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What is musicianship? Musicianship cannot be defined in one simple sentence. It is the knowledge of music theory; the mastery of aural skills; the curiosity and creativity that leads to composition; and the informed performance of classical masterpieces, musical theater, popular music, and jazz songs. In short, it is the development of true artistry. This book seeks to help the student and amateur musician gain the tools and knowledge necessary to achieve a high level of musicianship. By studying performances, analyzing musical scores and charts, practicing aural skills, and learning a bit about the background of the finest musicians in history, you can begin the journey toward true musicianship.

APPROACH

Contemporary Musicianship: Analysis and the Artist presents traditional music theory and analysis in a innovative manner, combining music history, popular culture, aural skills, and composition to reach a broader audience that includes the amateur musician, music therapist, performer, and the music business/industry student. This book teaches students both basic and advanced principles of music theory while incorporating the great works of classical performers and popular artists. Each chapter is designed around a specific theoretical topic, similar to many current theory textbooks. However, the approach presented here allows for in-depth study of the performances or songwriting techniques and how a specific theoretical principle is used in the music. Each chapter highlights an artist in residence, including his or her basic biography, chart history, interviews, and effect on popular culture. This gives students the opportunity to really understand the background and performance style of one particular artist, while relating the theoretical and aural skills to his or her music.

This instructional approach has proven to be successful for the amateur musician. Musical analysis comes alive for many students when they are given the context for which a piece of music is written. Today’s generation is very visual, and the YouTube channel designed for this text will enable students to see live performances and critique music videos while analyzing the musical score. In terms of harmony, equal importance is given to both Roman numeral analysis and lead sheet symbols. Students are encouraged to play progressions and excerpts on their guitar as well as use the traditional keyboard method. The pop trivia accompanying each chapter provides great insight into the artists presented in the text. As a result of this approach, theory is no longer just notes on the page and math problems. It becomes a musical experience evolving throughout the life of an artist.

LAYOUT

The structure of the book will align with a yearlong course syllabus, although an instructor could use opening chapters for a semester-long course. The text is split into two main sections. Chapters 1–11 deal primarily with the fundamentals of music, diatonic harmonies, lead sheet notation, and non-chord tones. Chapters 12–15 are more advanced and include the study of chromatic harmonies and modulation. For students enrolled in a music industry program, Appendixes 1 and 2 include chapters on the Nashville Number System and the perspective of the songwriter. Additional supplemental chapters in advanced theoretical topics—such as extended triads, Neapolitan chords, augmented sixth chords, and classical form—are all available on the course site for download.
Each chapter contains the following information:

1. List of chapter objectives
2. Concise and accessible discussion of theoretical principles, all highlighted with extensive examples both in and out of a musical context
3. Background of artist in residence, including chart history, reviews, and effects of the artist on popular culture
4. Score study based on performances and songs written or performed by the artist in residence
5. Written exercises for theoretical study
6. Analysis of larger excerpts from both classical and popular literature

Several chapters contain additional materials for study, including the following:

“The Final Note: Real-World Perspective”: This section includes an interview with a person currently working in the music business. Each artist answers a series of questions pertaining to either the specifics of the chapter or their journey in music, whether in performing, writing, or industry.

Chapter 1: Sharon Corbitt-House (studio director and artist manager)
Chapter 2: Mark O’Connor (performer, composer, educator)
Chapter 5: Gregg Lohman (drummer for Kellie Pickler)
Chapter 6: Frank Babbitt (violist for Chicago Lyric Opera and Chicago Symphony)
Chapter 7: Layng Martine (songwriter, wrote number 1 song for Elvis Presley)
Chapter 8: Amy Bishop Greene (operations coordinator at Lyric Opera of Chicago)
Chapter 10: Jeff Watson (executive at Warner Brothers Records)
Chapter 13: Renée Fleming (international opera star)
Chapter 14: Pat McMakin (director of operations for Ocean Way Recording Studio)
Chapter 15: Courtney Gregg (general manager at Carnival Publishing)
Appendix 1: Brian Yak and Christa Yak (songwriters and lead singers of For the Fatherless)
   Michael Alvarado and Carissa Rae (songwriters and lead singers for Us The Duo)
   Ashton Lee (songwriter)
Appendix 2: Sarah Hurst (songwriter)
   Jeremy Johnson and Paul Marino (songwriters)
   James Isaac Elliot (songwriter and educator)
   Tom Douglas (songwriter)
   Ben Folds (songwriter and touring musician)
Online Chapter 1: Barbara Hendricks (international opera star)

“Aural Skills Conditioning” (Chapters 1–15): The word conditioning is a verb, and in this context, we believe that aural skills acquisition is an active process. The aural skills conditioning sections are found at the end of the first 15 chapters. Each chapter includes exercises in solfège, Takadimi rhythmic counting, melodic and rhythmic dictation, contextual listening, and collaborative performance opportunities. Although aural skills develop slower than written theory, there is enough subject overlap between the parallel chapters of theory and aural skills allowing incorporation of ear training in the classroom. Students are also encouraged to practice on their own by using the audio files made available on the course website.

