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MUZIC APPRECIATION:

BRIDGING THE GAP BETWEEN GENERATION Z & CLASSICAL MUSIC

By

Timothy Dale Green

Liberty University

A MASTER'S CURRICULUM PROJECT PRESENTED IN PARTIAL

FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS IN MUSIC EDUCATION

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Abstract

Today's music educators stand in a strategic position in the history of classical music in America. At a time when symphony orchestras are struggling to survive due to an aging and declining customer base, a generation of musical omnivores are ripe for a connection to the world of classical music. Generation Z has a vast, eclectic musical appetite, choosing to listen to a variety of genres and styles of music instead of adopting a generational style. However, they have limited interaction with classical music due to certain non-musical attitudes and values. It is possible the disconnect between Generation Z and classical music can be bridged with an innovative approach to music appreciation courses in higher education. This study examined existing literature concerning the non-music major student's interaction with classical music in an effort to determine factors that influence Generation Z's attitudes and exposure to classical music. The research revealed that the attitudes, behaviors, and values of Generation Z are influential factors in the interaction and enjoyment of classical music. These factors informed the creation of a curricular framework that facilitates engaging popular music to make connections with other genres in a music appreciation course for non-music majors.

Keywords: classical music, post-millennial students, Generation Z, music appreciation, music education, musical omnivore, collegiate non-music major

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Chapter One: Introduction

Music appreciation courses have long been a staple in university classrooms. As a result of a movement which reached its height in the early 1900s, the scope of music appreciation extended beyond the classroom to encompass popular media and include the latest technology.[1] An understanding of and appreciation for classical, or Western art music was required to be considered an educated person.[2] But decades of shifts in educational priorities and funding as well as constant progression in popular music and technology have drastically altered the musical landscape in America.[3]

A new group of students is filling college and university classrooms. Generation Z, a widely diverse and constantly connected generation sometimes referred to as "digital natives," has stepped out of the shadows of their generational siblings, the Millennials. Though some researchers refer to them as young or late millennials, the trend is to mark the new generation with those born in the mid-1990s.[4] Gen-Z attitudes and values closely resemble those of Millennials only more intense, earning them the descriptor "millennials on steroids."[5] These generations have ushered in a musical mindset differing from previous generations, being the

1. Michael Mark and Charles Gary, *A History of American Music Education*, Lanham, MD: Rowan & Littlefield Education, 2007.

2. Heather McNeely, "Questioning Boundaries in Traditional Music Appreciation Pedagogy: A Study on the Effect of an Attentive Listening-Based Approach on the Music Appreciation Achievement of College, Non-Music Majors."

3. Lewis Gordon, "College Music Appreciation: Pedagogical Approaches and Preliminary Findings." *College Music Symposium* 36, (1996): 103.

4. Joan Hope, "Get Your Campus Ready for Generation Z." *Enrollment Management Report* 20 no. 4 (2017), 4.

5. Libby Kane, "Meet Generation Z, the 'Millennials on Steroids' Who Could Lead the Charge for Change in the US." *Business Insider* (September 15, 2017). http://www.businessinsider.com/generation-z-profile-2017-9.

first without a generational music preference, [6] choosing instead to listen to a wide range of genres and styles and sometimes referred to as musical omnivores.[7] Generation Z has a vast, eclectic musical appetite, but does not interact with classical music. This conflict could be addressed and overcome in collegiate non-music major students with an innovative approach to music appreciation curriculum.

Background

Music education in America has a long and sometimes tenuous history. In 1837, Lowell Mason and his associates, confident music should be taught to children in school, volunteered their time to teach music in the Boston public school system. The following year Boston added music to the school's curriculum.[8] Public schools throughout America began following Boston's example. In 1862 John Knowles Paine, the newly hired organist at Harvard University[9] began offering a series of music lectures to all undergraduate students on the topic of music history and appreciation.[10] Paine would go on to head Harvard's department of music, the first in an American university.[11] Throughout the 1880s Thomas Surrette gave lecture recitals in the United

6. Richard Sweeney, "Millennial Behaviors & Demographics." *New Jersey Institute of Technology*. December 22, 2006. https://certi.mst.edu/media/administrative/certi/documents/Article-MillennialBehaviors.pdf.

7. Alexander Legeros, "The Case for Engaging Millennials in Classical Music: Classical Music is in Purgatory," Retrieved from the University of Minnesota Digital Conservancy, (2016): 6, http://hdl.handle.net/11299/180416.

8. Edward Birte, *History of Public School Music in the United States.* Philadelphia: Oliver Ditson Company, 1937.

9. *John Knowles Paine – 1906*. Online Text. Retrieved from the Library of Congress, https://www.loc.gov/item/ihas.200185359/.

10. McNeely, "Questioning Boundaries," 11.

11. *John Knowles Pain – 1906.*

States and England, playing musical examples and providing historical and biographical information about the music and composers.[12]

Mark and Gary record that by the 1890s teachers such as Frances Elliott Clark and Will Earhart began using a portion of their choir and orchestra rehearsals to teach students historical and biographical information about composers. Teachers who were proficient in piano, such as Mary Regal, performed pieces for study by students while others embraced emerging technologies. The mechanical piano (1890) and eventually the phonograph were used in school music lessons. In 1911 Frances Clark began creating teacher resources as she "established the Education Department for the Victor Talking Machine Company."[13] By the 1920s and 30s a music appreciation movement had begun as NBC broadcast radio programs such as *Music Appreciation Hour*, *Alice in Orchestralia*, and the *Standard Symphony Hour*, which offered free resources for music teachers.[14]

Just as technology was bringing classical music to a wider audience that included students, popular music styles were growing and becoming marks of identification. According to Dr. Jill Novak,[15] the generation born 1927-1945, sometimes called the Silent Generation, were marked by their love of Big Band and Swing music. Their children, the Baby Boomers, born 1946-1964, grew to become one of the largest generations in history and closely identified with the rebellious sounds of Rock and Roll. Many social and cultural changes were brought about by this generation. Generation X consist of those born between 1965 and 1980. Due to divorce and

12. McNeely, "Questioning Boundaries," 11

13. Mark and Gary, "A History of," 293.

14. Ibid., 295.

15. Jill Novak, "The Six Living Generations in America." *Marketing Teacher*, (n.d.) http://www.marketingteacher.com/the-six-living-generations-in-america.

career-driven parents, many of this generation's children came home from school to empty houses. Cynical and focused on individual rights they have embraced the Grunge and Hip-Hop genres.

Changes in technology and cultural attitudes produced significant differences in the next generations. The Millennials, another huge cohort born between 1981 and 2000, grew up in an increasingly global society connected by technology and media. As computers ushered in the digital age, information became constantly available to them. This included music,[16] prompting them to listen to an assortment of music genres with no specific generational preference.[17] Generation Z, born around the same time as the internet, accelerates these trends, being continually connected through computers and mobile devices and downloading or streaming a wide variety of musical genres.[18]

Statement of the Problem

Despite the tendency toward a diverse musical palette, Generation Z has limited interaction with classical music. Gen-Z listens, downloads, or purchases music; participates in music creation and performance; and attends live music events much less for classical music than other music genres and styles. Clouse[19] noted a very low percentage of young people, less than one percent of those 14-19 years of age, report a strong pull towards classical music. This claim

16. Novak, "The Six Living."

17. Sweeney, "Millennial Behaviors."

18. Mark Mulligan, "Gen Z: Meet The Young Millennials: A MIDiA Research report jointly commissioned by BPI and ERA," June 2017, https://www.bpi.co.uk/media/1064/ midiaresearchgenzfullreport.pdf.

19. Caroline Clouse. "Revitalizing Classical Music Interest and Concert Attendance: Why Today's Youth are Deterred from Classical Music and Why Symphony Orchestras and Businesses Need to Get Involved." (Spring, 2016). *Senior Honors Projects*. http://commons.lib.jmu.edu/cgi/ viewcontent.cgi?article=1235&context=honors 201019.

is verified in a survey of Spotify subscribers at 40 universities in the United States.[20] The current study refers to classical music as "instrumental and or vocal works often played in a formal setting and lying outside the genres of pop, rock, or other more modern forms of musical styles."[21] Gen-Z students may take a music appreciation course to fulfill humanities requirements in college. An examination of music appreciation textbooks indicated the course is designed to teach students to understand and appreciate music with a focus on European art music composed between the Middle Ages and the 20th Century.[22] The problem is that current music appreciation curricula do nothing to help students connect with classical music. Educators have a great opportunity to help collegiate non-music major students connect with classical music which, if lost, could have a negative impact on the relationship between American culture and classical music for generations.[23]

Statement of the Purpose

The purpose of this study is to lay the foundation for a student interest-driven, instructor-guided music appreciation course which begins by teaching students to think critically about popular music and proceeds to make lines of connection with other types of music, specifically classical music. A two-pronged curriculum was developed as informed by the research which capitalized upon students' broad musical appetite and their penchant for connection and experience. The existing research showed there is, indeed, a disconnection between collegiate

20. Eliot Van Buskirk, "Top 40 Musical Universities in America: How Students Listen," *Spotify Insights*, September 16, 2014, https://insights.spotify.com/us/2014/09/16/how_students_listen/.

21. Clouse, "Revitalizing Classical Music," 5.

22. Craig Wright, *The Essential Listening to Music* (Boston: Schirmer, Cengage Learning, 2013), vii.

23. Legeros, "The Case for Engaging Millennials," 7.

non-music major students and classical music, the traditional focus of music appreciation courses.[24]

Significance of the Project

Considering Gen-Z's appetite for all types of music, and the dire state of classical music among young people; there is both an opportunity and necessity to modify the approach to teaching music appreciation. Such modification of music appreciation curriculum may provide Gen-Z students a way to connect the music they regularly listen to with classical music, opening an immense world of music to them. This ability can be applied to all music, enabling students to engage in the ever-increasing global arena of musical ideas, providing diverse and multicultural connections and experiences this generation deeply values.[11] The significance of the proposed curriculum is that it addresses factors that presently are not addressed in other music appreciation courses. The proposed curriculum is structured to invigorate an ineffective curricular approach to music appreciation.[12]

Research Questions and Hypothesis

The initial research question for this study is, "What factors influence classical music interaction among collegiate non-music major students?" The hypothesis states, "classical music interaction among collegiate non-music major students involves factors pertaining to cultural attitudes, generational values, and musical experiences." The goal of this question is to determine whether students are engaging with classical music and why or why not.

The second research question is, "In what ways can a music appreciation curriculum address the disconnect between collegiate non-music major students and classical music?" The

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24. Marissa Silverman. "Rethinking Music 'Appreciation.'" *Visions of Research in Music Education, 14* (2009). http://www-usr.rider.edu/~vrme/.

hypothesis states, "A music appreciation curriculum can address the disconnect between collegiate non-music major students and classical music by helping students discover points of connection with classical music both musically, ideologically, and experientially." This question guides the curriculum development to place classical music in a relevant historical, cultural, and musical context.

The intention of asking such questions is to determine if there is a need for modification of current curricula, and to propose a new curriculum that can be utilized to extend an appreciation for classical music to Generation Z, moving them beyond being passive listeners and consumers of musical products to listeners who think critically about and truly appreciate music. Further, the development of this curricular framework will guide instructors in equipping students to ask questions and make discoveries of the popular music they listen to regularly and to make connections with other musical genres/styles, specifically Western classical music.

The proposed curriculum takes advantage of the diverse, inclusive nature of Gen-Z and their broad musical tastes to guide students in discovering lines of connection between themselves and classical music. By asking exploratory questions of music they will move beyond just listening to songs and learn to think critically about music. Then, using student-selected music as a springboard to discovery, collegiate non-music major students will begin to connect popular music to all music; first through musical elements and eventually through purpose and culture.

