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for the Middle and High School Choral Classroom with Alignment
to Mississippi College- and Career-Readiness Standards**

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AN ANNOTATED BIBLIOGRAPHY OF SELECTED MUSIC THEORY
RESOURCES FOR THE MIDDLE AND HIGH SCHOOL CHORAL CLASSROOMS
WITH ALIGNMENT TO MISSISSIPPI COLLEGE- AND CAREER-READINESS
STANDARDS

by

Amanda M. Brandon

A Thesis
Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Master of Music

Approved by:

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ABSTRACT

Middle and high school choral ensembles often struggle to produce musicians who are proficient in music theory skills; however, music theory and ear training skills provide numerous benefits to the student and ensemble. Promoting and fostering theory and ear training skills develop a student's overall musicianship – thus, strengthening sight-reading skills– further leading to more accurate sight reading, using less rehearsal time, and the option of learning more, or even more technically challenging, literature. Additionally, developing independent musicianship skills encourages higher order and critical thinking in the choral classroom.

This project will examine and review selected music theory and ear training resources readily available to middle and high school choral music educators. Specifications for each publication will be detailed, listing pertinent information such as content description, targeted age group, alignment with the Mississippi College- and Career-Readiness Arts Learning Standards for Music - 2017 (Referred to as MALSM from henceforth), instructional needs, and the publication's availability and cost. This annotated bibliography will provide middle and high school choral music educators with important information for selecting appropriate theory and ear training resources for their class or ensemble. By connecting each choral resource to the MALSM, the ensemble director has resources that not only meet the needs of their classroom but meet the demands of school administration as well.

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DEDICATION

If it were not for the love and encouragement of my parents, Robert and Annette, I would not be the person I am today. Since I can remember, they have always cheered me on in whatever task I chose to take on. Without their constant support, this paper would not have been possible. Therefore, I would like to dedicate this work to my parents.

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LIST OF ABBREVIATIONS

<i>MALSM</i>	Mississippi College- and Career-Readiness Core Arts Learning Standard for Music
<i>PGS</i>	Professional Growth Score
<i>TGR</i>	Teacher Growth Rubric

CHAPTER I – INTRODUCTION, NEED FOR STUDY, AND PROCEDURES

Introduction

Thoroughly understanding the elements of music – rhythm, melody, notation, and harmony – are valuable to all musicians. Learning these concepts benefit a soloist or ensemble by guiding performance practices, recognizing forms or patterns, and equipping individuals with necessary tools used in communicating and expressing musical ideas. Aural skills – often referred to as ear training – take theory concepts and attach sound to them. One could also argue that music theory is a symbol used to express a specific sound, rhythm, or musical idea. The two – aural skills and musical notation – should go hand-in-hand. For example, notation might show ; aural skills allow an aurally literate individual to audiate or sing “re-ti-do”.

Teaching music reading and aural skills within middle and high school ensembles provides numerous benefits. Because music reading and aural skills often build upon previously learned skills, proficiency is developed over time. Therefore, introduction at an early age allows more time for skills to grow and develop. As students form a connection between symbol and sound, they are enabled to perform repertoire more independently and accurately. When theory concepts can be put into practice by students, sight reading becomes more accurate. This leads to less rehearsal time used on teaching notes and rhythms and more focus placed on performance practices and promoting musicality while performing. When students are more independent in notation and ear training skills, it is possible to learn more literature throughout the year as well as more challenging literature that further enhances a student’s skills. Furthermore, music reading

and ear training skills provide students with the means to create their own music and share their musical creativity and compositions with others.

In addition to the benefits mentioned above, implementing music reading and aural skills concepts within ensembles check an “administrative box” for choral directors as well. School administrators expect national – as well as state-level – standards to drive the instruction of music educators. Portions of teacher performance evaluations, both informal and formal, are tied to an educator’s alignment to standards – thus, proving important to educators in the middle and high school setting.

Need for Study

In 2001, Carolyn Livingston and James Ackman performed a study to determine what most prepared music students for collegiate theory courses. This study found that only 8% of students surveyed stated that their high school choral program prepared them for success in music theory – compared to 40% (the highest percentage) who stated their high school band program best prepared them¹. Livingston and Ackman attribute the higher percentage of band students’ reason for succeeding to the development and implementation of the National Standards for the Arts, furthermore, causing an increased importance to be placed on comprehensive musicianship in the content of band method books used within secondary band programs.² This suggests that choral programs could improve in the implementation of teaching music theory and ear training concepts and

¹ Carolyn Livingston and James Ackman, “Changing Trends in Preparing Students for College Level Theory,” *American Music Teacher*, 53 (August/September 2003): 28.

² Ibid.

standards – possibly focusing more on increasing comprehensive musicianship skills – within their ensembles.

Throughout my years as a teacher, implementing music theory and ear training within ensembles was discussed amongst my colleagues. A common topic within these conversations was the abundance of resources but the lack of time to browse these resources to find the best fit for their ensemble. The inability to find resources that sequentially introduce music theory, sight-singing/aural skills, music analysis, and composition topics caused many directors to resort to creating their own exercises (which can be time consuming as well) or simply not implement theory skills at all.

By providing a detailed compilation of available music theory and aural skills resources and how they align to the MALSM, directors – especially young directors – could find, in a single document, the most appropriate source to meet each of their ensemble’s unique needs. A compilation of this nature would save much time, research and energy on the behalf of ensemble directors – possibly encouraging more implementation of music theory and aural skills within the 6-12 choral classroom.

In addition to the above, providing an annotated bibliography of this nature will also aid teachers in their yearly evaluations. According to the Mississippi Department of Education³, all K-12 educators are required to be observed and evaluated at least three times a year by their administration – including two unannounced informal observations, or short “walk throughs,” and one announced formal observation. Administrators use the

³ “Teacher,” The Mississippi Department of Education, accessed May 16, 2021, <https://www.mdek12.org/OEE/Teacher>.

