “How We Got out of Analysis, and How to Get Back in.” Write a brief response, using the prompt provided.
Assignment due Tuesday, October 29: Make a formal roadmap of one of these passages:

- Haydn, Minuet from the String Quartet Op. 55, No. i, mm. 4–26
- Bellini, “Casta Diva” from Norma, mm. 13–27
- Haydn’s Sunrise Quartet, i, development (measures 69–96)
- Mozart, Serenade in C minor for winds, i, mm. 9–39
- Mozart, “Dalla sua Pace” from Don Giovanni
- Bach, Toccata in F major for organ, mm. 175–218
- Chopin, Nocturne Op. 62, No. 2, mm. 1–16
- Chopin, Nocturne Op. 27, No. 1, mm. 29–65

Your roadmap should include a simplified bass line, bass figures, Roman numerals, a formal outline above the staff, and indication of other noteworthy events such as hypermetrical changes or interesting melodic motives. At least in one passage, it should include a four-voice chord reduction of an interesting progression.

In addition to your analysis, write a single paragraph that highlights one notable analytical aspect of the passage. Choose a passage that you would share with theory students that helps them appreciate the deeper connections among the work’s elements.

Leave a blank space in between each staff to leave room for comments.

**Week 10 (Oct 29 & 31)**

*On Thursday, October 31, we will have class in my office (Mu-114).*

Discussion of analytical assignment

Writing across the curriculum

Grading writing


http://flipcamp.org/engagingstudents2/essays/bakkerchenette.html

Assignment due Tuesday, November 5:

Craft 2 writing assignments for Theory 3. Your writing assignment should be tied to one of the topics you have mock-taught before (either in a podcast or a mock class) and be designed to help students engage in deeper-level analysis. Include a score, a learning goal, an assignment prompt, and a grading rubric.

**Week 11 (Nov 5; no class on Nov 7 for Society for Music Theory Conference)**

Discussion of writing assignments

Lecture preparation for post-tonal music
Assignment due Tuesday, November 12
Create a 20-minute lecture on one of these topics:
- How a piece uses pitch- and pitch-class inversion
- How set-class identification can help us better understand post-tonal music (suggestion: stick with trichords, with the occasional tetrachord if necessary)
- How a piece uses the whole-tone collection
- How a piece uses the diatonic collection and different modes
- How a piece uses the octatonic collection
- How a piece uses cycles of fourths
- How to analyze a twentieth-century piece that uses irregular meters
- Understanding how a piece uses a tone row
- Understanding how a piece uses overlapping rhythmic cycles or rhythmic serialism
- Understanding a minimalist rhythmic technique
[more topics pending]

Week 12 (Nov 12 & 14)
Post-tonal lectures

Assignment due Thursday, November 14: Read Curzan and Damour, chapters 7–9

Assignment due Thursday, November 21: Design a syllabus for an Aural Skills 1 course. Assume that the course meets three times a week for 15 weeks. The syllabus should follow the guidelines for UNT’s Teaching Commons, and it should answer these questions:
—What skills will students have by the time they finish your class?
—What can students expect to happen each class? How do these activities fit into the skills above?
—How will student work be assessed? How will their grades be recorded and calculated? How will their final grade be determined?
—How often will students receive homework? What kind of assignments will they receive?
—When will there be major events such as tests and individual auditions?

Week 13 (Nov 19 & 21)
Post-tonal lectures
Syllabus review, discussion, and critique
Student interaction
Dealing with problematic students
Encouraging useful feedback

Assignment due Tuesday, November 26: Visit an undergraduate music theory class and write a report on your observations, using the prompt provided.
Week 14 (Nov 26; no class on Nov 28 for Thanksgiving Break)
The job market:
   Searching and understanding job postings
   Crafting a cover letter and C.V.

Assignment due Tuesday, December 3: Read Curzan and Damour, chapters 9–11.

Week 15 (Dec 3 & 5)
Navigating job interviews
Balancing work and life
Preparing for increased teaching loads

Assignment due Thursday, December 5:

Prepare 1- and 5-minute responses to these phone-interview questions:

—How would you approach teaching Music Theory 1?
—We are revamping our Aural Skills 1 curriculum. What textbook would you recommend for Aural Skills 1 and why?
—What other music theory courses would you be interested in teaching?
—What are your professional goals for the next five years?
—What experience do you have teaching a diverse student population?