Definition of Terms

Generation Z: Though the dates for Gen-Z vary depending on the source, this generation is generally considered to begin with those born in the mid-1990s through the early to mid-2010s, approximately 1995-2014.

Music Interaction: Interaction with music includes listening, streaming, or downloading recorded music; attending live music events; performing, composing, or arranging music; or any purposeful involvement with music, music making, or musical products.

Classical Music: The term classical music is not limited to music from the historic Classical period, but rather "instrumental and or vocal works often played in a formal setting and lying outside the genres of pop, rock, or other more modern forms of musical styles."[25]

Music Appreciation: A course designed to teach students to understand and appreciate music with a focus on European art music composed between the Middle Ages and the 20th Century.[26] Such courses are often taken by non-music major students as an elective to fulfill humanities requirements.

25. Clouse, "Revitalizing Classical Music," 5.

26. Craig, *The Essential Listening*, vii.

Chapter Two: Literature Review

Generation Z seems to have come on the scene suddenly, but they were born about the same time as the internet, making them unique in terms of their relationship with technology. They also feel a strong connection to the global community.[27] Generation Z grew up in the shadow of the Millennials who captured the attention of the media and research organizations, undergoing more study and observation than any other generation in history.[28] As such, data exists to provide a thorough picture of the characteristics, attitudes, habits, and values of this significant group, as well as the significant cultural and financial impact they will have on the world. Data has been collected for such purposes as sociology, marketing, and education. Though there are differences, research exists indicating similar values and attitudes between these two generations.[29]

Generation Z Characteristics and Values

Dr. Jill Novak[30] compares the six generations of living Americans, beginning with the GI Generation starting in 1901 through Generation Z which she identifies as those born after 2001. Novak identifies traits, events, and social issues characteristic to each generation, and the data indicates Gen-Z will bring about shifts in America's culture. From an early age, they have been connected to each other and the world through media, the internet, and cell phones, thus the idea

27. Corey Seemiller and Meghan Grace, "Generation Z: Educating and Engaging the Next Generation of Students." *About Campus* 22 no. 3 (2017), 21.

28. Sally Seppanen. "The Millennial Generation: Research Review." *US Chamber Foundation*, 2012, https://www.uschamberfoundation. org/sites/default/files/article/foundation/MillennialGeneration.pdf.

29. Kane, "Meet Generation Z."

30. Novak, "The Six Living Generations."

of connectedness is a strong value for this generation. The National Chamber Foundation[31] provided an in-depth summary of years of millennial research in which the data revealed a very diverse, self-confident group who value education and relationships. Shelley White[32] discussed the necessity of traits such as being a lifelong learner and employing creativity and critical thinking in order to solve problems. White also looked at the role of technology in the process of learning and Gen-Z's differing views of success.

Several articles have been written to help college and university educators and administrators prepare for new students flooding their campuses. Seemiller and Grace[33] focus on Gen-Z's desire to be involved in bringing positive change to their communities. The authors offered suggestions to help schools better engage Gen-Z students. Dr. Joan Hope[34] highlighted shifts in the thinking, motivations, and expectations of incoming college students, emphasizing they are constantly connected and relationally motivated. They have an optimistic outlook but are realistic, having encountered natural disasters, tragedies, and uncertain financial environments. Alicia Moore[35] opened by providing interesting facts to help the reader place millennials in popular cultural history. Following a brief introduction to generational theory, the article consisted of two main sections: basic information about millennials, and advice to help colleges succeed in dealing with them. Moore alerted institutions of the need to adjust their

31. Seppamen, "The Millennial Generation."

32. Shelley White, "The Generation Z Effect." *The Globe and Mail*, 2015. http://beta.theglobeandmail.com/news/national/education/canadian-university-report/the-genz-effect/article26898388/.

33. Seemiller and Grace, "Generation Z: Educating and Engaging," 21.

34. Hope, "Get Your Campus Ready," 1.

35. Alicia Moore, "They've Never Taken a Swim and Thought About Jaws: Understanding the Millennial Generation," *College and University Journal* 82 no. 4(2007).

approach to these new students. Likewise, Richard Sweeny's[36] often quoted study included a collection of demographics and characteristic behaviors, habits, and tendencies of millennial students. Each section included observations of how the attribute may affect academia. Sweeny conducted focus groups throughout the United States confirming research done by other organizations about the millennial generation. Similar information was given by Diana Oblinger[37] and Neil Howe and William Strauss.[38]

Generation Z Interaction with Music

As this generation of musical omnivores[39] come of age; music institutions, organizations, and businesses from all genres study youth and youth culture in order to woo this generation and their enormous potential as consumers, benefactors, and audience members. Data includes music preferences, listening habits, and concert attendance. Mark Mulligan[40] gave insight into listening trends and habits. He cited case studies and surveys by MIDiA Research stating the importance of music to 85% of youth 16-19 years of age who choose not to listen to albums of music, but instead download single songs or playlists on platforms such as Spotify and YouTube. This age groups' enthusiasm in music listening was echoed by Paul Resnikoff[41] of Digital Music News,

36. Sweeney, "Millennial Behaviors."

37. Diana Oblinger, "Boomers, Gen-Xers, and Millennials: Understanding the 'New Students.'" *EDUCAUSE review* 38 no. 4 (July 1, 2003): https://www.educause.edu/ir/library/pdf/erm0342.pdf.

38. Neil Howe and William Strauss, "Coming Soon to a Graduate School Near You: The Millennial Generation," *Selections* 40 (2002).

39. Sweeney, "Millennial Behaviors."

40. Mulligan, "Gen Z."

41. Paul Resnikoff, "Millennials Listen to 75% More Music than Baby Boomers, Study Finds," *Digital Music News* (June 2, 2016): https://www.digitalmusicnews.com /2016/06/02/millennials-listen-more-music-baby-boomers/.

who discussed how much music the younger generation listens to. Lizardo and Skiles'[42] explained the tendencies of different genres of music to be more liked or disliked by comparing and contrasting data from the same survey conducted in both 1993 and 2012. One finding stated college-educated adults in their upper 20s increased in their likelihood to dislike classical music from nine percent to fifteen percent over that period of time. James, Clifford, and Floberg[43] oversaw a study of students at seven university campuses which examined music preferences for collegiate non-arts majors. The report contained a significant section pertaining to student's relationship with classical music and gave insight into the nature of music preferences and suggested an openness toward classical music interaction. It is clear Generation Z loves music, as 89 % of them say "music is a very important part of their life."[44] In 2014 The Echo Nest observed the musical choices and listening habits of Spotify student subscribers at forty university throughout America.[45] Results were published under the title "Top 40 Musical Universities in America: How Students Listen" and measured fourteen different genres of music, noting the percentage of students who listened to each genre. Results for each university were shown on a bar graph along with the combined findings from all 40 universities. The majority of students, 58.92% listen to pop music. Dance/EDM (electronic dance music), Hip Hop, R&B (rhythm and blues), rock, and country make up the middle ground of between a 10.97 and

42. Omar Lizardo and Sara Skiles, "Musical Taste and Patterns of Symbolic Exclusion in the United States 1993-2012: Generational Dynamics of Differentiation and Continuity," *Poetics* 3, (August 6, 2015): http://dx.doi.org/10.1016/ j.poetic.2015.08.003.

43. Engaging Next Generation Audiences: A Study of College Student Preferences towards Music and the Performing Arts, Results of a Survey of Undergraduate Students on Seven University Campuses, Commissioned by the Hopkins Center for the Arts at Dartmouth College, March 2013, http://wolfbrown.com/insights/articles-and-essays/43-articles-a-essays/475-a-study-of-college-student-preferences-towards-music-and-the-performing-arts.

44. Mulligan, "Gen Z," 3.

45. Amanda Etchison. "Spotify study: Ohio State listens to the most classical music," *The Lantern*, October 16, 2014, https://www.thelantern.com/2014/10/spotify-study-ohio-state-listens-to-the-most-classical-music/.

25.62% listening rate. The data clearly reveals classical music is not a popular genre among college students, obtaining only 0.05 % of music listening, firmly in last place. Ohio State University, who ranked 21 out of the 40 included schools, listen to the most classical music. At 0.54% OSU students listen to classical music at a rate "900 percent higher than the average of all schools of .05 percent."[46] Spotify did not attempt to determine why students made specific music choices and states no formula or "comprehensive explanation" for music preference.[47] These findings echo those of Legeros, who states younger audiences are not interacting with classical music and details declining participation rates in classical music performances,[48] and Clouse who cited a study claiming only one percent of youth displayed a strong tendency toward classical music and a full 69% stated they dislike classical music.[49] These resources confirm Gen-Z listens to a great deal of music but has no interaction with classical music, which is the foundational understanding of the proposed curriculum.

Many who study classical music or are involved in classical music organizations have seen the importance of bridging the gap to millennials and Gen-Z. Trwska Kallye[50] addressed this issue in an ASU State Press article. Here there was no blame or ridicule, but simply a recognition of the need to acknowledge this disconnect in order to repair it. The author indicated many young classical musicians are working to bridge this gap and suggested their efforts could

46. Etchison, "Spotify survey."

47. Ibid.

48. Legeros, "The Case For Engaging Millennials," 2.

49. Clouse, "Revitalizing Classical Music," 9, 26.

50. Trwska Kallye, "There is a disconnect between millennials and classical music," *State Press*, (September 13, 2017): www.statepress.com/article/2017/09/spopinion-disconnect-between-millennials-and-classical.

be assisted by changing the way music appreciation classes engage students. In an academic paper Alexander Legeros[51] discussed the importance of engaging young generations with classical music. He responded to a 2014 article proclaiming the death of classical music and declared classical music was not dead, rather in purgatory. Legeros examined the characteristics of the millennial generation and made suggestions to classical music organizations to bring these two groups together, such as making strategic programming and venue choices that create experiences with fewer barriers to new and younger listeners. Additionally, Legeros indicated developing trust with millennials through community involvement and relationship building and empowering them within the organization is vital in gaining their support.

The need for a revival of interest in classical music among youth was examined in Caroline Clouse's[52] research, with an emphasis on concert attendance as being a necessary factor. Clouse suggested classical music organizations such as professional orchestras and businesses should be active in the process. She suggested one way to turn around the trend of very low interaction with classical music by young people is to deal with the issue of elitism and diversity. This will require a restructuring of current marketing and ticketing strategies to make younger generations feel invited into the orchestral experience.

The trend of creative action taken by many classical music organizations to engage millennials is encouraging. New York Times reporter Tamara Best[53] interviewed the founder of Groupmuse and described her experience at a classical music concert in someone's living room.

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51. Legeros, "The Case for Engaging Millennials."

52. Clouse, "Revitalizing Classical Music."

53. Tamara Best, "I went to my first classical music concert. It was in my living room," *The New York Times*, December 4, 2016, https://www.nytimes.com/2016/12/04/arts/music/groupmuse-first-classical-music-concert-in-my-living-room-zaffre-quartet.html.

She spoke with a string quartet that moved beyond traditional venues and performed Mozart in homes and other unconventional locations and reported the response of the young audiences. In a related effort, Aubrey Bergauer, [54] the executive director of the California Symphony recounted the birth and implementation of a program called Orchestra X, designed to engage younger audiences. The organization invited millennials to attend concerts and offer feedback, with the promise to simply listen and not be defensive. Bergauer related how the organization, responding to this feedback, altered communication, streamlined processes, and even adjusted venues. These changes resulted in increasing the orchestra's engagement with millennial audiences. Referring to the initial audience responses prompting the Orchestra X experiment, Graham Strahle[55] from Music Australia noted that non-musical elements seemed to be the struggle as the young audiences never criticized the music.