“Teacher Growth Rubric” (TGR) to determine a “Professional Growth Score” (PGS). The TGR rates the educator on a scale of one through four, with four being the highest, based on a set of given criteria in four domains. The first domain is lesson design. To score the highest rating in Domain I, teachers must provide evidence that their lessons are “fully aligned to current Mississippi College and Career Ready Standards or Framework” and “part of a coherent and focused sequence of learning with meaningful connections made to previous and future learning.” (See Appendix A) A teacher’s PGS determines their “Level of Practice” that is then reported to the Department of Education at the end of the year. Teachers who consistently receive low PGSs face possible consequences such as being put on a growth plan or at worst, termination. A resource such as this project that provides content aligning to state standards would prove to be a valuable resource to teachers when lesson planning for their classroom. It could provide a guide for course content that is aligned to the standards teachers are required to incorporate.

Benefit to the Field of Music Theory

In a 1981 study conducted by Earl Henry, he states that “ear training and sight-singing are the most crucial elements in the training of college bound music students...”⁴ By developing more focused and effective music theory and ear training practices in the middle and high school setting, music educators are providing foundational skills beneficial to a student’s success in collegiate music theory courses. Furthermore, if students enter a collegiate music program with an adequate foundation in music

⁴ Earl Henry, “Please Stop Teaching College Theory in High School,” *The American Music Teacher*, 31 (September/October 1981): 2-3.

fundamentals – such as a strong knowledge of notation, scales, triads, the function of tonic and dominant, and cadences – the likelihood of a student dropping out of a collegiate music program due to a lack of understanding and difficulty passing theory and ear training courses should decline.

Scope and Limitations

In order to provide a more focused project, this annotated bibliography:

1. Reviews in-print and online resources for use within the middle and high school choral classroom that can also be beneficial to instrumental ensemble conductors.
2. Restricts MALSM standards to those within the “Performing Ensembles” subset that relate to music theory (fundamentals of music theory, elements of music, musical forms, and analyzing music, etc.)
3. Examines MALSM standards that define a “proficient” performer.

Future Opportunities

Based upon the current trends in research on music theory and ear training pedagogy, the following are topics that could be future research opportunities:

1. A more specific model or models that detail how to effectively tap into working memory during aural skills acquisition would be highly beneficial to the field.
2. A document or resource that provides a robust list of choral literature and octavos – for varying age and difficulty levels – that effectively transfers specific skills taught during the “academic exercise” sight-singing to the sight-singing “real” music would be worth future exploration. By providing a list of literature

linking the “academic exercise” skills to the ensemble’s repertoire – as Demorest⁵ suggests – could encourage choral directors to more effectively implement music theory and sight-singing skills within their classroom.

3. Little research seems to be present outlining why instrumental musicians seem to be better performing in music theory classes than vocal/choral musicians. It would be beneficial to further study the methods in which musicianship skills are taught in each type of classroom and which methods increase student performance.

⁵ Steven Demorest, “Rehearsal Breaks: Integrating Sight-Singing into the High School Choral Rehearsal,” *Choral Journal* 39, no. 5 (December 1998): 55.

CHAPTER II – REVIEW OF RELATED LITERATURE

Explorations of Music Literacy in the Band and Choral Settings

Livingston and Ackman’s 2001 study found a significant difference in the perceived preparedness of choral and band students in collegiate music theory courses. The following explores related literature that address possible reasons for the gap between the readiness of choral and band students.

Downfalls Within the Choral Setting

S. T. Field argues, “[Choral] Rehearsal strategies are often designed to foster uniform skills and group achievement rather than diverse skills and individual achievement. Further, in some instances, teachers succumb to the pressures of fulfilling performance obligations and resort to drill and practice sessions because they appear to be the most time efficient means of rehearsing the music.”⁶ Subsequently, the primary teaching procedure within choral/vocal education reverts to teaching by rote, drill, or example. It is often assumed that students’ fundamental music knowledge will be naturally acquired over time as students perform.⁷

Likewise, Steven Demorest concludes that comprehensive musicianship is ideal for a choral ensemble, yet the focus on skill development is oftentimes absent from the daily classroom teachings. He states, “In the worst case, students spend time talking about the musical concepts embodied in the literature they are performing but do not address the skills needed to perform it.”⁸ Froehlich further argues that in the choral

⁶ S.T. Field, “Critical Thinking Skills and the Secondary School Choral Music Curriculum,” (PhD diss., Columbia University, 1997), 8-9.

⁷ Ibid.

⁸ Steven Demorest, *Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal* (New York: Oxford University Press, 2001), 16.

setting, music production and performance skills were fostered, yet conceptual skills often lacked depth and needed much improvement.⁹

Comparing Choral and Band Instruction

In her 2014 dissertation, Amelia E. Garbisch compares the ways in which high school choral and instrumental teachers teach musicianship skills. She determined that both choral and instrumental music teachers indicated repertoire was chosen based on its performance value; however, instrumental instructors more often chose music for the purpose of teaching musicianship skills. Furthermore, in this case, she inferred that the music educator who chooses repertoire with musicianship skills in mind might be more likely to devote rehearsal time to teaching the musicianship skills and technical aspects within their repertoire.¹⁰

Garbisch also found that 71.7% of instrumental teachers offered small group or individual lessons throughout the school day while only 42.6% of vocal teachers offered the same. Small numbers of students reportedly took lessons outside the school day. Thus, most music education occurs within the high school classrooms. Garbisch concludes that, “Vocal students cannot develop the strong musicianship skills evidenced by the instrumental students in this study if they are deprived of the music education opportunities provided to their instrumental peers. Similarly, the vocal and instrumental students who attend schools with no lesson offered, regardless of discipline, are at a

⁹ H.C. Froehlich, “Issues and Characteristics Common to Research on Teaching in Instructional Settings,” in *Handbook of Research on Music Teaching and Learning*, (New York: Schirmer, 1992).

¹⁰ Amelia E. Garbisch, “Pedagogical Practice in the Teaching of Musicianship to Instrumentalists and Vocalists in High School Music Education Settings: A Comparative Analysis,” (PhD diss., Temple University, 2014), 110.

distinct disadvantage...”¹¹ Overall, Garbisch concludes that choral ensembles do not dedicate enough rehearsal time to teach musicianship skills.¹²

Resource Selection Factors

A plethora of music theory and ear training resources are readily available for use within the middle and high school music classrooms. One might think that due to the vast availability of such resources, selecting a resource to aid in teaching music theory and aural skills would be easy. However, several factors should be considered when selecting and implementing a resource. Such factors are discussed below.

