

# On Music Theory And Making Music More Welcoming For Everyone

**Assistant Professor of Music Teaching and Learning William J Coppola, William J. Coppola**

*The White Racial Frame* Joe R. Feagin, 2013-08-21 In this book Joe Feagin extends the systemic racism framework in previous Routledge books by developing an innovative concept, the white racial frame. Now four centuries-old, this white racial frame encompasses not only the stereotyping, bigotry, and racist ideology emphasized in other theories of race, but also the visual images, array of emotions, sounds of accented language, interlinking interpretations and narratives, and inclinations to discriminate that are still central to the frame's everyday operations. Deeply imbedded in American minds and institutions, this white racial frame has for centuries functioned as a broad worldview, one essential to the routine legitimation, scripting, and maintenance of systemic racism in the United States. Here Feagin examines how and why this white racial frame emerged in North America, how and why it has evolved socially over time, which racial groups are framed within it, how it has operated in the past and in the present for both white Americans and Americans of color, and how the latter have long responded with strategies of resistance that include enduring counter-frames. In this new edition, Feagin has included much new interview material and other data from recent research studies on framing issues related to white, black, Latino, and Asian Americans, and on society generally. The book also includes a new discussion of the impact of the white frame on popular culture, including on movies, video games, and television programs as well as a discussion of the white racial frame's significant impacts on public policymaking, immigration, the environment, health care, and crime and imprisonment issues.

**On Music Theory, and Making Music More Welcoming for Everyone** Philip Ewell, 2023-04-24 Exposing the racial injustices of music theory

**Making Sense of Music** Susan McClary, 2025-05-30 One of the best-known prose stylists in contemporary musicology, Susan McClary brings together a fascinating set of essays in *Making Sense of Music* that focus on temporality and the body as ways of understanding music. Prefaced by a Foreword from celebrated theatre director Peter Sellars, the chapters engage variously with ribald songs of the Renaissance, the performance of Bach fugues, time-bending in seventeenth-century keyboard works, Grieg's Norwegian swerve, Florence Price's reclaiming of the spiritual, erotic scenarios in Mahler,

representations of motherhood in Kaija Saariaho's operas, and queer elements in classical and popular repertoires. McClary grounds her readings within the specifics of historical time and place, even as she shows how the music itself relies on gesture and the body. In sum, this book demonstrates in case studies taken from a wide variety of practices how music draws upon and shapes human subjective experience.

**Reimagining Music Theory** Chris Stover, 2024-12-27 *Reimagining Music Theory: Contexts, Communities, Creativities* invites instructors to rethink how we teach music theory, challenging the traditional, classical canon-based pedagogy and offering new and alternative approaches. The study and teaching of music theory are at a crucial and invigorating crossroads, as conversations are being held about contesting canons, transforming pedagogical practices, and finding meaningful ways to make the field inclusive and diverse in repertoire, methods, and student experiences. This book aims to reimagine music theory as an explicitly and radically dialogic, creative, nimble transdisciplinary space where thinking and acting can be both deep and broad, where pluralities of knowledge systems and ways of doing and being can interact and mutually inform one another, and where teachers learn from students as much as the other way around. Rethinking what counts as music fundamentals, opening music theory to a plurality of global practices, and considering music theory as a creative and community practice are all addressed. Incorporating interviews with scholar-teachers at the forefront of innovative music theory pedagogy throughout, the book offers music theory professors and instructors frameworks for enacting meaningful change in the music theory classroom.

**Basic Music Theory** Jonathan Harnum, 2005 *Basic Music Theory* takes you through the sometimes confusing world of written music with a clear, concise style that is at times funny and always friendly. The book is written by an experienced teacher using methods refined over more than ten years in his private teaching studio and in schools. --from publisher description.