Factors Influencing Music Choices

While it might appear that Generation Z simply does not like classical music, Clouse showed that lack of exposure may play a part in the lack of engagement with classical music. She referred to a study by Schlemmer and James of German students stating 78.9% of participants reported enjoying a live classical concert "very much" and that no student said they "didn't like it at all."[56] Students in a study overseen by James, Clifford, and Floberg[57] used words such as

54. Aubrey Bergauer, "Orchestra X: The Results," *Medium*, November 21, 2016, Accessed August 16, 2017.

55. Graham Strahle, "Marketing Classical Music to Millennials: Challenges and Some Answers," *Music* Australia. March 27, 2017, https://musicaustralia.org. au/2017/03/marketing-classical-music-to-millennials-challenges-and-some-answers/.

56. Clouse, "Revitalizing Classical Music," 32.

57. "Engaging Next Generation Audiences," 62.

beautiful, intense, creative, passionate, stimulating, and impressive to positively describe classical music. And Bergauer revealed "almost every single piece of negative feedback was about something other than the performance"[58] with one respondent saying, "It was so impressive—I didn't expect it to feel THAT different than Spotify."[59] This study revealed two main barriers between Generation Z and classical music: a general lack of experience with classical music, and a clash between perceptions and practices of classical music and generational values. This data provides motivation to the proposed curriculum as it confirms the potential of Generation Z to enjoy and be deeply moved by classical music.

Lack of Experience with Classical Music

The Hopkins Center for the Arts at Dartmouth College undertook a study overseen by James, Clifford, and Floberg[60] examining the music preference of 8,747 students from seven university campuses in America. The scoring algorithm found student's average score for classical music preference to be thirteen, with zero indicating a neutral preference for classical music. When the data was analyzed in light of student experience with classical music, it revealed a 19-point variance between those who had not attended a live classical performance in college (9) and those who had attended at least one classical music performance (28). This indicated the importance of students attending actual live performances. Additionally, the survey declared, "the strongest predictor of classical music preference, by a long shot, is high school arts

58. Bergauer, "Orchestra X," 11.

59. Ibid, 9.

60. "Engaging Next Generation Audiences," 43.

activity in band/orchestra, choir/vocal ensemble, or theatre."[61] But well over half of non-arts majors rarely or never participated in these high school music activities.[62]

Another significant barrier that kept college students from experiencing classical music performances was expense. The Dartmouth study claimed 75% of students would attend a classical music concert if there was no charge for the ticket and "22% of students who 'strongly dislike' classical music would go to a free concert with a friend or family member. The figure doubles to 45% for students who only 'somewhat dislike' classical. Two thirds of students who are 'neutral' about classical music would try a live concert, under the right conditions."[63] This mirrored the findings of various professional orchestras who report new and young concert attendees linked the symphony with an expensive entertainment.[64] This is a problem for the more financially conservative Generation Z.[65] In order for Generation Z to connect with classical music, there must be an intentional effort to expose them to more live performances.

Values Clash with Classical Music

Diverse and inclusive

Two values descriptive of Gen-Z are their diversity and inclusivity. Jose Villa reports U.S. Census data from 2011-13 American Community Surveys indicating Gen-Z is "the most diverse generation in American history."[66] The data shows Gen-Z as being 53% non-Hispanic

61. "Engaging Next Generation Audiences," 46.

62. Ibid., 15.

63. Ibid., 47-48.

64. Bergauer, "Orchestra X," 6.

65. Hope, "Get your campus ready," 4.

66. Jose Villa, "Multiracial Gen Z and the Future of Marketing," MediaPost, September 3, 2015, https://www.mediapost.com/publications/article/257641/multiracial-gen-z-and-the-future-of-marketing.html.

white, 23% Hispanic, 14% African American, 5% Asian, and 5% two or more races.[67] It is expected that by the year 2020 the teen population in the United States will be majority-minority. Exposure to a variety of lifestyles and cultures has prompted them to redefine cultural norms such as race, gender, and family as they become "the first polycultural generation."[68] When asked about their friends, 81% of Gen-Z report their friend group includes one or more people of a different race, twelve percentage points higher than the preceding millennial generation.[69] This value of diversity and a tolerance of people and groups different than themselves[70] conflicts with the perception of classical music being an elite[71] entertainment.

The data suggests perception of elitism in classical music is based in reality. Bachtrack, a classical music website, gathers and publishes statistics from concert halls throughout the world, publishing a report detailing their findings each January. These statistics indicate a lack of diversity in classical music. In 2013, the list of busiest conductors included only one woman and there were no women in the list of most performed composers. Slowly, change is occurring as the 2014 statistics revealed four female conductors in the top 100 list and one female composer ranked number 132.[72] In Bachtrack's 2017 report there were five female conductors in the top

67. Villa, "Multiracial Gen Z."

68. Pandora For Brands, *Generation Z + Music: New Insights to Understand Who They Are and How They Listen*, September 21, 2016, http://pandoraforbrands.com/insight/generation-z-music-new-insights-to-understand-who-they-are-and-how-they-listen/, 5.

69. Ibid., 3.

70. Seppanen, "The Millennial Generation," 3.

71. Clouse, "Revitalizing Classical Music," 10.

72. Service, Tom, "Classical music in 2014 - still dominated by dead white men's music performed by living white men," The Guardian, January 7, 2015, accessed March 11, 2018, https://www.theguardian.com/music/tomserviceblog/ 2015/jan/07/classical-music-2014-still-male-dominated-bachtrack.

100 list, but there were still no female composers in the top 100.[73] Christina Scharff's of King's College London surveyed orchestras and discovered very low levels of racial and gender diversity. Her research showed "of the over 40 orchestras we surveyed, women only make up 1.4% of conductors and 2.9% of artistic/musical directors, while of 629 orchestral players only 11 (1.7%) could be identified to be from a black and minority ethnic background."[74] These issues pointed to a reality behind the cliché that classical music is "dead white men's music."[75] This inequity and elitism clashes with the values of diversity and inclusivity Generation Z hold dear, thus discouraging student interaction with classical music.

Connection and experience

Additional values that consistently appeared in research and articles about Generation Z are connection and experience. This generation values connection; with each other and with organizations and products they use. Since 97% of Generation Z have smartphones[76] they hold the power to connect in their hands and they stay connected with friends and trends through mobile apps such as Snapchat, Instagram, and YouTube.[77] Gen-Z also values experiences – to the point of encountering a named anxiety, FOMO, or the fear of missing out.[78] A 2014 survey

73. Alison Karlin, "roll over Beethover: The Bachtrack classical music statistics are out," Bachtrack, January 8, 2018, accessed March 11, 2918, https://bachtrack.com/classical-music-statistics-2017.

74. Service, "Classical music in 2014."

75. Ibid.

76. Mulligan, "Gen Z," 5.

77 Ibid., 3.

78. Stephanie Powell, "Sonic Youth: How Symphonies are Reaching Out to Millennial Audiences," September 1, 2015. Retrieved from http://stringsmagazine.com/sonic-youth-how-symphonies-are-reaching-out-to-millennial-audiences/, 3.

revealed this generation "actually values experiences more than possessions."[79] These values of connection and experiences also applied to music. Younger audiences desired a connection with and access to the music and musicians, preferring "zero distance" between themselves and the artists,[80] which conflicts with the us-versus-them mindset promoted by classical music with the skilled performers on stage separated from their quiet and often unseen audience. Many professional orchestras have recognized this generational value and have embraced the importance of connecting with younger audiences by making major revisions in programing, venues, and formats in a desperate attempt to connect with this generation and entice them to attend classical music concerts. Additionally, the mindset is changing as they begin to see their concerts as more than just a musical performance, but as a way for the audience to build a "relationship with classical music."[81]

The San Francisco Symphony addressed both the connection and experience values through SoundBox, an alternative performance space. Here, the musicians and conductor mingled with the audience during intermissions which provided the points of connection this generation craves.[82] The founder of SoundBox, Michael Tilson Thomas, understands the power of music to effect individuals and has made it his goal to facilitate "personal, emotional connection" between the audience and the music.[83] The Chicago Symphony Orchestra addressed these values through their MusicNOW program curated by Mason Bates and Anna Clyne. They

79. Powell, "Sonic Youth," 6.

80. Chris Robley, "Stop Trashing Millennials: They Like Music More Than You Ever Did," May 21, 2014, http://diymusician.cdbaby.com/musician-tips/stop-trashing-millennials-like-music-ever-2/.

81. Powell, "Sonic Youth," 7.

82. Ibid., 2.

83. Ibid., 5.

designed programs and created environments to encourage people to socialize and discuss the music and experience after the concert, often joined by the event's conductor and musicians. Due to the post-performance mingles the CSO has noticed a heightened interest in these events.[84] It seems the intentional move to create experiences and connect with younger generations is succeeding, but there are still bridges to build.

Information and knowledge

97% of Gen-Z have smartphones giving them constant, instant access to information.[85] Some ridicule this generation for a very short attention span, but others refer to "highly evolved eight-second filters."[86] They want information and they want to be able to access it quickly and whenever they need it. This value applied to classical music concerts, programs, and websites as well. In the Orchestra X study, the California Symphony discovered new concert attenders struggled to find helpful information about the venue, concert and the music. The study found this generation wanted specific information ranging from venue seating to running time of each piece to suggested dress code. "The conundrum of what to wear brought about more drama and stress than we ever imagined."[87] Study respondents wanted information on tempos, composers, and why specific pieces were important. They also desired basic information about the instruments. They found the programs filled with insider information and technical instead of practical language. Through this interaction orchestra leaders realized the real effects of a

84. Powell, "Sonic Youth," 7.

85. Matt Phillip, "21 Facts About Generation Z That You Need To Know," Thrivist, September 30, 2015, accessed March 12, 2018, http://blog.thrivist.com/21-facts-about-generation-z-that-you-need-to-know.

86. Jeremy Finch, "What Is Generation Z, And What Does It Want?" Fast Company, May 4, 2015, accessed March 12, 2018, https://www.fastcompany.com/3045317/what-is-generation-z-and-what-does-it-want.

87. Bergauer, "Orchestra X," 7.

decades long decline in music education. In response to this generation's lack of basic information, they realized "It's not basic if it wasn't ever taught in the first place."[88] Many students noted hesitance to attend a classical music event due to feeling uncomfortable because of a lack of knowledge about classical music as "23% indicated some level of anxiety that they'd not 'know enough to enjoy it.'" This percentage jumps to 50% for students with a low preference for classical music.[89] These issues emphasized the sense of elitism Gen-Z already associated with classical music. Any attempt to bridge the gap between Generation Z and classical music must address these attitudes and values. Dr. Robert Mills of the ASU School of Music placed the responsibility for this rift on the classical music community and stated, "Classical music sort of distances itself from the younger generation."[90] This is unfortunate as a survey of seven university campuses suggested thirty percent of students are "classical music prospects."[91] This data was substantiated by YouGov, an internet based research firm, who found thirty-one percent of people under the age of twenty-five were interested in increasing their knowledge of classical music.[92]

This data informs the process of the proposed curriculum. By identifying a lack of experience with classical music and values clashes with classical music as obstacles for Gen-Z, a clear step in the curricular process is laid. Some barriers, such as perceptions of classical music that may be inaccurate, need to be removed. Others, such as where reality or historical fact clash

88. Bergauer, "Orchestra X," 7.

89. "Engaging Next Generation Audiences," 56.

90. Kallye, "There is a disconnect."

91. "Engaging Next Generation Audiences."

92. "Survey shows under-25s want to explore classical music" *Classicfm*, December 13, 2012. http://www.classicfm. com/music-news/latest-news/survey-under-25-classical-music/.

with modern attitudes, require the instructor to guide the student around the barriers so they can encounter the music. The Exploring Music Form in Appendix B is designed to help students learn non-musical aspects of classical music which may help overcome such barriers.