National and State Standards of Music Learning

Designed as a roadmap of sorts for primary and secondary music educators, The National Core Arts Standards in Music, implemented in 2014, is a descriptive document that outlines goals, processes, structures, and desired outcomes that should occur within a music classroom¹³. These standards aim to reflect the way a musician thinks and works. Focus areas include creating, performing, responding, and connecting. According to this document, “The National Core Music Standards are designed to guide music educators as they help their students achieve the goal of independent music literacy.”¹⁴ The National Core Arts Standards address the desired musical outcomes and knowledge that a student in a given grade level should possess.¹⁵ Under these standards, students are not only

¹¹ Amelia E. Garbisch, “Pedagogical Practice in the Teaching of Musicianship to Instrumentalists and Vocalists in High School Music Education Settings: A Comparative Analysis,” (PhD diss., Temple University, 2014), 113.

¹² Ibid, 116.

¹³ “National Core Arts Standards: A Conceptual Framework for Arts Learning,” National Coalition for Core Arts Standards, last modified 2014, <https://www.nationalartsstandards.org/sites/default/files/Conceptual%20Framework%2007-21-16.pdf>.

¹⁴ Ibid.

¹⁵ Ibid.

expected to know music theory concepts but use these concepts to analyze, compose, and respond to music as well.

Many states adopt their own form of educational standards. Aligned with the National Core Art Standards, The Mississippi College- and Career-Readiness Arts Learning Standards for Music (MALSM) framework aims to embody key concepts and promote artistic literacy through anchor and performance standards students should obtain at a given age level.¹⁶ Students are expected to create, perform/present/produce, respond, and connect with music. The standards within these four categories are intended to develop specific knowledge and skills with the end goals being music literacy and comprehensive musicianship.¹⁷ Standards are divided into various skill set ranges including novice, intermediate, proficient, and advanced. Students within the proficient level “have developed the foundational, technical, and expressive skills and understandings necessary to solve assigned problems or prepare assigned repertoire.”¹⁸ Proficient, by definition, means that a student has demonstrated competence in relation to the identified standards. Students at this level should be confident in musicianship skills.

¹⁶ “Mississippi College- and Career-Readiness Arts Learning Standards for Music,” Mississippi Department of Education, last modified 2017, <https://www.mdek12.org/sites/default/files/MS%20CCR%20Arts%20Learning%20Standards%20for%20Music%202017%20FINAL.pdf>.

¹⁷ Ibid.

¹⁸ Ibid.

The MALSM standards include various indicators within each standard. These indicators are as follows:

- Artistic Process – describes which of the four artistic processes the standard relates to (i.e. creating, performing/presenting/producing, responding, and connecting)
- Performance Standard – measurable learning goals
- Anchor Standard – describe the overarching knowledge and enduring understandings that are addressed through instruction
- Process Component – actions artists carry out as they complete each artistic process (the “stepping stones” that collectively build toward the artistic processes). (See Appendix B)

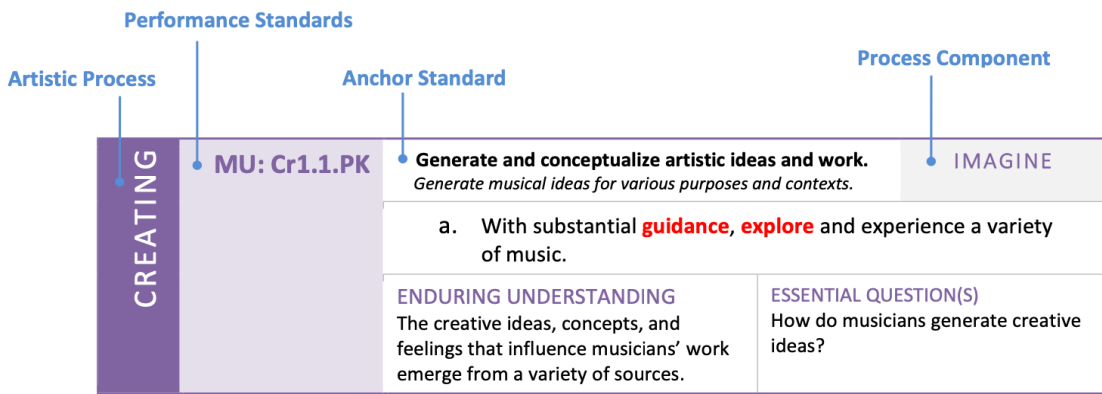


Figure 1 Example of MALSM Standard

“Mississippi College- and Career-Readiness Arts Learning Standards for Music,” Mississippi Department of Education, last modified 2017,

Taxonomies for Music Learning

When selecting a resource for use within a classroom, one should provide a sequenced approach to learning. A tool used to categorize learning concepts is a

taxonomy. Taxonomies are hierarchies that aim to decode outcomes into measurable steps – based on level of complexity and specificity. An educational taxonomy provides an educator with a tool that aids in designing effective lessons while also informing decisions on the assessment of student learning.

One such is Bloom’s Taxonomy, which consists of three hierarchical models that classify educational objectives into three domains – cognitive, affective, and sensory. The cognitive domain is the most commonly used domain within education.¹⁹ After its revision in 2001, the levels of Bloom’s taxonomy consisted of six hierarchical levels: Remember, Understand, Apply, Analyze, Evaluate, and Create.²⁰

Music is sometimes considered too subjective to use Bloom’s taxonomy; however, Wendell Hanna argues that because the revised taxonomy is “a framework for aligning learning objectives, curriculum, and assessment that match the complexity of learning while addressing important aspects of subject-matter specific instruction,”²¹ it can, in fact, be applied to music education. Hanna states that the revised Bloom’s taxonomy encompasses procedural knowledge, metacognition and performance strategies, and complexity of cognitive processes. Procedural skills, such as bowing, fingering, breathing, and articulation – or knowledge needed to achieve a specific musical goal – are the central components of the knowledge domain of the active creation of music. In order to complete these skills, a musician must have knowledge of what steps need to be taken to accurately perform a certain skill – eventually this knowledge

¹⁹ Benjamin S. Bloom, et al, *Taxonomy of Educational Objectives; the Classification of Educational Goals*. 1st ed. (New York: Longmans, Green, 1956).

