

Tchaikovsky, but must surely be rare in the music of Rossini and Offenbach, composers which Nelson somewhat gratuitously mentions without offering a single model which Sullivan may have followed.

Yours sincerely,

Tom McCanna  
Department of Music  
The University of Sheffield

Response to Tom McCanna:

I greatly appreciate Professor McCanna's additions to my article. There is much in them to repay further investigation on my part. As for derivation, no one who studies the history of comic opera can deny the influence of Mozart; however, I am not yet ready to give up on Rossini as the chief influence on the design of the finales in particular.

Sincerely,

Dr. John C. Nelson  
School of Music  
Georgia State University

To the Editor:

As the editor of the *Journal of Music Theory Pedagogy*, I was pleased to note that Volume 14/2 (Fall 1993) of the *Indiana Theory Review* was devoted to issues of music theory pedagogy. However, I would like to make small corrections to the article by David Butler and Mark Lochstampfer ("Bridges Unbuilt: Comparing the Literature of Music Cognition and Aural Training") and to draw the attention of your readers to several articles in Volume 7 (1993) of JMTP, which came out about the same time as your Volume 14/2.

Butler and Lochstampfor mention on page 6 of their article that their statistics for JMTP are based on six volumes (twelve issues). Since our journal went to a once-a-year publication schedule in 1992, the first six volumes include only eleven issues. If they want to continue the percentages of citations that they mention to the 1993 issue (Volume 7), they will find that of the seven articles in Volume 7, five of them (over 70%) cite reports of perceptual and cognitive research. In addition, almost 40% of all the citations in the volume are from the literature of music cognition. These figures do not include the review of Professor Butler's book, *The Musician's Guide to Perception and Cognition* by Elizabeth West Marvin, a review which includes the citation of another twenty or so sources from the literature of music cognition and perception.

We are glad that other journals are expressing interest in the very important subject of music pedagogy and we certainly agree in general with Butler and Lochstampfor that more interchange about studies in cognition and perception should help music instruction as well as the experimental researchers. I assume that their comment on page 12, about "chromatic alterations other than scale-degree 5 and scale-degree 6 in minor mode" was a misprint, rather than a new way of perceiving the dominant in tonal melodies!

Anyone interested in examining these articles in Volume 7 should see our exchange ads, which are included in every issue of ITR.

Sincerely,

Mary Wennerstrom  
Editor, *Journal of Music Theory Pedagogy*

Editor's note:

The comment on page 12, lines 10-11 was a misprint; the correct version should read: "chromatic alterations other than scale-degree 6 and scale-degree 7 in minor mode." We thank Professor Wennerstrom for pointing this out, and we apologize to our readers for any confusion caused by this misprint.