Music Appreciation Curriculum

Though many in music education observed the same distance between college students and classical music as witnessed by classical music organizations, the realm of education seemed less inclined to make adjustments to bridge this gap. This is not a new issue, as is seen in a 1969 article by Housewright, Sarig, MacCluskey, and Hughes.[93] Information in this report suggested music educators have played a significant part in perpetuating a rift between popular and classical music. According to Sarig, the recognition that a large percentage of students were not connecting with the school music program led "The 1967 Tanglewood Symposium to urge that 'the musical repertory should be expanded to involve music of our time in its rich variety, including popular teen-age music.'"[94] Sarig also recounted the 1969 Youth Music Institute, a month-long experimental project sponsored by the Music Educators National Conference, which brought music educators and students together to address the idea of popular music in school programs. Discussion panel topics included questions as "Should Youth Music Be Included in the Curriculum?" and "How to Close the Communication Gap."[95] By the end of the project music educators began to see popular music as a way to connect with students they were losing

93. Wiley Housewright, Emmett Sarig, Thomas MacCluskey, and Allen Hughes, "Youth Music: A Special Report," *Music Educators Journal*, 56, no. 3 (November 1969): Accessed August 8, 2017. http://www.jstor.org/stable/ 3392636.

94. Ibid.

95. Ibid.

in their school music programs. A generation later, though, Marissa Silverman[96] indicated her students are still disengaged from their classical music-oriented music appreciation class. She bridged the gap by respecting the musical choices and values of her students and exposed and connected them to unfamiliar music. Robert Woody[97] lamented that American music education has not kept pace with the development of American music over the past 40 years.

Music educators in higher education serve at a critical and strategic crossroad to students in a season of life dedicated to discovery. This includes discovering new types of music they may enjoy.[98] Changes in educational priorities and funding caused decades of decreased pre-college music education, effectively making collegiate music appreciation courses critical for the introduction of and instruction in classical music, especially for non-music majors.[99] Preference for non-rock music increases near the time students enter college,[100] another reason music appreciation courses hold such potential. Often, though, educators have allowed a tired curricular approach to prevent them from helping students connect with classical music.

Heather McNeely[101] questioned the methods of traditional music appreciation texts and approaches in her dissertation. McNeely provided a thorough history of teaching music appreciation in America which detailed various methods from 1862 to the present, and highlighted shifts in focus over time. McNeely's research specifically focused on the effects of

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96. Silverman, "Rethinking Music 'Appreciation.'"

97. Robert Woody, "Popular Music in School: Remixing the Issues," *Music Educators Journal* 93 no. 4 (2007): 32-37. http://ezproxy.liberty.edu/login?url=https://search-proquest.com.ezproxy.liberty.edu/docview/197205966? accountid=12085.

98. Etchison, "Spotify Study."

99. Gordon, "College Music Appreciation," 103.

100. Hash, Phillip M., "Undergraduate Non-Music Major Preferences for Western Art Music," *Contributions to Music Education* 36, no. 1 (2009): 10.

101. McNeely, "Questioning Boundaries," 2, 11.

adding attentive listening instruction to traditional, historical music appreciation approaches with non-music majors. These listening exercises focused on Western art music with little or no incorporation of popular music. Even though the history of teaching music appreciation in America has been well documented, no existing curriculum has yet been created with a specific focus of connecting classical music to current students and music.

Phillip Hash[102] discussed the inefficiency of popular music appreciation textbooks in his 2008 research study of non-music major music appreciation students. He surveyed students concerning their preferences in Western art music and found students preferred "instrumental to vocal music and melodies that are moderately complex or complex, interesting, active, recognizable, and in a major key."[103] Moreover, he discovered a specific order of preference for the various eras of classical music. "Results indicated that music of the Classical era was rated significantly higher than excerpts from all other periods, while examples from the Twentieth Century were rated significantly lower. Furthermore, music of both the Renaissance and Twentieth Century was rated significantly lower than that of the Baroque, Classical, and Romantic eras. No significant difference was found between the Baroque and Romantic examples."[104] Applying these findings to the traditional pattern of music appreciation instruction revealed the least preferred music both begins and ends the course. By following traditional curriculum patterns students may lose interest before being introduced to music they are most likely to enjoy. Hash suggested students may display favorable attitudes toward non-rock genres if the music is presented in the right way. He did not develop a curriculum based on his ideas,

102. Hash, "Undergraduate Non-Music Major Preferences."

103. Ibid., 10.

104. Ibid., 14.

rather suggested reordering the introduction classical music based upon preference instead of following a strict chronological order. Additionally, Hash discovered preference for art music increased with multiple hearings, stabilizing after six to eight repetitions.[105] These findings indicate it is possible to help Generation Z students connect with classical music through a strategically planned music appreciation curriculum.

Lewis Gordon[106] studied three different pedagogical approaches to music appreciation and applied one of three methods to over 200 students who were given a standardized pretest and posttest to evaluate the effective of each teaching approach. The Historical Approach followed the pattern of the typical music appreciation textbook and emphasized a chronological progression through historical musical periods and discussed significant composers. Students who were tested with this approach actually scored lower on posttests than they did on pretests. An Analytical Approach emphasized listening to multiple genres of music to teach musical elements. Posttests showed some improvement with this method. Gordon preferred the Contextual Approach which began by teaching students to evaluate musical works and moved to "studying representative musical works from the major historical periods."[107] This approach resulted in significantly higher posttest scores and found studying definitions and elements while listening to the music sparked a curiosity of the historical context and background, but few music textbooks are formatted for this method.[108] Still, the focus was on the music, not the student's connection with the music.

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105. Hash, "Undergraduate Non-Music Major Preferences," 10.

106. Gordon, "College Music Appreciation,", 104.

107. Ibid., 106-107.

108. Gordon, "College Music Appreciation," 104.

Unfortunately, music appreciation textbooks have done little to connect collegiate non-music major students to classical music. Music appreciation textbooks by Roger Kamien,[109] Jeremy Yudkin,[110] and Craig Wright[111] shared a similar design and assumption. The assumption was that students had at least an elementary understanding of music notation and terminology.[112]

Roger Kamien's popular text, "*Music An Appreciation*," opens with an overview of musical elements such as pitch, timbre, rhythm, melody, harmony, texture, and form. The listening examples provided are majority classical with a few jazz pieces included. The bulk of the text is dedicated to a detailed chronological progression of art music beginning in the Middle Ages covering the years 450 – 1450 (5 chapters) and covering the Renaissance – 1450-1600 (4 chapters), Baroque Period – 1600-1750 (16 chapters), Classical Period – 1750-1820, 12 chapters), Romantic Period – 1820-1900 (20 chapters), and the Twentieth Century – 1900 – 1945 (19 chapters). In the last part of the book he presents several short chapters discussing Jazz (7 chapters), American Music Theater (2 chapters), Rock (3 chapters), and Nonwestern Music of the world (4 chapters).[113]

Jeremy Yudkin uses a similar assumption and pattern in his text "*Understanding Music*." Yudkin places his world music section at the beginning instead of the end and includes a chapter on music listening, but the core of the book follows the same chronological progression through the traditional periods of music, highlighting major composers and compositions, rounding out

109. Jeremy Yudkin, *Understanding Music* (Upper Saddle River: Pearson Prentice Hall, 2005).

110. Roger Kamien, *Music: An Appreciation* (Boston: McGraw Hill, 2000).

111. Wright, Craig, *The Essential Listening to Music.*

112. Gordon, "College Music Appreciation," 103.

113. Kamien, "Music An appreciation."

the book with a chapter about jazz.[114] Craig Wright actually hints at connecting students to classical music in the opening of his text "*The Essential Listening to Music*," but reverts to the same old pattern with two chapters of introduction to the elements of music, complete with classical music examples. Then Wright launches into the chronological historical review, again beginning with the Middle Ages and Renaissance. The final chapter covers American Modernism and Postmodernism, but Wright stays in classical mode, focusing mostly on art music. He does include a brief section on Jazz, though he devotes twice the space to discussing sonata allegro form than he does to the entirety of jazz music. References to popular music are mainly concerned with technical issues connected with producing music electronically.[115] These textbooks reveal an established pattern in music appreciation curriculum and instruction that focuses solely on informing students about classical music but seemingly makes no attempt to connect students to classical music. Existing music appreciation literature is deficient in that it fails to actively connect collegiate non-music major students with classical music.

The research into the history and practices of music appreciation curricula suggests the seeds of the proposed curriculum have been present for a long time, but equally verifies the unique approach being recommended. The data indicates the ineffectiveness of traditional music appreciation courses has been well known for decades but, despite warnings, educators have chosen commitment to curriculum over connection with students. The proposed music appreciation curriculum reprioritizes for student connection, using the texts and technology as tools of connection.

114. Yudkin, "Understanding Music."

115. Wright, "The Essential Listening."

Chapter 3: Methods

Introduction

This study employed ethnographic and descriptive research methods to answer the two research questions. As a very large demographic with great potential influence and spending power, this generation has been studied in depth.[116] A careful study of Generation Z statistics, demographics, and market research provided an accurate description of this generations preferences and habits related to music involvement. An in-depth evaluation of Gen-Z attitudes and values offered insight into reasons certain musical choices are made. For the second research question, historical research methods supplied a breakdown of traditional and current practices in music appreciation classrooms, including the measure of success these approaches have in connecting with students. This research guided the development of a curriculum focused on connecting students with classical music.

Using descriptive research methods, this project consulted existing research studies and surveys to gain an insight into the preferences, attitudes, and habits of Generation Z. Data collected for this project included scholarly as well as recent market research. These sources were used to establish characteristics of Gen-Z that might influence their music preferences and choices. Additionally, historical research methods were used to examine scholarly sources to determine past and current trends in music appreciation curriculum. The descriptive and historical research methods provided the necessary data to determine the need for a new curricular approach to music appreciation. The new curriculum was designed to connect Generation Z with classical music by removing barriers and building bridges according to their generational traits.

116. Seppanen, “The Millennial Generation,” 3.

Research Questions and Hypothesis

This study focuses on two research questions. The goal of these questions is to determine whether students are engaging with classical music and why or why not. The first research question is, "What factors influence classical music interaction among collegiate non-music major students?" The hypothesis for this question states, "Classical music interaction among collegiate non-music major students involve factors pertaining to cultural attitudes, generational values, and musical experiences."

The second research question is, "In what ways can a music appreciation curriculum address the disconnect between collegiate non-music major students and classical music?" The subsequent hypothesis declares "A music appreciation curriculum can address the disconnect between collegiate non-music major students and classical music, helping students discover points of connection with classical music culturally, ideologically, and experientially." Much has also been written about the ineffectiveness of various approaches to music appreciation courses which is available in published journal articles.

Chapter Four: Research Findings

Music appreciation has a long-established history in American education, and in the 156 years since Paine began giving music lectures at Harvard[117] very little has changed in the way music appreciation is taught. New technologies have been incorporated into teaching methods, textbooks abound, and yet today's youth are more disconnected from classical music than ever. As Generation Z fills college and university classrooms an incredible opportunity faces collegiate music educators. Gen-Z is diverse, meaning they more easily accept different cultural ideas; they are musical omnivores, meaning they listen to all different musical genres and styles; and they crave connections and experiences, meaning they are ripe to be introduced to the phenomenal world of classical music. Thus, this research project sought to answer two specific research questions: "What factors influence classical music interaction among collegiate non-music major students?" and "In what ways can a music appreciation curriculum address the disconnect between collegiate non-music major students and classical music?"