²⁰ Ibid

²¹ Wendell Hanna, “The New Bloom’s Taxonomy: Implications for Music Education,” *Arts Education Policy Review* 108, no. 4 (March 2007): 9.

becomes second nature to a musician. Metacognition and performance strategies are strategic knowledge and reflect how music is perceived within oneself. One's ability to proficiently interpret and perform music requires much self-knowledge and awareness – examples include objective practicing as well as audiation skills. Hanna states that “metacognitive knowledge allows educators to articulate aspects important to music listening and processing that were heretofore considered too subjective and esoteric to codify.”²² Lastly, in the revised Bloom's taxonomy, “Create” is the highest tier in the hierarchy – thus a complex cognitive process. Within the “Create” tier are three key areas: generate, plan, and produce. Musicians satisfy these three key areas when performing, composing, or improvising music.²³

Deborah Rifkin and Philip Stoecker designed a taxonomy specific to music theory and aural skills learning. Although Rifkin and Stoecker's taxonomy for music learning is intended for the collegiate setting, I believe many of its implications can be applied at the middle and high school level as well. Rifkin and Stoecker's taxonomy flows (from lowest level to highest) as follows: recognize, imitate, apply, improvise, and finally to evaluate. The *recognize* level calls for students to remember previous musical events. *Imitate* asks students to recall and imitate previous musical events. The *apply* level of the hierarchy takes learned material and uses it in new contexts. *Improvise* entails creating music within sequential constraints. Lastly, *evaluate*, or the highest point of the taxonomy, highlights the students' ability to judge the value of a given musical work.²⁴

²² Wendell Hanna, “The New Bloom's Taxonomy: Implications for Music Education,” *Arts Education Policy Review* 108, no. 4 (March 2007): 14-15.

²³ Ibid.

²⁴ Deborah Rifkin and Philip Stoecker, “A Revised Taxonomy for Music Learning,” *Journal for Music Theory Pedagogy* 25 (2011): 160.

This hierarchy aims to move from bottom to top and is flexible and fluid. The skills found at the top level rely on proficiency of the levels below; therefore, if a student struggles to apply a concept to a given scenario, they should further expand their capabilities at the level(s) below before attempting the application of a skill. This creates a consistent attitude of teaching, evaluating, and assessing which in turn enhances and solidifies a student's learning and understanding of a topic. ²⁵

Sight-Singing within the Choral Rehearsal

Similar to the ideas presented in the research of Rifkin and Stoecker, James Bowyer concludes that when selecting sight-singing materials for a choral ensemble, the materials should promote building fundamental musicianship skills – something he states can be implemented within the first ten minutes of a rehearsal. Selected sight-singing materials should build upon prior knowledge and ultimately lead to students connecting what they have learned during sight-singing exercises to their overall musicianship skills and repertoire. A sight-singing curriculum should be sequenced and fashioned in a manner that moves from the known to the unknown. It should also incorporate a “sound before symbol” approach to ensure audiation development. ²⁶

Like Bowyer, Steven Demorest argues that sight-singing should not end the moment repertoire rehearsal begins, but the skills and concepts learned while sight-singing should go beyond being an “academic exercise” into being useful and applicable

²⁵ Deborah Rifkin and Philip Stoecker, “A Revised Taxonomy for Music Learning,” *Journal for Music Theory Pedagogy* 25 (2011): 185.

²⁶ James Bowyer, “Selecting Sight-Singing Curricula for the Choral Rehearsal,” *Choral Journal* 56, no. 2 (September 2015): 71.

skills for a musician.²⁷ For example, to promote musicianship skills when introducing a new piece of choral literature, the director might first have students recognize any repeating or similar parts throughout the voice parts, notice any challenging rhythms, or sing through the piece on solfege or numbers. Identifying these musical occurrences in the piece not only allows for a more successful sight-reading experience for the student – thus developing students’ confidence as readers – but reinforces skills taught during the sight-singing portion of class as well. This links the academic exercise to real musicianship, ultimately promoting more intelligent musicianship and accurate performances.²⁸

The Brain’s Role in Acquiring Musicianship Skills

Recent studies in music theory pedagogy focus on the role of understanding the brain’s acquisition of theory and ear training skills. Paula J. Telesco explains that mental representations of organizational musical patterns, or schemata, can be understood as a model or framework of interrelations our brain tries to fit sensory information into. The brain then evaluates whether the fit of this information is good – and whether or not it should stay – within a given schemata. Telesco uses the example of “*re-ti-do*”. After repeated exposure to this pattern, the brain will automatically expect a “*do*” after hearing “*re-ti*” in a pattern. Another example of a schema is the “*ii-V-I*” (or even “*V-I*”) harmonic pattern. Once established as a schema pattern within the brain, the brain will automatically want to place a “*I*” after the “*V*”. More complex schema involving a

²⁷ Steven Demorest, “Rehearsal Breaks: Integrating Sight-Singing into the High School Choral Rehearsal,” *Choral Journal* 39, no. 5 (December 1998): 57.

²⁸ Steven Demorest, “Rehearsal Breaks: Integrating Sight-Singing into the High School Choral Rehearsal,” *Choral Journal* 39, no. 5 (December 1998): 57.

network of interrelations – such as a combination of the melodic “*re-ti-do*” and harmonic “*ii-V-I*” patterns – also occur. Using schema, the brain acquires specialized neuronal networks called *feature detectors* that process singular components of music including pitch, harmony, and rhythm. ²⁹

The neuronal pathways of expressed musical schemata are a developed response to the music one listens to. Therefore, aural skills resources that rely on examples from traditional musical training do not possess patterns that have been sufficiently encoded by an incoming student; thus, often prohibiting learning. Students who enter an aural skills class unable to successfully sight sing a melody have not formed an accurate mental representation of the music – they do not possess the schemata necessary to sing the tune. Telesco states that “[Accurate sight-singing] requires that students possess musical schemata concordant with the music they are being asked to sing or notate in class.” ³⁰ Telesco suggests that aural skills programs should assess whether adequate schemata have been acquired within students, and if it has not, extensive listening and singing of well-known tunes that possess the desired musical grammar should occur to form adequate schemata. Most aural skills resources assume the student has a certain level of musical background; however, many students do not have the musical background necessary to be successful. The formation of musical schemata – recognizing the patterns and syntax of music – can form a foundation that allows for more complex musical learning. ³¹

²⁹ Paula J. Telesco, “Teaching Elementary Aural Skills – How Current Brain Research May Help,” *Journal of Music Theory Pedagogy* 27 (2013): 214.

