

This paper examines the positive pedagogical implications of incorporating characteristics of participatory music traditions - specifically of the geo-political Appalachian south - in undergraduate music theory classrooms, and how this reframing of education as a participatory investigation fundamentally shifts the classroom from a passive (presentational) to active (participatory) learning environment. Drawing on previous scholarship from Thomas Turino, Professor Emeritus at University of Illinois, this paper utilizes Turino's hypothesized categorization of musical traditions into four domains (Studio/Audio Art, High Fidelity, Presentational, and Participatory), each distinguishable by the respective extent that participation is fundamental to the overarching goal of the domain. Furthermore, it is posited that Appalachian vernacular music may be the music tradition most representative of the characteristics of the Participatory domain and will therefore provide the greatest positive impact when utilized as curriculum and as a framework for contemporary pedagogical models.