Factors Influencing Classical Music Interaction

While the temptation exists to simply declare young people do not like classical music, the data clearly indicates that is not the case. Schlemmer and James reported nearly 80% of students in their study really enjoyed a live classical music event and none said they completely disliked it.[118] James, Clifford, and Floberg indicated 75% of Gen-Z students would go to a live classical music concert, even some who claim to 'strongly dislike' classical music.[119] Though

117. McNeely, "Questioning Boundaries," 11.

118. Clouse, "Revitalizing Classical Music," 32.

119. "Engaging Next Generation Audiences," 48.

there are barriers between classical music and Generation Z, research reveals the music itself is not one of them.

But this generation's lack of exposure to and experience with classical music is a barrier. Shifting priorities and funding cuts have failed to protect the arts in American public education and the decades-long decline in music education has produced a generation lacking in what was once considered basic knowledge.[120] As a result, many students entering college have had very limited experience with and exposure to classical music, to the point some believe they lack the knowledge to understand or enjoy a classical music concert.[121] Over half of collegiate non-music major students have not participated in the high school music activities that promote interaction with classical music in college.[122] Thus a cycle of non-exposure to classical music is perpetuated.

Generation Z's attitudes and values are barriers to their interaction with classical music, but, as will be seen later, may also be keys to making connections with them. Classical music has a PR problem among Gen-Z and in this case, it refers to perception and reality. The perception of classical music is that it is dominated by white males and is a privileged entertainment for the elderly and wealthy. Research data indicates the reality often matches the perception as the vast majority of conductors and music directors of orchestras were male and less than 2% of orchestra musicians had a minority ethnic background. Similar statistics apply to the composers whose music is played by the orchestras.[123] This reality stands in stark contrast to the group considered the most diverse generation in history.[124]

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120. Bergauer, "Orchestra X," 7.

121. "Engaging Next Generation Audiences," 56.

122. Ibid., 15.

123. Service, "Classical music in 2014."

124. Villa, "Multiracial Gen Z."

Tangible items such as marketing, web design, and programs are also barriers as they are often designed for classical music's target audience of subscription ticket holders. The language used to describe the composers, musical pieces, and even venues require a knowledge of classical music practices Gen-Z has never been taught. They are unfamiliar with the instruments of the orchestra, not knowing their names or sounds, and they know nothing of traditional concert etiquette such as when to clap or not clap, stand or not stand, or even when they can go to the bathroom. The stress related to what some might see as trivial bits of information begins well before the event as they try to determine what clothing is appropriate.[125]

Additionally, Generation Z craves meaningful experiences and connections but feels distanced from the people and music at a classical music concert. Their desire for connection is thwarted by the venue and setting. This generation prefers to be close to and interact with the music and performers, not sit in the dark separated from everything. They would also like the opportunity to mingle with the conductor and musicians and be able to ask questions about the music, instruments, composers, etcetera.

In answer to the first research question, "What factors influence classical music interaction among collegiate non-music major students?" the research suggests that, though they enjoy classical music when they encounter it, Generation Z's lack of exposure to and experience with classical music, combined with significant clashes between the perceptions and reality of classical music, and the generational attitudes and values create barriers that are not easily overcome.

125. Bergauer, "Orchestra X."

How Can muZic Appreciation Help?

The very characteristics of Generation Z that hinder them from interacting with classical music may be the keys to helping them connect with it. As a large group of diverse musical omnivores who crave connection and varied experiences, members of Gen-Z are perfect candidates to be introduced to classical music. The data has already shown the barriers have to do with perceptions and practices connected with classical music. The music appreciation classroom seems to be the ideal place to present classical music, without the trappings of elitism and tradition, in a manner that avoids these stated barriers. By altering the approach instructors may still teach musical elements, great composers and pieces in their historical context, yet in a way that connects with the Gen-Z student.

Since many of today's students have not received what was once considered a basic music education, the introduction of musical elements is an important part of the music appreciation course. As Generation Z is listening to a great deal of music from a variety of genres, that music can be used to teach the elements of music. As discovered in the 1969 Youth Music Institute, including popular music in the school music program can aid in connecting with students.[126] Students can be led to see that all popular music, regardless of genre and style, is created from the same basic elements of music: rhythm, melody, harmony, texture, etc. Once they realize that, it is a small step to the realization that all music, popular and all types of classical and world music, are created from the same musical elements. These elements are often used in similar ways to obtain similar results whether contained in blues, hip hop, or classical music. The Music Listening Analysis Form found in Appendix D assists students in this.

126. Housewright, Sarig, MacCluskey, and Hughes, "Youth Music."

Through this process students should be introduced to a lot of great music, from all genres and styles, from all historical periods, and from all over the world. Strategically applying Hash's[127] preferences will help instructors choose which classical music to introduce first. Recalling James, Clifford, and Floberg's[128] research detailing the impact of live classical music concerts, teachers should attempt to help students experience a live classical music event. Today's technology provides for the showing of video recordings of live music events in addition to listening to audio recordings.

The key to a connection between Generation Z and classical music lies in changing the paradigm from getting students to understand and appreciate classical music to connecting students to classical music. Realistically, the elements of music do not change based on the curricular approach, nor do the great composers and pieces of classical music. But as the approach of the curriculum changes to focus on connection a process will begin. Students should be continually encouraged to ask exploratory questions of the music and discover ways classical music connects to popular music and to their lives. Once students connect with a classical music composer, piece, era, or place they will want to learn more. As they study they will begin to understand and appreciate the music, having discovered a personal or emotional connection.

In answer to the second research question, "In what ways can a music appreciation curriculum address the disconnect between collegiate non-music major students and classical music?" the research indicates that by removing barriers related to perception and traditional practices of classical music, gaps can be bridged between students and classical music, helping

127. Hash, "Undergraduate Non-Music Major Preferences," 11.

128. "Engaging Next Generation Audiences," 62.

students discover points of connection with classical music culturally, ideologically, and experientially.

Chapter Five: Conclusions and Recommendations

muZic Appreciation

Applying David Elliott's praxial philosophy of music education, this curriculum approaches music as something *people do* instead of musical works to be studied. Elliot said, "music is made by people, with people, and for people."[129] This is the beginning connecting point as students are taught to ask who, what, when, where, why, and how questions about music as they discover people have been making music in all places, at all times, with whatever technology was available to them, for the same reasons we make music today. This philosophy prepares students for discovery of and connection with unfamiliar music.

Since Hash recommended beginning with music students most preferred,[130] the proposed music curriculum is based on music to which students are currently listening to already. Elements of music such as rhythm, melody, harmony, timbre, and form will be initially taught through student-provided listening examples. The instructor will insert select classical pieces for each element in accordance with Hash's list of preferred elements.[131] Students will discover the elements of music in their own music and then discover and connect those elements in classical music. By asking exploratory questions during this process students will learn to think critically about music.

The next step is to take this process and apply it to classical music, again referring to Hash's research concerning musical eras. The goal is to discover and maintain connection between the student and the music. Students will discover that people from each historical period

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129. David Elliott, "Music Education As/For Artistic Citizenship," *Music Educators Journal*, 99 No. 1 (2012): 22.

130. Hash, "Undergraduate Non-Music Major Preferences," 11.

131. Ibid., 10.

made music with the same elements, in similar ways, and often for the same reasons we make music today. By focusing on "emotion-related factors rather than historical background and structural elements,"[132] the non-music major student will maintain a sense of connection to a new, unfamiliar music. In this way, the instructor will guide students in the discovery of and connection with classical music through the required stages of the music appreciation course.

The instructor will utilize three forms to assist students in analyzing and exploring both popular and classical music. The Exploring Music Form (Appendix B) guides students in asking exploratory questions about music. The Voice/Instrument Classification Form (Appendix C) helps students determine the various voice and instrument classifications contained in a musical piece. The Music Listening Analysis Form (Appendix D) assists students in analyzing various elements of music used in the composition. As students bring their favorite music to be played in class, the instructor guides in completing the appropriate forms (preferably on a board or projector). These forms will assist in the process of connecting with music and connecting popular music to classical music.

The first few weeks of the proposed curriculum focus on the process of learning to question and connect with music, helping students begin to think of music within the context of human action instead of a separate category. The first week of class, as students are listening to a great deal of music, the instructor will introduce the idea of asking exploratory questions about music and the Exploring Music Form found in Appendix B. The instructor will guide students in asking questions of music as examples from a broad range of genres and styles of music are played. During the second week, the instructor will introduce the Voice/Instrument Classification Form, found in Appendix C, which will assist students in closer examination of

132. Hash, "Undergraduate Non-Music Major Preferences," 11.

music by specifying various voices and instruments used in the musical compositions. Week three will expand student focus into the elements of music. The Music Listening Analysis Form, found in Appendix D, will be used as students consider elements such as mode, meter, form, and orchestration. Through this process students will be taught that all music, regardless of genre, style, purpose, history, or geography is constructed of the same elements of music. The Graphical Organizer related to Buildings and Building Materials, found on page 56 of Appendix A, will compare building construction to music composition. Students will see that just as buildings with vastly differing styles and functions are constructed with similar building materials, all music is composed, or constructed, from the basic elements of music. This will be confirmed by completing the Music Listening Analysis Form for both popular and classical music.

The fourth week of class returns the focus to the Exploring Music Form (Appendix B) as students are led in asking who, what, when, where, why, and how questions about popular music. This will guide students in discovering non-musical points of connection with music as they explore personal, historical, geographical, cultural, and technological aspects of the music. The remainder of the course involves the application of this process to classical music from the various music history periods. Through the process students will discover that music, wherever, whenever, and by whatever means it was composed, though it may sound quite different, is quite similar in purpose and function. This understanding helps remove barriers and bridge gaps between the student and classical music.

Music educators should be encouraged by the broad musical appetite of Generation Z. Simultaneously, music teachers should carefully consider whether they are more committed to traditional curricular methods and approaches or to guiding a new generation of students into

connecting to the world of classical music. Much of the research done by professional orchestras and the music industry can be directly applied to music education. It is past time for the passion and creativity that has driven classical music for thousands of years to be applied to music education thus ensuring the rich history of classical music remains relevant for generations to come.

APPENDIX A

COURSE SYLLABUS

MUZIC APPRECIATION:

BRIDGING THE GAP BETWEEN GENERATION Z & CLASSICAL MUSIC

COURSE DESCRIPTION

The aim of Music Appreciation is to help students develop an understanding, respect, and appreciation of a variety of music and musical cultures. This course is designed for college freshman and sophomores with varying levels of musical experience.

RATIONALE

This course is a student interest-driven approach to Music Appreciation aiming to transform students from passive consumers of musical products to active music listeners. Students will come to see music as an engaging, purposeful, human action. By asking who, what, when, where, why and how questions about music, students will discover sociological, historical, geographical, and musical purposes and values of music. Students will begin this process with their own music, blending their musical experiences with new musical knowledge, then apply these methods to the canon of the Western Classical music, identifying connections between all music.

I. PREREQUISITES

None

II. REQUIRED RESOURCE PURCHASES

There are two required textbooks for this course. Please be sure to purchase the proper edition of each text as well as the accompanied listening CD or online access to listening materials. You are expected to have your textbooks by the first day of classes. Though reading assignments will be completed outside of the classroom, it may be beneficial to have your texts available during class.

Shelemay, Kay Kaufman. *Soundscapes: Exploring Music in a Changing World*. 3rd ed. New York: W.W. Norton & Company, 2015. ISBN: 978-0-393-91828-1.

Yudkin, Jeremy. *Understanding Music*. 4th ed. Upper Saddle Rier: Pearson Prentice Hall, 2005. ISBN 0-13-150548-3.

II. ADDITIONAL MATERIALS FOR LEARNING

A. Computer with basic audio/video output equipment

B. Internet access (broadband recommended)

C. Microsoft Office

D. Each student will be required to bring music to class at various times. This may be in the form of CDs or personal music devices (mp3 player, iPod, phone, etc.).