³⁰ *Ibid.*

³¹ *Ibid.*, 227.

According to Timothy K. Chenette, working memory – the short-term storage and manipulation of information – plays a role in successfully acquiring knowledge and skills. Scholars place an emphasis on attention when discussing working memory. For example, when given five chunks of information, one might determine that the fourth chunk is of the greatest importance; therefore, giving the fourth chunk of information more attention and space within the working memory. According to research, working memory’s capacity is fixed, but chunking information seems to allow the limited space to function more efficiently, accurately, and quickly. Chenette provides adaptations to common working memory exercises that can be used within an aural skills class. These exercises aim to strengthen a student’s control, speed, accuracy, and flexibility of active listening, or being able to place one’s attention on a specific chunk of information.³²

Gary S. Karpinski places emphasis on the role of “chunking” and short-term memory as well. Music can be chunked by means such as rhythmic groupings, pitch memory, and harmonic functions. Chunking “increases listeners’ abilities to remember music.”³³ However, a certain level of comprehension, or matter of decoding chunks, must be present for chunking to be a valuable tool. Listeners who chunk are “thinking analytically, functionally, and structurally.”³⁴

Rifkin and Stoecker also used the concept of working memory and chunking while creating their revised taxonomy for music learning. Their hierarchical process of *recognize – imitate – conceptualize* helps organize musical concepts using chunking to

³² Timothy K. Chenette, “Reframing Aural Skills Instruction Based on Research in Working Memory,” *Journal of Music Theory Pedagogy* 32 (2018): 8.

³³ Gary S. Karpinski, *Aural Skills Acquisition: The Development of Listening, Reading, and Performing Skills in College-Level Musicians* (Oxford: Oxford University Press, 2000), 77.

³⁴ *Ibid.*

establish groupings. This allows one to recognize patterns and further conceptualize them. “How one retains information in short-term memory can affect how one conceptualizes the pattern.”³⁵

Implementation Strategies in a Classroom Setting

A common complaint among teachers at all levels is the lack of time to cover necessary information within the time constraints of a given class period. In order to maximize class time, Amy Lynne Engelsdorfer proposes ways to use the time that students are settling in at the beginning of class. She compares her strategy to an athlete warming up for a practice or game – preparing the body to perform a physical task. In the case of a music class, warm-ups – or “pre-teaching” as Engelsdorfer coins it – encourages students to get prepared and ready for the day’s lesson. Hunter coins this type of activity as an “anticipatory set”. She states that “an anticipatory set may hook into and bring forward students’ past knowledge and experiences, which facilitates the acquisition of that day’s learning.”³⁶ Pre-teaching activities might be a stand-alone reinforcement activity, or it could also allow scaffolding – or skills needed to complete another skill – for immediate application to the day’s learning objective and topic. Engelsdorfer’s pre-teaching activity examples include a pre-class PowerPoint enrichment activity that expands on previously discussed skills, short musical excerpt activities (which

³⁵ Deborah Rifkin and Philip Stoecker, “A Revised Taxonomy for Music Learning,” *Journal for Music Theory Pedagogy* 25 (2011): 165.

³⁶ Madeline Hunter, *Mastery Teaching: Increasing Instructional Effectiveness in Elementary and Secondary Schools*, revised and updated by Robin Hunter (Thousand Oaks, CA: Corwin Press, 2004), 55.

Engelsdorfer calls “The Golden Ticket”) that further enforces a particular concept, and ear training singing activities.³⁷

Similarly, Deborah Rifkin and Diane Urista provide an approach to teaching aural skills that deviates from the traditional pedagogical methods. Their approach is one that uses games to teach and reinforce ear training and dictation skills. Games promote a positive classroom atmosphere and participation from students while traditional ear training practices often foster anxiety that can hinder learning. Game playing is a cooperative activity that allows students to work together and learn from each other. Mistakes are no longer simply “wrong answers”, they are vital to the learning process. Through game-playing, students can participate at their own level and show growth at their own pace. Rifkin and Urista present games that build short- and long-term memory, promote fluency of scale degrees and functions, improve tonic retention, and build improvisation skills.³⁸

In addition to the other classroom strategies mentioned, a strategy that receives much attention is questioning techniques – or any teacher statement that prompts a response from the student. Scott Dirkse states that when an instructor asks a question, he is aiming for one of two things: a) to either stimulate the thoughts or elicit a response from the student or b) assess student knowledge and comprehension of a topic. Effective questioning gives students insight into what information is important while also giving the student an opportunity to become more aware of what they know and don’t know.

³⁷ Amy Lynne Engelsdoefer, “Embracing ‘the Teachable Moment’: Creative Warm-Ups, Pre-Teaching, and Their Role in the Music Theory Curriculum,” *Journal of Music Theory Pedagogy* 31 (2017): 135-152.

³⁸ Deborah Rifkin and Diane Urista, “Developing Aural Skills - It’s Not Just a Game,” *Journal of Music Theory Pedagogy* 20 (2006): 58.

Dirkse provides the following six characteristics of effective questioning: 1) Questions should be directed to all students. 2) Each question should be followed by “wait time.” 3) Questions should be precise and answerable. 4) Questions should be inviting, not intimidating. 5) Questions should require student thinking. 6) Questions should elicit maximum student participation.³⁹

An ensemble director must consider these factors discussed in the literature when selecting music notation and aural skills resources to use within the choral rehearsal setting. Such factors include proficiently employing state/national standards, using sight-singing to solidify musicianship concepts and skills learned, understanding the brain’s role in acquiring musical knowledge, and using effective implementation strategies within the classroom. The director should select resources that teach national/state standards to implement a more unified method of teaching music theory within the choral classroom. Mississippi’s state music standards – MALSM – provide a pathway to accomplish this goal, so it is imperative that standards be taught within a music classroom. Implementing these standards using a hierarchical approach, such as those used within taxonomies, ensures that the student obtains foundational skills that support higher level skills. When a student does not understand a skill at a lower level within the hierarchy, a pathway back to teaching and learning foundational skills must happen.