Composition Projects: Written in a manner to allow students a good deal amount of freedom, these projects encourage students to employ some of the theoretical principles taught in the form of creative composition. Composition is encouraged throughout the
text, including improvisation. While only a few formal composition projects are included within the text, students and instructors are urged to create their own composition projects.

Chapter 8: Composition using basic chord progressions and diatonic melodies
Chapter 11: Composition using non-chord tones in the melody, diatonic harmonies, and specified cadences
Chapter 12: Songwriting using secondary dominants and pop melody
Chapter 15: Songwriting/composition using various types of modulations and borrowed chords
Appendix 2: Free songwriting using proper song form. Students are encouraged to co-write using all techniques taught throughout the text.

SUPPLEMENTAL MATERIALS

For Instructors

- Ancillary Resource Center: Access a wealth of teaching resources, including additional chapters on extended chords, chromatic chords, modulations, and classical forms; and an instructor’s manual with answers to exercises in the book, aural skills exercises, and more.
- Music Theory Skill Builder for Contemporary Musicianship: Help your students practice and master basic music theory skills with Oxford’s online Music Theory Skill Builder. Specially priced packages are available for this text. Package with text (see below) or order Access Card ISBN 978-0-19-999091-7. Contact your Oxford University Press representative for more information.

For Students

- Companion Website (www.oup.com/us/snodgrass) includes extensive audio recordings of musical examples from the book
- Author’s YouTube channel features performances linked to key examples in the text. By watching musical performances on YouTube, students will be encouraged to discuss performance, marketing, and the overall style of each artist presented. The YouTube channel can be accessed via the Companion Website or by entering the author’s name and book title in the YouTube search field.

Playlist 1: Chapters 1–9
Playlist 2: Chapters 10–14
Playlist 3: Chapters 15–Appendix 2
Playlist 4: Supplemental chapters

In rare instances, the YouTube channel may occasionally need to be updated by the author. Oxford University Press cannot guarantee that videos hosted on YouTube will always be available.

- Music Theory Skill Builder for Contemporary Musicianship: Provides hundreds of exercises in an interactive environment keyed to this text where students can practice and master core concepts that they need for success in Music Theory. A built-in, live grade book allows instructors to track student progress. Music Theory Skill Builder can be packaged with the text for $10.00 (see package ISBNs below) or purchased separately for $34.95. To have your bookstore stock individual access cards for separate purchase, order Music Theory Skill Builder Access Card ISBN 978-0-19-999091-7.
ACKNOWLEDGMENTS

I am extremely grateful to the many people who helped in the development of this book. Special appreciation goes to the many instructors who reviewed the initial prospectus of this text, including the following:

Patricia Burt, Valparaiso University
Robert Chamberlin, Webster University
Mark Crawford, Tennessee State University
Christine Gengaro, Los Angeles City College
Celinda Hallbauer, Central Texas College
Donna Ham, South Plains College
Richard Hoffman, Belmont University
Luke Hubley, Houston Community College
Rebecca Jemian, University of Louisville
Brenda Luchsingr, Alabama State University
Shafer Mahoney, Hunter College CUNY and The Juilliard School
Paul Musso, University of Colorado–Denver
Scott Phillips, University of Alabama at Birmingham
David Runner, Milligan College
Katherine Strand, Indiana University
Adriana Tapanes-Inojosa, Harold Washington College
Bryan Heath Vercher, Lamar State College–Port Arthur
Mark Zanter, Marshall University

I am indebted to my editor Richard Carlin, who took a chance on an idea that was a bit different than conventional theory textbooks on the market. He has been an exceptional guide in assisting with copyrights, overall scope, and layout of this project. Editorial assistant Meredith Keffer and project manager Marianne Paul have been exceptional in assisting me with copyrights, editing, and permissions. I appreciate their attention to detail, quick responses, and dedication to this project.

My appreciation goes to the University Research Council at Appalachian State University for their financial support of this project and to members of the graduate school and Dr. Edelma Huntley for their commitment to the Graduate Research Associate and Mentoring program. Specific mention should be given to The Hubbard Center for Faculty Development and my scholarly writing team of Gordon Hensley, Scott Rice, Ben Strickland, and Gail York, who supported me in the early stages of this manuscript. I am grateful for the financial support from the Textbook and Academic Authors Association to cover some costs of copyrights. I am indebted to the dean of the Hayes School of Music, Dr. William Pelto, for his endorsement of a semester-long sabbatical and his constant excitement and belief in my research agenda.

