Lecture

Music and the Remembrance of Things Past

Music has deep-seated psychological and emotional connections with human memory, and an uncanny power to trigger such connections with memories rooted deep in our minds. Through investigations of connections between the four conceptual regions created by the intersections of domains formed by the musical opus and the music world, this lecture explores music's ability to stimulate our memories on the one hand, and our abilities to remember music on the other. Illustrations of music's mnemonic powers are drawn from song, opera, film, music video, literature, and absolute music, interpreted through the disciplines of music theory and cognitive psychology.

Workshops

"Buffalo Buffalo Buffalo Buffalo Buffalo Buffalo Buffalo Buffalo"

In this workshop, we will investigate the ways that both context and training can affect how we hear music. Drawing on the fields of music theory, linguistics, visual perception, and other disciplines, we will examine how a single stimulus — be it a word, image, or musical sound — can be perceived in strikingly different ways. Such changes in our perception can be actuated by the immediate context in which we find such a stimulus, but can also be produced just as dramatically through training. This will lead us to a deeper understanding of how aural-skills training can powerfully affect how students hear music, fundamentally altering their musical minds. Each participant is invited to bring one example of musical ambiguity to share with the group. Such examples should involve a pitch, chord, rhythm, meter, or other musical feature that may be interpreted in different ways. In advance of the workshop, participants may (if they wish) read Dr. Karpinski's article "Ambiguity: Another Listen," in *Music Theory Online* 18 (3) (https://mtosmt.org/issues/mto.12.18.3/mto.12.18.3.karpinski.html).

Voice Leading in Theory and Practice

What is voice leading? We music theorists speak and write about it, and we teach it to our students. But what exactly do we mean when we refer to a musical *voice*? Drawing on the fields of Gestalt theory, cognition, and music theory, we will investigate the distinction between the perceptual idea of *voice* and the practical feature we call a *part*. We will also examine the disconnect between how voice leading is perceived by the musical ear and how it is taught in many music-theory classrooms. Participants should prepare by studying the voice leading in the following short passages:

- J.S. Bach, Cello Suite in G major, Menuet 2, mm. 1–4
- Joseph Haydn, String Quartet Op. 20, No. 6 (Hob. III:36), mvt. 4, mm. 1–5
- Béla Bartók, Suite Op. 14, No. 2, mm. 1–32

In addition, each participant should bring at least one example of voice leading they find particularly interesting.

Open Discussion: Music Theory Pedagogy in the U.S. and Europe

Dr. Karpinski will lead a discussion comparing and contrasting music theory instruction in the U.S. and Europe. For each of the following topics, Dr. Karpinski will give a brief overview of how it is approached in the States:

- Rudiments
- Written theory (harmony; analysis; form; counterpoint; etc.)
- Aural skills
- Theory at the keyboard
- Curriculum design
- Remedial students
- Recent innovations (team-based learning; flipped classrooms)

Participants from Europe will contribute their own informal reports of how these topics are handled at their own institutions. Personal experiences, anecdotes, preconceptions, and even hearsay are strongly encouraged.