

**“Anne Young’s Introduction to Music (1803):
Pedagogical, Speculative, and Ludic Music Theory”**

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This file includes the abstract, and extensive keyword list, acknowledgements, and bibliography for the video essay, “Anne Young’s Introduction to Music (1803): Pedagogical, Speculative, and Ludic Music Theory,” by Carmel Raz, *SMT-V* 4.3 (2018). This essay may be found at <https://vimeo.com/societymusictheory/videocast4-3raz> .

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Abstract for “Anne Young’s Introduction to Music (1803): Pedagogical, Speculative, and Ludic Music Theory,” by Carmel Raz, *SMT-V* 4.3

Though ostensibly designed to explain a set of pedagogical games geared toward children, *An Introduction to Music* (1803)—a treatise by the Scottish music theorist Anne Young (1756-1827)—advances some intriguing ideas that touch on advanced music theoretic concepts. This video explores these concepts, along with impact of the author’s gender on the nature and reception of her treatise.

Extensive Keyword List

Construction, historical context, and reception, pedagogical music theory games, music theory pedagogy, female music theorist, 1803, Anne Young, *An Introduction to Music*, musical fundamentals, theoretical concepts, chord function, triad, fundamental, chord inversion, cadences, scale degrees, II, IV chord with added major sixth, minor seventh chord, two fundamentals, discord, Jean-Adam Serre, Scottish music theory, John Holden, double employ, pre-dominant, rule of the octave, IV5/3 or II6/5, Rameau’s Generation harmonique, speculative thought, disguised subdominant, harmonic functionalism, John Wall Callcott, review, imposter syndrome, sexist reviews, Mary Wollstonecraft, *The Female Reader* (1789), passive voice, “pregnant with scientific instruction,” cellist John Gunn, pedagogical and speculative music theory, alternative modes of music theory, such as the partimento, history of music theory, Lady Sempill, Capt. Bovill’s March, history of music pedagogy, educational games, women in music theory

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