*Peculiar Attunements* Roger Mathew Grant, 2020-03-03 *Peculiar Attunements* places the recent turn to affect into conversation with a parallel movement in European music theory of the eighteenth century. During that time the affects—or passions, as they were also called—formed a vital component of a mimetic model of the arts. Eighteenth-century critics held that artworks imitated or copied the natural world in order to produce copies of the affects in their beholders. But music caused a problem for such theories, since it wasn't apparent that musical tones could imitate anything with any dependability, beyond the rare thunderclap or birdcall. Struggling to articulate how it was that music managed to move its auditors without imitation, certain theorists developed a new affect theory crafted especially for music, postulating that music's physical materiality as sound vibrated the nerves of listeners and attuned them to the affects through sympathetic resonance. This was a theory of affective attunement that bypassed the entire structure of representation, offering a non-discursive, corporeal alternative. It is a pendant to contemporary theories of affect, and one from which they have much to

learn. Inflecting our current intellectual moment through eighteenth-century music theory and aesthetics, this book offers a reassessment of affect theory's common systems and processes. It offers a new way of thinking through affect dialectically, drawing attention to patterns and problems in affect theory that we have been given to repeating. Finally, taking a cue from eighteenth-century theory, it gives renewed attention to the objects that generate affects in subjects.

**Enacting Musical Time** Mariusz Kozak,2020 A compelling approach among works on temporality, phenomenology, and the ecologies of the new sound worlds, *Enacting Musical Time* argues that musical time is itself the site of the interaction between musical sounds and a situated, embodied listener, created by the moving bodies of participants engaged in musical activities.

**Expanding the Canon** Melissa Hoag,2022-12-30 Directly addressing the underrepresentation of Black composers in core music curricula, *Expanding the Canon: Black Composers in the Music Theory Classroom* aims to both demonstrate why diversification is badly needed and help faculty expand their teaching with practical, classroom-oriented lesson plans that focus on teaching music theory with music by Black composers. This collection of 21 chapters is loosely arranged to resemble a typical music theory curriculum, with topics progressing from basic to advanced and moving from fundamentals, diatonic harmony, and chromatic harmony to form, popular music, and music of the twentieth and twenty-first centuries. Some chapters focus on segments of the traditional music theory sequence, while others consider a single style or composer. Contributors address both methods to incorporate the music of Black composers into familiar topics, and ways to rethink and expand the purview of the music theory curriculum. A foreword by Philip Ewell and an introductory narrative by Teresa L. Reed describing her experiences as an African American student of music set the volume in wider context. Incorporating a wide range of examples by composers across classical, jazz, and popular genres, this book helps bring the rich and varied body of music by Black composers into the core of music theory pedagogy and offers a vital resource for all faculty teaching music theory and analysis.

**The Oxford Handbook of Critical Concepts in Music Theory** Alexander Rehding,Steven Rings,2019-11-19 Music Theory has a lot of ground to cover. Especially in introductory classes a whole range of fundamental concepts are introduced at fast pace that can never be explored in depth or detail, as other new topics become more pressing. The short time we spend with them in the classroom belies the complexity (and, in many cases, the contradictions) underlying these concepts. This book takes the time to tarry over these complexities, probe the philosophical assumptions on which these concepts rest, and shine a light on all their iridescent facets. This book presents music-theoretical concepts as a register of key terms progressing outwards from smallest detail to discussions of the music-theoretical project on the largest scale. The approaches individual authors take range from philosophical, historical, or analytical to systematic, cognitive, and critical-theoretical-covering the whole diverse spectrum of contemporary music theory. In some cases authors explore concepts that

have not yet been widely added to the theorist's toolkit but deserve to be included; in other cases concepts are expanded beyond their core repertory of application. This collection does not shy away from controversy. Taken in their entirety, the essays underline that music theory is on the move, exploring new questions, new repertories, and new approaches. This collection is an invitation to take stock of music theory in the early twenty-first century, to look back and to encourage discussion about its future directions. Its chapters open up a panoramic view of the contemporary music-theoretical landscape with its expanding repertories and changing guiding questions, and offers suggestions as to where music theory is headed in years to come.