E. Each student will be required to attend one live music event at their own expense.

III. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

A. Relate music with uniquely human purposeful, personal, and cultural activity in all places (geographical) at all times (historical).

B. Identify voice/instrument classifications and musical elements/materials when listening to music.

C. Apply who, what, when, where, why, and how questions to popular music of various familiar genres.

D. Examine music from the Western Classical canon with proper terminology, by asking who, what, when, where, why, and how questions.

E. Design a presentation about the music of a specific popular genre or historical period which clearly explains the who, what, when, where, why, and how.

IV. COURSE REQUIREMENTS AND ASSIGNMENTS

A. Class participation

Students are expected to contribute to discussions and provide music examples.

B. Textbook readings

Students are expected to complete all reading and study assignments.

C. Listening Assignments

Students are expected to listen to and make notes on each listening assignment.

D. Live Concert Report

Students will attend one live music event, to be approved by the instructor, and write a 3-page paper (1 inch margines, Times New Roman 12, double spaced) in which they describe the event, answer the who, what, when, where, why, and how questions, and discuss how the event impacted them.

E. Music Presentation

Students will design a presentation about the music of a specific culture/sub-culture, historical period, or genre which clearly explains that music's who, what, when, where, why, and how. Use proper terminology in describing the music. The presentation must include audio examples of the music and may include pictures, timeline, graphics, etc.

F. Quizzes (3)

Quizzes will cover specific reading and listening assignments.

G. Exams (2)

Exams will cover cumulative reading and listening assignments and lecture/discussion notes.

V. COURSE GRADING AND POLICIES

A. Points

Class Participation (24 at 6.25 pts ea)		150
Live Concert Report		150
Music Presentation		250
Quizzes (3 at 50 pts ea)		150
Exams (2 at 150 pts ea)		300
	Total	1000

B. Scale

A = 900–1000 B = 800–899 C = 700–799 D = 600–699 F = 0–599

C. Late Assignment Policy

If unable to complete an assignment on time, the student must contact the instructor immediately by email.

Assignments that are submitted after the due date without prior approval from the instructor will receive the following deductions:

1. Late assignments submitted within one day of the due date will receive a 5% deduction.
2. Assignments submitted one class period late will receive a 10% deduction.
3. Assignments submitted within two weeks of the due date will receive a 20% deduction.
4. Assignments submitted two weeks late or after the final date of the course will not be accepted.

Special circumstances (e.g. death in the family, personal health issues) will be reviewed by the instructor on a case-by-case basis.

CURRICULUM PROJECT – ANALYSIS CHART

Timothy Green	**muZic Appreciation: Bridging the Gap Between Generation Z & Classical Music - RES**
Required Textbooks for Class: *Soundscapes: Exploring Music in a Changing World* by Kay Kaufman Shelemay, W.W.Norton & Company; 3rd ed., (2015). *Understanding Music* by Jeremy Yudkin, Prentice Hall; 4thed., (2005).	
Identify the problem:	
The aim of this course is to transform students from passive consumers of musical products to active music listeners with a basic understanding of popular and Western Classical music by learning to ask who, what, when, where, why, and how questions about music.	
Who are the learners and what are their characteristics?	
This course is designed for collegiate non-music majors with varying levels of music experience seeking to fulfill requirements for humanities electives. There are no pre-requisites. This course will be a residential course with three 50-minute class periods per week.	
What is the new desired behavior?	
By asking exploratory (who, what, when, where, why, and how) questions about music, students discover the sociological, historical, geographical, and musical purposes and values of music. Students will begin the discovery process with their own music, then apply this process to music of the Western Classical canon with the goal of developing a respect and appreciation for music other than their own.	
What are the delivery options?	
This course will utilize lecture and class discussion, as well as the required texts and their audio examples. Additional musical examples will be obtained via the internet. The students' personal music will also be an important aspect of this course.	
What are the pedagogical considerations?	
Each class will consist of lecture and discussion with multiple audio examples. Small groups of students will research (ask who, what, when, where, why, how questions of) specific music and report their findings to the class.	
Experiential Learning Theory will be used in the planning of this curriculum. Classes and assignments will combine students' previous experiences with music with new musical knowledge and guide them in using both when listening to unfamiliar music.	

Learning Outcomes **At the end of the course, the student will be able to:**
1. Relate music with uniquely human purposeful, personal, and cultural activity in all places (geographical) at all times (historical).
2. Identify voice/instrument classifications and musical elements/materials when listening to music.
3. Apply exploratory questions to popular music of various familiar genres, promoting critical thinking about music.
4. Examine music from the Western Classical canon by asking exploratory questions, discovering points of connection between the present culture and the music.
5. Examine music from the Western Classical canon by asking exploratory questions, discovering points of connection between the present culture and the music.

CURRICULUM PROJECT – DESIGN CHART

Timothy Green		**muZic Appreciation: Bridging the Gap Between Generation Z & Classical Music - RES**	
Concept Statement: This unit will help students to understand music as a universal, active, human practice by leading them beyond passive music listening and consuming to engaging in music by asking questions to reveal cultural, sociological, historical, geographical, and musical aspects of music.			
Learning Outcomes	**Content**	**Learning/Training Activity**	**Assessment**
1. Relate music with uniquely human purposeful, personal, and cultural activity in all places (geographical) at all times (historical).	Week 1: Students will discover music as something people do – with people and for people – in all cultures, in all places, and throughout history. In the process we will discuss music preference versus music prejudice. Since music is a human action, we must understand it in the context of human experience – not as a separate category.	Week 1: We will ask the question: What is music? Students will bring music of their choice (within guidelines) to be played in class. This will be played alternately with instructor chosen music from a broad cultural and historical spectrum. Suggested examples: Hurrian Hymn No. 6 – oldest *known* melody. Traditional music from different cultures. Mozart Serenade 13. Introduce the practice of asking questions about music, including what is this music good for? Discuss sociological, historical, geographical, and musical issues connected with music. Introduce Exploring Music handout (Appendix B) Week 1: Textbook readings and associated listening examples:	Week 1: With knowledge gained from reading assignments and class discussions and assigned readings, choose a piece of music that is meaningful to you and answer questions as to sound, setting, and significance. Week 1: Day 1: Conduct an informal survey to discover musical preferences, prejudices, and choices. Week 1: Stretching Our Musical Mindset (In class formative assessment) Week 1: (Out of class assignment) Record and upload a 90 second soundscape. Make note of date, time, place, and circumstance.

		Soundscapes – Introduction (pp. 2-19b), *Understanding Music* - Chapter 1 (pp 2-8a).	
2. Identify voice/instrument classifications and musical elements / materials when listening to music.	Week 2: Students will learn various vocal and instrument classification systems and learn to identify instruments when listening to music. Though instruments of various cultures are quite diverse, there are similarities which allow a universal classification system.	Week 2: We will ask the question: How is music made? Students will bring music of their choice (within guidelines) to be played in class, completing the Voice/Instrument Classification Form (Appendix C). The instructor will play music samples to broaden the scope of musical instruments. Suggested examples: Mozart: Serenade 13 (strings) Copland: Fanfare for the Common Man (brass) Wagner: Ride of the Valkyries (strings/brass/percussion) Orf: O Fortuna (voice/choir) Week 2: In small groups (3-4) listen to music selected by the instructor and answer questions about sound, setting, significance, and voice/instrument classification. Week 2: Game – Name That Instrument Week 2: Textbook readings and associated listening examples: *Soundscapes* – Chapter 1	Week 2: With knowledge gained from reading assignments and class discussions and assigned readings, using last week's song describe the voice/instrument classifications heard in the music. Explain how using a different voice or instrument would alter the song.

		(pp. 27-41), Appendix (pp. A1-A3). *Understanding Music* – pp. 43b-55a. Listening Assignment: Britten, *The Young Person's Guide to the Orchestra* (watch online with narration).	
3, Apply exploratory questions to popular music of various familiar genres, promoting critical thinking about music.	Week 3: Students will discover all music is constructed from basic elements/materials and learn to identify these elements when listening to music. This reinforces both universal and diverse ideas. Example: Building Construction	Week 3: We will continue with the question: How is music made? Students will bring music of their choice (within guidelines) to be played in class, identifying musical elements/materials heard in the music. The instructor will play music samples to broaden the scope of musical elements /materials and introduce the Music Listening Analysis handout (Appendix D) Week 3: In small groups (3-4) listen to music selected by the instructor and answer questions about musical elements / materials. Week 3: Textbook readings and associated listening examples: *Soundscapes* – Chapter 1 (pp. 42-67). *Understanding Music* – pp. 24-43a.	Week 3: With knowledge gained from class discussions and assigned readings, using last week's song describe the musical elements/materials heard in the music. Week 3: Music Listening Analysis Handout (In class formative assessment) Week 3: Quiz (In class summative assessment)

3, Apply exploratory questions to popular music of various familiar genres, promoting critical thinking about music.	Week 4: Students will be guided in asking exploratory questions of popular music, learning to recognize the sociological, geographical, historical, and musical aspects in music.	Week 4 Students will bring music of their choice (within guidelines) to be played in class – having completed the Music Listening Analysis form and the Exploring Music form. Instructor will lead class in the process of questioning music. Week 4: Read from *Soundscapes* chapter 2 (pp. 68-78, 87-90A, 95B-121A with audio examples).	Week 4: Students will choose a piece of music and write a one-page paper based on completing the Exploring Music handout.
4. Examine music from the Western Classical canon by asking exploratory questions, discovering points of connection between the present culture and the music.	Week 5: Students will connect popular and classical music by asking the why question. They will discover people have used music for similar purposes throughout time. This focuses on the question, "Why do we do music?"	Week 5: Instructor will play examples of both popular music and Western Classical music that were composed and used for similar purposes. Instructor will introduce the Exploring Music Form (Appendix D) Week 5: View 15 Purposes of Music slideshow	Week 5: What's the Point? Students will describe the reasoning behind asking questions of music. Week 5: Exam
4. Examine music from the Western Classical canon by asking exploratory questions, discovering points of connection between the present culture and the music.	Week 6: Using the insight gained from questioning popular music, students will listen to and learn about music from the Baroque period. making connections to popular music.	Week 6: Listen to music of Monteverdi (Orfeo), J.S. Bach, and G.F. Handel (Messiah). Compare Opera to popular multi-media entertainment, recitatives to Rap, Basso Continuo to the modern rhythm section, and figured bass to lead sheets/charts. Week 6: Reading Assignments: *Understanding Music* pp. 115-124, Bach (134, 136-	Week 6: Students will make a ten point comparison of Opera in the Baroque culture with Movies in current culture.