The ensemble director should also choose resources that use sight-singing to further cement music notation and musicianship concepts and skills that are learned “on paper.” Most of the resources provided within the following annotated bibliography have

³⁹ Scott Dirkse, “Effective Questioning Strategies for the Music Theory Classroom,” *Journal of Music Theory Pedagogy* 28 (2014): 71-81.

a sight-singing component that follows a logical sequence of topics and connects concepts and skills to “real life” practice. Students who are able to put learned skills and concepts into practice are students who truly know and understand the material being taught, therefore, creating musically literate students.

Also discussed within this literature review is the brain’s role in acquiring music knowledge. The benefits of an ensemble director understanding this are many; having a list of resources is not beneficial unless the director knows how effectively implement the material and relay information to students within the classroom. Knowing how the brain sorts information and patterns into schemas can guide the director in his classroom approach. For example, if a director would like his students to sight-sing an example revolving around “do-mi-sol”, he must first provide opportunities for students to hear and sing the sound of “do-mi-sol” before they can accurately sight-sing the pattern. In other words, the students must form a “do-mi-sol” schema. Another of the brain’s acquisition strategies is the idea of chunking. A director that knows the effectiveness of “chunking” information into smaller “bite-size” pieces that students can handle can more efficiently teach notation and aural concepts and skills within the classroom.

Likewise, implementation strategies provide the director with tools to effectively use the listed resources within the classroom. Providing ways to more efficiently use class time such as the time when students are first entering the classroom and getting settled allows content to be taught without significantly impacting repertoire rehearsal time. Strategies that keep students engaged are often highly effective. Some of the entries within the bibliography provide resources that introduce or practice a concept/skill in an activity or game format. Students become active learners rather than passive learners.

Although many of the resources provided within the annotated bibliography do not incorporate activities or games, the director can use the knowledge that games are highly effective to take information from the provided resources and implement it in an activity/game format.

In addition to utilizing class time and learning by gameplay, a director should be conscious of how they present information as well as how they ask questions related to the material being taught. Effective questioning strategies not only make the student *think* for an answer but give the teacher a means to assess their students' understanding of a skill or concept.

Overall, when selecting and using a resource within the classroom, many factors should be considered when implementing the material from that resource within the classroom. The following annotated bibliography provides ensemble directors with a comprehensive list of resources that can be used as the backbone of teaching solid musicianship skills to students; however, effectively implementing resources into the classroom – such as the ideas discussed in this literature review – will provide a better likelihood of musical literacy.

CHAPTER III – UNDERSTANDING THE ANNOTATION

The following is an example of the annotations that follow as well as a description of each entry's contents.

Last Name, First Name. *Book Title*. Publishing City: Publisher, Year Published.

Description of Content: A brief description of the content including any unique characteristics.

Targeted age group: The grade level(s) for which the resource was intended.

Alignment to the Mississippi College- and Career-Readiness Arts Learning

Standards for Music (2017): List of the MALSM standards that the resource satisfies

Publication availability: Where the resource is available for purchase (This will not be included in online resources.)

ISBN-13: Thirteen-digit number referring to a specific book, edition of a book, or a book-like product. (This will not be included in online resources.)

Cost: The cost of the resource.

Reproducible: When a resource is bought it is “reproducible” when copies are allowed. It is not reproducible when the material is copyrighted and copies cannot be made. (This will not be included in online resources.)

Instructional needs: A description of additional needs aside from the listed resource.

This can include student books, technology needs, instrument needs, etc.

CHAPTER IV – ANNOTATED BIBLIOGRAPHY OF SELECTED MUSIC THEORY
RESOURCES FOR THE MIDDLE AND HIGH SCHOOL CHORAL CLASSROOMS

The following music theory resources are those whose primary form is in print.
Resources are arranged in alphabetical order by the author's last name.

In-Print Resources

Althouse, Jay. *Ready to Read Music*. Van Nuys, CA: Alfred, 2003.

- Description of Content: This resource contains four sequential units each with 8 lessons. Review pages allow for assessment opportunities. Performance pieces are included that allow for the application and analysis of learned concepts.
- Targeted age group: Grades 6-8
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU: Cr1.1.E.Ia; MU: Cr2.1.E.Ia; MU: Pr4.2.E.Ia; MU: Re9.1.E.Ia
- Publication availability: Available from most music retailers and Amazon. It is available as a digital download as well as for download from the Google Play Store or Amazon Kindle.
- ISBN-13: 9780739032855
- Cost: Book & CD – \$29.99
- Reproducible: This resource is reproducible.
- Instructional needs: This resource is 100% reproducible, so only one book is needed. The teacher will need to make copies for each student.

Crocker, Emily and John Leavitt. *Essential Musicianship: A Comprehensive Choral Method*. Milwaukee: Hal Leonard Publishing, 1998.

- Description of Content: *Essential Musicianship* focuses on vocal technique, music theory skills, sight-reading, and songs that encourage music reading. Theory segments present music theory concepts and provide appropriate practice exercises for each topic. “Check Your Knowledge” sections provide assessment opportunities to evaluate understanding of the materials. Sight-singing drills and exercises practice the theory skills taught in each section. Performance repertoire is provided that allows for analysis and application opportunities.
- Targeted age group: Grades 7-12
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU:Cr1.1.E.Ia; MU:Cr2.1.E.Ia; MU:Cr2.1.E.Ib; MU:Cr3.1.E.Ia; MU:Cr3.2.E.Ia; MU:Pr4.1.E.Ia; MU: Pr4.2.E.Ia; MU: Re7.2.E.Ia; MU: Re8.1.E.Ia; MU: Re9.1.E.Ia; MU: Cn11.0.E.I
- Publication availability: This product is available from most music retailers as well as Amazon.
- ISBN-13: 9780793590346
- Cost: Director’s Score Teacher’s Edition - \$19.99; Individual Student Book - \$12.99; Student Books (Pack of 10) - \$115.00
- Reproducible: This resource is not reproducible.
- Instructional needs: Content is published in three levels. Each level progressively builds upon the previous level. A teacher’s edition will be needed as well as a student book for each student. Content is copyrighted and is reproduction of materials is not allowed.

Easter-Clutter, Melody and Anna Wentlent. *Ready, Set, Rhythm!*. Van Nuys, CA: Alfred, 2013.