**The Musician As Philosopher** Michael Gallope, 2024 From 1958 to 1978 in New York a series of atmospheric irruptions emerged in the history of music, fraught with dissonance, obscurity, and volume. Beyond expanding musical resources into dissonance and noise with a familiar polemical edge, a group of musicians were thinking with sound: crafting metaphysical portals, aiming one to go somewhere, to get out of oneself. For many artists and thinkers of the postwar period, the self was taken to be ideological, given, normal. Their strange, intense, disorienting music was a way out, beyond, through the other, through the collective, through an ecstatic mystery. Their work had material underpinnings: radios, amplifiers, televisions, multi-track recording studios, and long-playing records. Some of the results were intricate, esoteric, and fractured; some of it oceanic and inconsistent. It was often difficult to tell the difference. In this new project, Michael Gallope discusses the work of several musicians who played key roles in these musical irruptions: David Tudor, Ornette Coleman, the Velvet Underground, Alice Coltrane, and Richard Hell and Patti Smith. Their work involved a larger group of collaborators, some of them among the mid-twentieth century's most celebrated artists and musicians: John Cage, Merce Cunningham, Lou Reed, Andy Warhol, and John Coltrane. This project is a history of the thinking embedded in their collective work, and it is a critical exposition of this period of time. Gallope details how avant-garde musicians of the postwar period in New York explored the philosophical dimensions of music's ineffability. He contends that the musicians at the center of each chapter—all of whom are understudied, and none of whom are traditionally taken to be composers—not only challenged the rules by which music was written and practiced, but also confounded gendered and racialized expectations for what critics took to be legitimate forms of musical sound. From a broad historical perspective, their arresting music electrified a widely recognized social process of the 1960s: a simultaneous affirmation and crisis of the modern self--

Community Music Lee Higgins, 2012-07-09 In *Community Music: In Theory and in Practice*, Lee Higgins investigates an interventional approach to music making outside of formal teaching and learning situations. Working with historical, ethnographic, and theoretical research, Higgins provides a rich resource for those who practice, advocate, teach, or study community music, music education, music therapy, ethnomusicology, and community cultural development.

A New Philosophy of Songwriting Andy Ward, Briony Luttrell, 2024-07-30 Songs, pervasive sonic ephemeral acts that

combine words and music, live in a contemporary world of commercialization as commodity. Flowing through our everyday lives as a given and oft-underacknowledged artifact to accompany our shopping, car trips, date nights, and gym days. Yet songs have a history as long as humanity and language. They hold a place, up until recently in our evolution, as an oral history library of the human species. Why then is there limited scholarship about how songs tell stories, and the ways in which those stories come together with sounds? And why is there a disconnect between songwriting as industrial practice and academic thought? A New Philosophy of Songwriting argues that all songwriting choices are storytelling choices and asks the question: how can we think about Song as one of the most memorable, potent, multimodal, and portable storytelling devices ever devised? In doing so, Andy Ward and Briony Luttrell make the case for rethinking the analysis of songs and practice of songwriting with an emphasis on listening. This is a book for songwriters, scholars, and song lovers alike. Ultimately, the authors challenge contemporary thinking on music and song itself and argue for a new theorisation of song as a multimodal storytelling sonic act.

**Music and Social Movements** Ron Eyerman, Andrew Jamison, 1998-02-28 On music and cultural change.

Metric Manipulations in Haydn and Mozart Danuta Mirka, 2009-10-22 Combining historical music theory with the cognitive study of music, *Playing with Meter* traces metric manipulations and strategies in Haydn and Mozart's string chamber music from 1787 to 1791. Her analysis shed new light on this repertoire and redefine the role of meter and rhythm in Classical music.

*Queer Ear* Gavin S. K. Lee, 2023 Through provisional, idiosyncratic, and non-normative listening practices, *Queer Ear: Remaking Music Theory* counters music theory's continuing tendencies towards rationality, unity, unilinearity, teleology, and logical certainty. In this volume, editor Gavin S.K. Lee brings together a diverse group of music theorists who issue queer challenges to both music theory and musicology and show that queerness is integral to music-theoretical practice. These investigations of the queer ear and queer soundings, while drawing upon a broad range of approaches, are united by the repurposing of hard music-theoretical apparatuses, as well as soft apparatuses like narratology and cultural theory, for queer ends. Such repurposings contribute to the search for general principles--or a theory--of queering that counters mainstream music theory's proclivities, instead encouraging everyone to experiment with queer ways of listening. Through the lenses of queer temporality, queer narratology, and queer music analysis, the essays examine a wide variety of artists and composers, including Sun Ra, Cowell, Czernowin, Henze, Schubert, and Schumann; theories ranging from Schenker to queer shame, disability studies, and posthumanism; and authors such as Edward Cone and Edward Prime-Stevenson. Together, they rethink the field's major tenets, examine hidden histories, and view listening practices from the perspective of non-normative subjectivities. Ultimately, *Queer Ear* works to queer the field of music theory while paying heed to the ways in which music theory intersects with diverse, embodied LGBTQ lives.