		144), Handel (144, 148-149, 152), 155-156.	
4. Examine music from the Western Classical canon by asking exploratory questions, discovering points of connection between the present culture and the music.	Week 7: Using the insight gained from questioning popular music, students will listen to and learn about music from the Classical period making connections to popular music.	Listen to music of Haydn and Mozart and discuss the strict forms of the Classical period. Discuss the reaction to the excess of the Baroque and compare to current generational reactions to style/genre. Week 7: Reading Assignment: *Understanding Music* pp. 158-164, 169-170, 174-195.	Week 7: Make a list of Classical reactions to Baroque music. Identify similar reactions in popular music. Week 7: Quiz (Take home summative assessment)
4. Examine music from the Western Classical canon by asking exploratory questions, discovering points of connection between the present culture and the music.	Week 8: Students will listen to and study the life of Beethoven and the transition to the 19th Century Romantic period, making connections to popular music.	Week 8: Listen to the music of Beethoven and discuss ways he broke barriers and pushed the envelope making a way for change. Compare Beethoven's role with that of Elvis, Berry Gordy, Beetles, etc. Week 8: Reading Assignment: *Understanding Music* pp. 197-226.	Week 8: One of the themes of Beethoven's life was overcoming adversity. Choose a popular musician and write a one page paper of how they conquered hardships to achieve success in music.
4. Examine music from the Western Classical canon by asking exploratory questions, discovering points of connection between the present culture and the music.	Week 9: Using the insight gained from questioning popular music, students will listen to and learn about music from the 19th Century Romantic period, making connections to popular music.	Week 9: Listening to the music of Chopin, List, Berlioz, Wagner… See that, once again, many Romantic ideas are a reaction against rigid Classical practices. Discussions include Who: status change of composer and virtuoso performer (Listomania), When and Where: political and	Week 9: After listening to select film scores, list 4 characteristics of Romantic period music and why it is a popular choice for film scores. Week 9: Quiz (Take home

		societal changes and geographical influences of nationalism, and How: technological advances in instruments and changes in form, harmony, timbre, and expression. Week 9: Reading Assignment: *Understanding Music* pp. 228-244a, 263, 264-267, 277-300, 309a, 326-327.	summative assessment)
4. Examine music from the Western Classical canon by asking exploratory questions, discovering points of connection between the present culture and the music.	Week 10: Using the insight gained from questioning popular music, students will listen to and learn about music from the 20th Century, making connections to popular music. Week 10: Students will choose music for presentation to be approved by the instructor.	Week 10: Students will discuss the continuing pattern of reacting to the musical choices of the previous period. Students will listen to and discuss examples of Impressionism, Primitivism, Expressionism, and Serialism. Week 10: Reading Assignment: pp. 329-331, 332-335a, 376-389a, 413-414. Week 10: Students will be given a list of possible music to choose from or they may suggest an alternate music.	Week 10: Play *Name that Period* (In class formative assessment). Instructor will play musical examples from the Baroque, Classical, Romantic, and 20th Century musical periods. Teams of students will compete for the most correct answers. Week 10: Exam Week 10 Students will submit a proposal for their music presentation.
5. Design a presentation about the music of a specific popular genre or historical period which clearly	Week11: Students will apply exploratory questions as discussed in class to their selected music	Week 11: Students ask exploratory questions of their chosen music in preparation of their presentations.	Week 11: Students will provide a one sentence answer for each exploratory

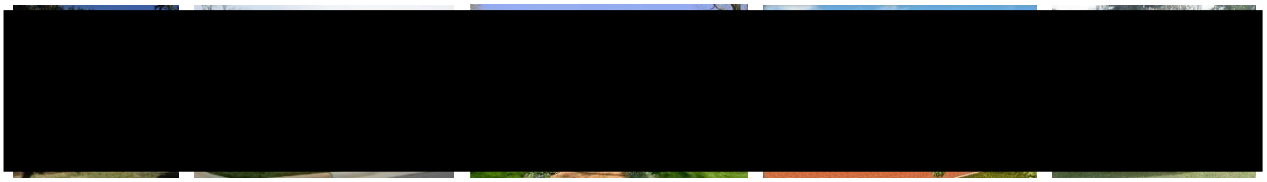
explains that music's who, what, when, where, why, and how.	and build their presentation.	A peer review process will help ensure students have sufficiently asked and answered questions.	question on their chosen music. Week 11: Live Concert Report
5. Design a presentation about the music of a specific popular genre or historical period which clearly explains that music's who, what, when, where, why, and how.	Week 12: Student presentations	Week 12: Students will make presentations to the class.	Week 12: Music Presentation

Learning Outcomes	Rational for Sequence
1. Relate music with uniquely human purposeful, personal, and cultural activity in all places (geographical) at all times (historical).	Though we live in a culture saturated with musical experiences, many students are passive listeners and consumers of music and limit their intentional listening to a very small array of music. Relating music with purposeful, personal, and cultural activity in all places at all times increases their awareness of music's impact on our world.
2. Identify voice/instrument classifications and musical elements/materials when listening to music.	An overview of voice/instrument classifications and materials of music allows students to discover universal aspects of music by showing how all music is constructed with the same building materials and similar tools.
3. Apply the who, what, when, where, why, and how questions to popular music of various familiar genres.	By asking questions of popular music of familiar genres students explore their own music, learning what influences it and how it influences their world. By using familiar music, they should easily grasp cultural, sociological, historical, geographical, and musical concepts.
~~4.~~ Examine music from different culture, geography, and history, the Western Classical canon with proper terminology, by asking the exploratory questions.	By applying the same questions asked of popular music to music of other genres and cultures, students gain the ability to compare and contrast various aspects of multiple music.
5. Design a presentation about the music of a specific popular genre or historical period which clearly explains that music's who, what, when, where, why, and how.	Students should now be equipped with the tools to analyze both familiar and unfamiliar music from a cultural, sociological, geographical, historical, and musical perspective by asking exploratory questions about music.

CURRICULUM PROJECT – DEVELOPMENT CHART

Student: Timothy Green	**muZic Appreciation: Bridging the Gap Between Generation Z & Classical Music – RES**
Expository	
In 30 seconds, let's list as many things as possible you all have in common. Now, in 30 seconds, make a list of differences. These lists represent two concepts we have heard in the music we've listened to over the past two weeks: Universal and diverse. Through asking questions of our music we have discovered *universal* aspects about music - all cultures everywhere for as long as we can tell have made music, and all musical instruments can be classified in similar ways. We have also heard that music is very *diverse* – in sound, setting, and significance. Today, we're going to carry on this idea of universal and diverse as we talk about what is known as the elements or materials of music. This week we will discover that all music is constructed from the same basic materials and we will learn to identify these materials when listening to music. These materials relate to aspects of music such as time, sound, organization, and expression. Composers, arrangers, and musicians use these common elements to create and perform vastly different music. So, let's listen to some more music and see how these universal materials are used to construct some very diverse music.	
Narrative	
A few years ago, I was on vacation at my brother-in-law's. Across the street someone was building a new house. At the time, it was only a foundation and a few framed walls. Stacks of lumber and plywood and other building materials were piled around the yard. Each day more trucks brought more stuff – just regular stuff, and day at a time what was just a foundation and a couple of walls transformed into a house. Trusses were brought in and the roof went up. Before we left we could get an idea what the house was going to look like. On our next trip, it was all finished – a beautiful house built out of just regular wood, brick, shingles, siding, doors, and windows. It was amazing to me to watch just regular materials become a beautiful house. As I thought about this I realized that creative acts are often the result of assembling common items in a unique way. Artist use seven colors and paint incredible masterpieces, writers use 26 letters and every day words to write moving stories, and composers use combinations of tones and rhythms, sound and silence to fill our world with music.	
Graphical Organizers	
Project four pictures of houses of different sizes, styles, and appearance. After discussing the similarities and differences between the buildings, project a picture of various building materials. Explain that though each house is a unique structure, it is constructed of similar building materials as the other houses. Each building has foundational, framing, roofing, and ornamental materials. The same principle applies to music. Though different music may sound nothing alike, all music is constructed from the same basic musical materials.	

Buildings



*show students pictures of different buildings

Each building is different, unique in its…
Construction ◆ Location ◆ Size
Shape ◆ Style ◆ Impact

However…

Building Materials

Each building is simply a unique arrangement of similar building materials.

*show pictures of various building materials.

Likewise…

All music is constructed from the same basic elements, or materials of music.

Gagne's Nine Events of Instruction

Instruction Event	**Describe how each instructional event will be addressed in your instructional unit. Cite a reference from you text as to why this approach will be effective.**
1. Gain attention	I will begin by asking two brainstorming questions, listing the class responses on the board. This will get the class interacting and bring up the topics of universalism and diversity which will play a large role in the lesson. (Brainstorming questions from Nilson, p. 142)
2. Inform learners of objectives	I will close the opening expository section by simply stating and repeating the lesson objective: This week we will discover that all music is constructed from the same basic materials and we will learn to identify these materials when listening to music. (Framing the lecture in the context of the course objectives from Nilson p. 115)
3. Stimulate recall of prior learning	I will state how this new ability is similar to the one we learned the previous week, review new vocabulary and use it throughout the lesson. (Reviewing and transitioning from Nilson, p. 115)
4. Present the content	Using the building material metaphore, I will introduce, define, and describe the materials of music. Instruction will contain audio examples, visual examples, as well as participatory singing and movement activities. (Effective Teaching Moves from Nilson, p. 108-11)
5. Guide learning	Once the materials of music have been taught, I will play multiple musical examples, guiding students in identifying the materials as they listen. (Effective Teaching Moves from Nilson, p. 108-11; Basics of Listening Lessons from Regelski, p. 140-145)
6. Elicit performance (practice)	I will have the students get in small groups and play several musical examples while groups fill out a materials of music worksheet. (Pair/group and discuss/review from Nilson, p. 119-120)
7. Provide feedback	I will lead the class in a discussion of the groups' answers from the materials of music worksheet. (Responding to Student Responses from Nilson, p. 134)
8. Assess performance	Students will complete an online assignment including materials of music to their analysis of the piece of music they have been studying. (Constructed Response…Writing Assignments from Nilson, p. 290)
9. Enhance retention and transfer	The new knowledge gained in this week's lessons will be reinforced throughout the rest of the course in multiple ways as we continue to listen to and analyze music. (How People Learn from Nilson, p. 4-5)

CURRICULUM PROJECT – IMPLEMENTATION CHART

Timothy Green	**muZic Appreciation: Bridging the Gap Between Generation Z & Classical Music - RES**
Power Point presentation grouping and describing the elements/materials of music	The Power Point presentation will give a visual example of each element/material of music coinciding with the lecture. (Nilson, p. 240 – *graphics of all kinds facilitate comprehension*)
Listening Examples emphasizing various elements/materials of music	The listening examples will provide an audible presentation of each element/material of music coinciding with the lecture and presentation. (Nilson, p. 275 – *focused listening*)
Elements/Materials of Music Poster	The poster will be a constant visual reminder of the elements/materials of music the class may refer to throughout the course. This will also assist the more visual learners. (Nilson, p. 240 – *graphics of all kinds facilitate comprehension*)
Listening for the Elements Handout	This handout is a formative assessment tool to be used along with the listening examples. (Nilson, p. 106 – *Classroom assessment techniques*)
Happy Birthday and Junk Food Song Handout	The class will sing simple songs to help them grasp the concept of texture in music. (Nilson, p. 149 – *type of simulation*)
Name That Instrument/Element Game	As I play various listening examples teams will race to name the instrument classifications and elements emphasized in the examples. (Nilson, p. 148 – *Academic Games*)

Task	**Rationale for Task**
Arrange chairs/desks in a semi-circle	Arranging the chairs/desk in a cemi-circle will facilitate eye contact and class discussions, encouraging students to interact with one another. (Nilson, p. 161 – *Face-to-Face Interaction*)
Prepare audio equipment to playback student and instructor music examples	Making sure audio equipment is properly functions facilitates listening to the maximum music examples. (Nilson, p. 43 – *Before The First Class*)
Prepare computer, projector, and smartboard	Making sure computer and projection equipment is ready in advance avoides wasted time and minimizes frustration of instructor and students, maintaining a more peaceful learning environment. (Nilson, p. 43 – *Before The First Class*)
Design, create, and display Elements/Materials of Music poster	Having the poster displayed at the beginning of class will allow for immediate reference to it as a tool to be used by the students for the remainder of the course. (Nilson, p. 240 – *graphics of all kinds facilitate comprehension*)
Develop guidelines for the Name That Element Game	Having the game guidelines determined will ensure a minimum of time is taken explaining the game so more learning can take place through the game. (Nilson, p. 148 – *Academic Games*)
Make copies of handouts	Having all handouts copied in advance eliminates last minute delays due to equipment malfunction or unexpected circumstances. (Nilson, p. 43 – *Before The First Class*)

Formative Assessment Type	**Assessment Details**
Listening for the Instruments and Elements Handout	I will create a Listening for the Instruments and Elements Handout as a formative assessment for this lesson. The handout will serve as a guide to help students identify various classifications of instruments studied the previous week, as well as elements/materials of music. As I play musical examples to the class, students will specify which elements they recognize in the music. We will then discuss their findings, correct errors, and move to another listening example. This hands-on listening exercise will allow students to develop the skill to identify musical elements/materials while listening to all types of music.