- Description of Content: This publication uses movement-based activities to introduce rhythmic notation. Exercises are presented in lesson plan format and are designed to be integrated into the rehearsal. Each lesson is about 10-minutes in length. Content is divided into eight units – with each unit focusing on elements of rhythm.
- Targeted age group: Recommended for grades 4-9
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU:Cr2.1.E.Ia; MU: Pr4.2.E.Ia; MU: Re7.2.E.Ia
- Publication availability: Available for digital download; also available at most music retailers.
- ISBN-13: 9780739096536
- Cost: \$24.99
- Reproducible: Material is copyrighted; however, pages are in lesson plan format so there is not really a reason to need reproducibility.
- Instructional needs: The teacher’s handbook is the only book needed. Included within this book are lesson plans – some of which include reproducible materials. Most lessons call for the use of an interactive smartboard or whiteboard and markers.

Feldstein, Sandy. *Practical Theory, Complete*. Van Nuys, CA: Alfred, 1982.

- Description of Content: This three-volume spiral-bound text is intended to be the textbook and workbook combined. Each topic is covered in a concise and practical manner. Each volume contains twenty-eight sequential lessons – for a total of eighty-four lessons. This resource is designed so self-instruction is possible.
- Targeted age group: Grades 7-12
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU:Cr1.1.E.Ia; MU:Cr3.2.E.Ia; MU:Pr4.2.E.Ia; MU:Re7.2.E.Ia; MU: Re9.1.E.Ia
- Publication availability: This product is also available in print at most music retailers. Available digitally for Amazon Kindle and through the Google Play store.
- ISBN-13: 9780882842257
- Cost: \$13.99
- Reproducible: This resource is not reproducible.
- Instructional needs: Each student would need a book.

Freedman, Barbara. *Teaching Music Through Composition*. New York: Oxford University Press, 2013.

- Description of Content: This curriculum is designed to teach music theory concepts, structure, and form through composition and by using technology. In addition to creating student composers, Freedman aims to create critical listeners, critical thinkers, and evaluators of music. This resource contains over 60 lesson plans, student assignment sheets, worksheets, and handouts. A companion website associated with this resource is available.
- Targeted age group: Grades 9-12
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU:Cr1.1.E.Ia; MU:Cr2.1.E.Ia; MU:Cr2.1.E.Ib; MU:Cr3.1.E.Ia; MU:Cr3.2.E.Ia; MU:Pr4.1.E.Ia; MU: Pr4.2.E.Ia; MU: Re7.2.E.Ia; MU: Re8.1.E.Ia; MU: Re9.1.E.Ia; MU: Cn11.0.E.I
- Publication availability: This product is available from Oxford University Press and Amazon. It is also available via e-book and for Kindle devices.
- ISBN-13: 9780199840618s
- Cost: Paperback - \$44.95; Hardcover - \$145.00
- Reproducible: This resource is reproducible.
- Instructional needs: The curriculum provides lesson plans as well as student activity handouts. Students will need access to composition software – either through a notation software such as Finale or through an app from the Google Play/App Store.

Harper, Veronica. *Easy Music Theory for Middle School*. Red Deer, Alberta, CA: Theme and Variations Publishing: 2013.

- Description of Content: This resource teaches students the basics of music theory through a workbook that doubles as the textbook. Each student is intended to receive a workbook, so student assessment of understanding can be easy – simply collect and mark each student’s workbook. A wide array of music theory topics are covered over sixteen units, ranging from rhythm to note-reading to conducting patterns.
- Targeted age group: Grades 6-8
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU:Cr1.1.E.Ia; MU:Cr2.1.E.Ia; MU:Cr2.1.E.Ib; MU:Cr3.2.E.Ia; MU: Pr4.2.E.Ia; MU: Re7.2.E.Ia
- Publication availability: Available from most music retailers. The Teacher’s Guide includes a CD-ROM that contains projectable answer keys, the *Easy Music Theory* book, and assessments in PDF or PowerPoint format. The student books are sold in sets of five or twenty-five.
- ISBN-13: Unknown
- Cost: Teacher’s Guide/CD-ROM - \$19.95; Student Books (Set of 5) – \$24.95; Student Books (Set of 25) - \$99.95
- Reproducible: This resource is not reproducible.
- Instructional needs: Each student will need a student book and the teacher will need a Teacher’s Guide.

Mowlin, Ryan and Bruce Pearson. *Excellence in Theory*. San Diego: Kjos Music Company, 2010.

- Description of Content: This three-book series introduces music theory concepts through short lessons each reinforced with review pages. Ear training is incorporated throughout the book. Kjos Multimedia Library – free to students and teachers – contains listening examples to dictation exercises as well as accompaniments to exercises within the books. Each book contains a music history section that aims to strengthen student understanding by spanning the Middle Ages through the 20th Century.
- Targeted age group: Grades 7-12
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU:Cr1.1.E.Ia; MU:Cr2.1.E.Ia; MU: Pr4.2.E.Ia ; MU: Re9.1.E.Ia
- Publication availability: Available from kjos.com and Amazon.
- ISBN-13: 9780849705229
- Cost: Student Books – \$6.95; Answer Key Book – \$19.95
- Reproducible: This resource is not reproducible.
- Instructional needs: Each student will need a student book (Book 1, 2, and 3). The teacher will need a copy of the Answer Key book. Listening examples and exercises can be found on Kjos.com.

Perry, Dave and Jean Perry. *Hear It, Read It, Write It!*. Van Nuys, CA: Alfred, 2015.

- Description of Content: This book provides step-by-step sequential lessons for developing both theory and aural/dictation skills. It teaches rhythms, notes, and intervals by first hearing and echoing, then reading and performing, and lastly by having students dictate phrases of musical examples.
- Targeted age group: Grades 4-9
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU:Cr1.1.E.Ia; MU:Cr2.1.E.Ia; MU: Pr4.2.E.Ia ; MU: Re9.1.E.Ia
- Publication availability: Available from most major music retailers or Amazon.
- ISBN-13: 9781470626365
- Cost: \$29.99
- Reproducible: This resource is not reproducible.
- Instructional needs: The teacher will need a copy of the book to use as reference during lessons.

Royal Conservatory of Music, The. *Celebrate Theory*. Toronto, Ontario: RCM Publishing, 2016.