Music Theory, Songwriting, and the Piano Matt Donner, 2013 This introduction to music theory, designed primarily for producers of pop music, includes sections on rhythm, scales, triads, songwriting, seventh chords, and more; with musical examples.

*Hannibal Lokumbe* Lauren Coyle Rosen, Hannibal Lokumbe, 2024-11-05 For Hannibal Lokumbe, music is a profound source of spiritual liberation. A pathbreaking orchestral composer and visionary jazz musician, he composes resonant works that give voice to the freedom struggle of the African diaspora, the broader African American experience, Indigenous histories, and humanity. Many of his works address historical traumas, such as the Middle Passage, the Vietnam War, global environmental disharmony, and targeted racial violence, and focus on major figures, including Medgar Evers, Dr. Martin Luther King Jr., Rosa Parks, Dr. Kim Phúc Phan Thi, and Anne Frank. This innovative book demonstrates that Lokumbe's musical compositions, created in collaboration with his ancestors, are multisensorial spiritual soundscapes that aspire to chronicle, heal, and liberate. This is a captivating, vital portrait and spiritual biography of Lokumbe. The cultural anthropologist Lauren Coyle Rosen draws on several years of close conversations with Lokumbe, as well as his journals, to provide a powerful collaborative account of his remarkable life and work. The authors explore Lokumbe's creative journeys and the spiritual dimensions of his art. They trace Lokumbe's entire career, from his early years in the Texas and New York City jazz scenes to his widely acclaimed orchestral compositions. The book also addresses Lokumbe's work in prisons and schools with the Music Liberation Orchestra, founded in the 1970s. Illuminating his philosophies of music, spirituality, justice, and freedom, this book immerses readers in Lokumbe's many revelatory worlds.

**Classical Form** William E. Caplin, 2000-12-28 Building on ideas first advanced by Arnold Schoenberg and later developed by Erwin Ratz, this book introduces a new theory of form for instrumental music in the classical style. The theory provides a broad set of principles and a comprehensive methodology for the analysis of classical form, from individual ideas, phrases, and themes to the large-scale organization of complete movements. It emphasizes the notion of formal function, that is, the specific role a given formal unit plays in the structural organization of a classical work.

**Egotism, Elitism, and the Ethics of Musical Humility** Assistant Professor of Music Teaching and Learning William J Coppola, William J. Coppola, 2025 Scenes from the music video unravel quickly under a piano loop and an 808 drum groove. The figure raps from Jesus' center seat of a long table depicting DaVinci's The Last Supper. He lies in a pile of cash as fawning women count it all around him. Cloaked in white, he stands among a sea of men dressed in black. Sit down, he repeatedly commands while he stubbornly stands. Be humble. The all-caps title of Kendrick Lamar's hit song HUMBLE. leaves no question that his song is, or should be, about humility. Yet, many would probably write it off as an audacious display of bravado instead. His opening question - wicked or weakness? - points precisely to this contradiction: a socially constructed binary between arrogance and humility. A Black man who projects strength, resilience, and pride is judged as

arrogant; wicked. But to be humble is to be servile; weak--

**Switched on Pop** Nate Sloan,Charlie Harding,2020 Based on the critically acclaimed podcast that has broken down hundreds of Top 40 songs, Switched On Pop dives in into eighteen hit songs drawn from pop of the last twenty years--ranging from Britney to Beyoncé, Kelly Clarkson to Kendrick Lamar--uncovering the musical explanations for why and how certain tracks climb to the top of the charts. In the process, authors Charlie Harding and Nate Sloan reveal the timeless techniques that animate music across time and space.

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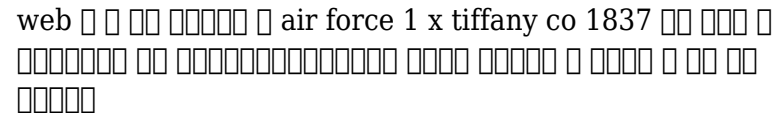
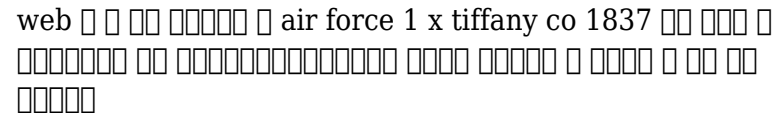
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