CURRICULUM PROJECT – EVALUATION CHART

Timothy Green	**muZic Appreciation: Bridging the Gap Between Generation Z & Classical Music**	
Learning Outcomes	**Your Formative Assessment Plan**	**Rationale for Formative Assessment Type**
1. Relate music with uniquely human purposeful, personal, and cultural activity in all places (geographical) at all times (historical).	Stretching Our Musical Mindset Students will attempt to match composers/musicians pictures to their music and geography.	This assessment will stretch student's mindsets concerning music and challenge music preferences and prejudices. The class will discuss the assessment. (Nilson p. 127 – *productive exchange of viewpoints, examining and changing attitudes…*)
2. Identify voice/instrument classifications and musical elements/materials when listening to music.	Listening for the Elements Handout Students will identify elements/materials of music as the class listens together. Answers will be discussed by the class.	This assessment will allow the teacher to see whether or not students are grasping the concept of elements/materials of music. After students complete the handout the class will discuss the answers. (Nilson, p. 106 – *Classroom assessment techniques,* p. 275 – *focused listening*)
3. Apply the who, what, when, where, why, and how questions to popular music of various familiar genres.	Students will list three things they have learned from asking questions of their chosen music.	If students are questioning their music they should be discovering new information. This assessment will show whether or not that is happening. (Nilson, p. 168-169 – *The One-Minute Paper*)
4. Examine music from the Western Classical canon by asking the exploratory questions.	What's The Point? Students will describe the reasoning behind asking questions of music.	In this quick, anonymous, formative assessment student will write, in their own words, the reasoning behind questioning music. The instructor will read comments aloud in class as a discussion starter. (Nilson, p. 168-169 – *The One-Minute Paper*)

5. Design a presentation about the music of a specific popular genre or historical period which clearly explains that music's who, what, when, where, why, and how.	Have students turn in a notecard listing their chosen music for the presentation and answering in one sentence the exploratory questions.	This assessment will show whether the student is making necessary progress on the final presentation and let the instructor know what formative feedback is needed by the student. (Nilson, p. 277 – *Formative Feedback*)

Evaluation and Reflection

Issue/Strategy	**Rationale for Changing**
Change the name of the course.	Music Appreciation is a course with a long history of being taught a specific way. It is difficult for people to think about an old course in a new way. By changing the name it allows students to begin the course anticipating a different approach.
Narrow the scope.	Due to the requirement of including the Western Classical Canon in the Music Appreciation course at my school, it will be necessary to cover less World Music.
Rewrite Outcome #4 to state Western Classical Canon.	Learning Outcome 4 was *Examine music from different culture, geography, and history…* It will now be *Examine music from the Western Classical canon…*
Reconfigure structure of the week.	My previous plan was to cover one question (who, what, when, where, why, how) each week. The first day of class would be popular music and the second day would be music from a different culture, geography, or history with the online portion of the class connecting the two. Instead, I will teach the questioning process in the first few weeks of class, connect popular and classical music in week 5, and focus each week 6-10 on a specific Classical period. I will also change the course from hybrid to residential.
Restructure Design Chart Content, Learning/Training Activity, and Assessment columns for weeks 4-12.	Lectures, reading assignments, and assessments will need to be adjusted to reflect necessary changes in the course.
Include more group activities and formative assessments.	Increased group discussions and exercises will help students talk through the learning of unfamiliar music. More formative assessments will help determine whether students are grasping the concepts.

Formative Assessment: Background Knowledge Probe

Musical Preferences Survey

Name: _____ Date: _____

1. I enjoy listening to music. ___ Yes, ___ Somewhat, ___ Not at all.

2. I consider myself to be musical. ___ Yes, ___ Somewhat, ___ Not at all.

3. I sing and/or play an instrument. ___ Yes, ___ Somewhat, ___ Not at all. _____

4. The last live musical event I attended was _____.

5. My favorite type of music is _____.

6. The musical genre I like least is _____.

7. A musical genre I cannot tolerate is _____.

8. I consider myself open to unfamiliar music. ___ Yes, ___ Somewhat, ___ Not at all.

9. I currently participate in a musical group. ___ Yes, ___ No. Group _____

10. I define music as _____.

Summative Assessment: Week 3 Quiz

Quiz #1: 50 Points **Grade _____**

Name: _____ Date: _____

Multiple Choice (2 points each)

1. The different aspects of a musical environment, ranging from a single music tradition to all the
   sounds heard in a particular place is called a… (*Shelemay 8*)
   a. Music
   b. Soundstage
   c. Soundscape*
   d. Opera
2. Instruments whose sound is produced or modified electronically are called (*Shelemay 40*)
   a. Guitars
   b. Orchestras
   c. Idiophones
   d. Membranophones*
3. In music the word timbre refers to (*Shelemay 30*)
   a. Very loud playing
   b. Tone Quality*
   c. Wooden Instruments
   d. Vibrato
4. Instruments whose sounds are produced by vibrating strings are classified as (*Shelemay 37*)
   a. Idiophones
   b. Membranophones
   c. Brass
   d. Chordophones*

5. The type of instrument that produces sound because the whole instrument vibrates is (*Shelemay 37*)
    a. Membranophone
    b. String
    c. Idiophone*
    d. Trumpet
6. The study which explores the production and conveying of sound is… (*Shelemay 11*)
    a. Symphony
    b. Acoustics*
    c. Setting
    d. Harmony

True or False (2 points each)

7. True* or False: ____ Membranophones are popularly known as drums. (*Shelemay 40*)
8. True or False*: ____ A single, unaccompanied melody is an example of polyphony. (*Shelemay 51, Yudkin 25*)
9. True* or False: ____ The melody of a song is the part you sing along with. (*Shelemay 45-46, Yudkin 30-32*)
10. True* or False: ____ All music is created from common musical materials. (*Class lecture/notes*)
11. True* or False: ____ The number of vibrations per second determines the pitch of a tone. (*Shelemay 11*)

Fill in the blank (2 points each)

12. Every musical sound is produced by the _____ <u>vibration</u> of some substance. (*Shelemay 11*)
13. The _____ <u>setting</u>* of a soundscape includes everything rom the venue to the behavior of those present.
    (*Shelemay 14*)
14. The term used for the absence of sound is _____ <u>silence</u>*. (*Shelemay 27*)

15. The musical element/material responsible for the sense of time and forward movement in music is _____. rhythm* (*Shelemay 47, Yudkin 38-39*)
16. Aerophones produces sound by a vibrating column of _____ air*. (*Shelemay 39*)

Matching (2 points each)

17. Match each instrument to its corresponding classification (*Shelemay 37-40*)

a.	Idiophone	____ Synthesizer	E*
b.	Chordophone	____ Trumpet	C*
c.	Aerophone	____ Gong	A*
d.	Membranophone	____ Harp	B*
e.	Electrophone	____ Drum	D*

18. Match the musical element/material to its function. (*Shelemay 42-57*)

a.	Dynamics	____ High/Low	*B
b.	Pitch	____ Structure/Organization	*D
c.	Tempo	____ Loud/Soft	*A
d.	Form	____ Fast/Slow	*C

19. Match each question with its corresponding aspect of music. (*Class lecture/notes*)

a.	Who	____ Geographical	*D
b.	What	____ Musical	*F
c.	When	____ Purpose	*E
d.	Where	____ Definition	*B
e.	Why	____ Sociological	*A
f.	How	____ Historical	*C

20. Match each texture to its proper definition. (*Shelemay 51-53, Yudkin 25*)

a.	Monophonic	____ Melody supported by harmonic pitches	*B
b.	Homophonic	____ Multiple lines of music sounded together	*C
c.	Polyphonic	____ Single melody	*A

21. Match the voice classification to the gender/range. (*Yudkin 44*)

a.	Soprano	____ Low male voice	*D
b.	Alto	____ High female voice	*A

c. Tenor ____ Low female voice *B

d. Bass ____ High male voice *C

Multiple True or False (2 points)

22. When comparing instrument classification to sections of an orchestra:

(*Shelemay 37-40*)

a. True* or False: The percussion section includes membranophones.

b. True or False*: Electrophones have their own section in the orchestra.

c. True* or False: Both woodwinds and brass are aerophones.

d. True or False*: There are no idiophones in the orchestra.

Short Answer (2 points each)

23. Describe what is meant by term dynamics. (*Shelemay 42, Yudkin 41*)

_____

_____

**Dynamics refers to how loud or soft a sound is, the intensity with which it is played or sung, or the volume of a sound.*

24. Define music in your own words. (*Shelemay 27-28, Class discussion/notes*)

_____

_____

**Music can be defined as organized sound that is meaningful to people within a specific time and place. Music is something people do. Music is a uniquely human purposeful, personal and cultural activity.*

25. In your own words explain the following statement: “Since music is a human action, we must understand it in the context of human experience – not as a separate category.” (*Class lecture/notes*)

_____

**Multiple answers are acceptable as long as they include statements that show an understanding of music as something people have done everywhere throughout history.*

APPENDIX B

Exploring Music Form

Answer exploratory questions for the piece of music you analyzed

Title: _____

Who (composer, lyricist, arranger, artist, musicians, engineers, inspiration)

_____

_____

_____

What (type of piece: song, film score, symphony; instrumental, solo, duet, group/chorus)

_____

_____

When (date composed/recorded/released, historical significance, time referred to)

_____

_____

Where (place composed/recorded/performed, geographical significance, place referred to)

_____

_____

Why (purpose/reason for composition/performance, inspiration)

_____

_____

How (specific processes or tools of composition/recording/performance)

_____

_____

APPENDIX C

Voice/Instrument Classification Form

Title: _____

Voice:

_____ Soprano (high female) _____ Alto (low female)

_____ Tenor (high male) _____ Bass (low male) _____ Chorus

Chordophone: sound is produced by vibrating string (strings)

_____ Piano

_____ Orchestra: Violin, Viola, Cello, Bass

_____ Guitar _____ Zither, Lute, Harp _____

Aerophone: sound is produced by vibrating column of air (woodwinds/brass)

Woodwinds: _____ Flutes _____ Clarinets _____ Saxophones _____ Double Reeds

Brass: _____ Trumpets _____ French Horn _____ Trombones _____ Tuba

Other: _____ Flutes, Recorders, Pipes, etc. _____

Membranophones: sound is produced by a vibrating membrane (percussion)

Orchestra: _____ Snare Drum _____ Tympani _____ Bass Drum

Other: _____ Drums of various body shapes _____ Singing membranes

Idiophones: sound is produced by the vibrating body of the instrument (percussion)

_____ Cymbals _____ Gongs _____ Xylophones _____ Bells/Chimes _____ Sticks

_____ Shakers/Rattles _____

Electrophones: sound is produced by an electrical means

_____ Electronically amplified – as in electric guitar

_____ Electronically produced – as in synthesizer _____

APPENDIX D

Music Listening Analysis Form

Title: _____

Composer (Music): _____

Lyricist (Words): _____

Year/Location: _____

Purpose: _____

Mode (Major, Minor, other): _____

Tempo (Fast/Slow): _____

Meter (Duple/Triple): _____

Form (Strophic/V-C/V-C-B/12 Bar): _____

Orchestration/Instrumentation: _____

Vocal Aspects (Solo/Harmony/Choir): _____

Other comments: _____

_____

_____

_____

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