Many students and alumni have helped to compile information, locate musical examples, edit early manuscripts, and finalize copyrights for this text. I am forever humbled by their willingness to work alongside me to see this project to completion. My heartfelt thanks and appreciation go to David Wilson, Alex Bootright, Sean McBride, Cam Haas, RJ Wuagneux, Will Fortune, Rachel Mullins, Alex Alberti, Kenneth Kennedy, AJ McCurry, Elizabeth Chapa, Georgina Welch, Aaron Saidizand, and Brooke Bacot. I also am grateful for the talented performers who took the time to provide audio recordings for the aural skills exercises, including Tyler Stark, Oran Dickens, Erica Spear, Patrick Jones, David Marvel, Molly Reid, Neil Shaw, Alex Travers, Stephen Taperek, Nora Naughton, David Wilson, and recording engineer Greg Herndon.
Other individuals have been invaluable in terms of helping me to make connections with members of the music industry, connections I would not have been able to make without their assistance. Many thanks to Keith Mason of Belmont University, Lynsey Delp and Amy Little of Lifeway Worship, Lewis Jones at the University of Miami, and Joseph Howard at Hal Leonard Publishing.

One of the greatest experiences in writing this text has been in the conversations with the music professionals and others in the field. I am forever changed by their words and their experiences. My gratitude and admiration goes to the SaraCare Fund, Mark O’Connor, Bob Crumwell, Ashton Smith, Barbara Hendricks, Sharon Corbitt-House, Paul Batsel, Gregg Lohman, Layng Martine, Jeff Watson, Frank Babbitt, Amy Bishop Greene, Pat McMakin, Courtney Gregg, Brian Yak, Christa Yak, Michael Alvarado, Carissa Rae Alvarado, James Isaac Elliot, Sarah Hurst, Tom Douglas, Matt Faulkenbury, Paul Marinho, Jeremy Johnson, Renée Fleming, and Ben Folds.

Without the encouragement and support of my friends, this project would never have been realized. My gratefulness is extended to Reeves Shulstad, Lisa Runner, Mary Gayle Greene, Steve Laiz, William Harbinson, Tom Licata, Hannah Price, Amy Bishop Greene, Lowell White, Andy Page, Scott Wynne, and Nick Webb. I must also give special thanks to the most astounding circle of cyber colleagues who have guided me throughout this entire project with gracious wisdom and laughter, including Melissa Hoag, Jena Root, Leigh Van Handel, Barbara Wallace, Cynthia Gonzales, Jan Miller, Jan Miyake, Charlene Baughan Romano, Elizabeth Sayrs, and Nicole Molumby.

I was first encouraged to write this book by students enrolled in the music industry program in the Hayes School of Music at Appalachian State University. It took me over 6 years to better understand their needs and to develop a curriculum that had them excited about musicianship. My thanks goes out to all of my MIS students, past, present, and future. My strongest encourager was Adam Sensenbrenner, alumnus and current music industry executive. Adam worked with me to develop the initial prospectus for Oxford University Press and has been invaluable in terms of helping me to think clearly about the pedagogical needs of today’s music student.

Four students worked beside me through the many phases of this project. For each of them I must give special recognition. I am indebted to Meredith Anderson for helping me to choose and analyze music, Sarah Renshaw for helping me to select pictures and develop the YouTube channel, Molly Reid for writing and assisting me with all of the aural skills units, and Bradley Green for assisting with analysis and notation of all of the graphics. This was a true team effort, and your enthusiastic spirits and your excitement for learning and music forever humble me. Thank you for being an essential part of this experience.

Finally, I am grateful to my family, who always support me in my efforts, both inside and out of the classroom. My parents, Richard and Linda Sterling, instilled within me a love of music from a very early age. My mother would rock me to sleep each night singing the greatest hits of James Taylor. It was also my mother who read to me excerpts from Beverly Sills’s book *Bubbles* before I could really read. My father would drive me to classical voice lessons while we listened to the Eagles, Billy Joel, Garth Brooks, and Michael Jackson. Throughout my childhood, my parents encouraged me to explore all genres of music and for that I am eternally grateful. I will forever be indebted to them for filling our home with music.

My husband, Greg, and daughter Katie bring an immense amount of joy to my life. I am thankful for a husband who encourages my passion for teaching, and I appreciate his calm disposition in times of excitement and stress. My daughter Katie has taught me more about priorities and love than anyone before. I will always take a moment away from writing in order to dance with her and experience pure happiness.

Ernest Hemingway once said, “It is good to have an end to journey toward; but it is the journey that matters, in the end.” The writing of this book has been in itself a journey, one for which I am deeply grateful.