- Description of Content: The Royal Conservatory's resource supports the study of music at every stage of a student's musical development. Books are divided into levels ranging from preparatory to level 10. Content encompasses rudiments, harmony & counterpoint, composition, analysis, and music history. *Celebrate Theory* has been written to encourage aural awareness and creativity as well as develop analytical thinking.
- Targeted age group: Grades 6-12
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU:Cr1.1.E.Ia; MU:Cr2.1.E.Ia; MU:Cr2.1.E.Ib; MU:Cr3.1.E.Ia; MU:Cr3.2.E.Ia; MU:Pr4.1.E.Ia; MU: Pr4.2.E.Ia; MU: Re7.2.E.Ia; MU: Re8.1.E.Ia; MU: Re9.1.E.Ia; MU: Cn11.0.E.I
- Publication availability: Available from The Royal Conservatory's website(shopus.rcmusic.com). Each individual level is sold individually as well sets that include several levels.
- ISBN-13: Multiple ISBN due to multiple books
- Cost: Each level book of *Celebrate Theory* ranges in price from \$17.95 to \$49.95 dependent on the level. Student answer books (Preparatory-Level 4 and Levels 5-8) are \$19.95 each. A bundle with Preparatory- ARCT (including student answer books) set is \$236.40.
- Reproducible: This resource is not reproducible.
- Instructional needs: Each student will need a copy of the answer book corresponding to the level they are currently at. A classroom set of each level book will be needed.

Slabbinck, Ronald and Holly Shaw-Slabbinck. *One Minute Theory for the Choral Classroom*. San Diego: Kjos Music Company, 2005.

- Description of Content: *One-Minute Theory* provides 107 days of short lessons and quizzes designed specifically for use within the choral classroom. Sequential scaffolding of the material promotes students' music literacy and independence which leads to less dependence on rote learning during rehearsals.
- Targeted age group: Grades 6-12
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU:Cr1.1.E.Ia; MU:Cr2.1.E.Ia; MU:Cr2.1.E.Ib; MU: Pr4.2.E.Ia; MU: Re8.1.E.Ia
- Publication availability: Available in print from most major music retailers.
- ISBN-13: 9780849742057
- Cost: Student book: Less than \$10; Teacher Test Bank Book: ~\$20
- Reproducible: This resource is not reproducible.
- Instructional needs: Because the student book functions as both textbook and workbook, a copy is needed for each student. The teacher test bank book provides answer keys to all the assignments and quizzes as well as exams, exam reviews, and answer keys. Copyright permission is granted for one teacher test bank book to fulfill the needs of the entire class.

Surmani, Andrew and Karen Farnum and Morton Manus. *Essentials of Music Theory, Complete*. Van Nuys, CA: Alfred, 1998.

- Description of Content: *Essentials of Music Theory* is designed to present concise lessons that practice music reading and writing skills. The exercises also aim to improve listening skills with ear-training CDs. Each unit includes a review. The complete series – which includes Books 1-3 – encompasses seventy-five lessons. Each book contains six units. Each unit contains 4-5 pages of instructional material, a page of ear-training material, and a Review page. Topics progress from music theory basics to major/minor scales and tetrachords to basic forms of music. A teacher’s activity kit is available for purchase that includes a variety of reproducible activities including crosswords, note reading activities, and games as well as unit tests/answer keys.
- Targeted age group: Grades 7-12
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards Music (2017): MU:Cr1.1.E.Ia; MU:Pr4.1.E.Ia
- Publication availability: Product is available from most music retailers as well as Amazon.
- ISBN-13: 9780882848976
- Cost: Complete Book - \$14.99; Complete Book & 2 CDs - \$34.99; Teacher’s Activity Kit - \$54.99
- Reproducible: This resource is not reproducible.
- Instructional needs: Each student will need a complete book. The teacher will need a teacher’s copy. The activity kit is not essential; however, it provides additional activities and assessments that could prove convenient and useful.

Wilmerth, Ellen. *Thirty Days to Music Theory*. Milwaukee: Hal Leonard, 2001.

- Description of Content: *Thirty Days to Music Theory* provides sequenced lessons in music theory basics – rhythm and melody. This book’s exercises teach vocabulary and skills as well as provide opportunities for composition. Exercises within the book also encourage performance and application of learned skills.
- Targeted age group: Grades 6-8 or beginning high school ensemble
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU:Cr1.1.E.Ia; MU:Cr2.1.E.Ia; MU:Cr2.1.E.Ib; MU:Cr3.1.E.Ia; MU:Cr3.2.E.Ia; MU:Pr4.1.E.Ia; MU: Pr4.2.E.Ia; MU: Re7.2.E.Ia; MU: Re8.1.E.Ia; MU: Re9.1.E.Ia
- Publication availability: Available in print from most major music retailers.
- ISBN-13: 9780634033506
- Cost: \$24.99
- Reproducible: This resource is reproducible.
- Instructional needs: This resource is a stand-alone reproducible resource. Teachers can make copies of the book’s pages for use within the classroom, so this can be an excellent option for ensembles that are not able to afford student books for each student.

The following music theory resources are those whose primary form appears online or via an application. Resources are arranged in alphabetical order by the author's last name. If no author was identified, the entries are arranged by the website/app title.

Electronic/Online Resources

Hirsh Group, LLC. "Ella – Sight Singing." Version 2021.5 (2021). <http://ellaapp.io/>.

- Description of Content: An iPhone/iPad app that provides sight singing examples as well as real time feedback to students. The app provides an example, the student creates a recording then uploads it to the app. The app then gives the student feedback on the accuracy of their performance.
- Targeted age group: Grades 6-12
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU: Cr1.1.E.Ia; MU:Cr3.2.E.Ia; MU: Pr4.2.E.Ia
- Cost: Free
- Instructional needs: Teachers and students will need an Apple device with internet access.

Breezin' Thru Theory | Online Music Theory Program. Accessed April 22, 2021.

<http://breezinthruththeory.com/>.

- Description of Content: Breezin' Thru Theory is a curriculum aligned to National and State Standards. This online curriculum provides 24 comprehensive chapters of lessons ranging from Basic Fundamentals to more advanced theory concepts. Interactive drills (with self grading) allow students a chance to check their knowledge. Ear Training is also built into the program design. There is an option to add-on Breezin' Thru Composing as well.
- Targeted age group: Grades 4-12
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU:Cr1.1.E.Ia; MU:Cr2.1.E.Ia; MU:Cr2.1.E.Ib; MU:Cr3.1.E.Ia; MU:Cr3.2.E.Ia; MU:Pr4.1.E.Ia; MU: Pr4.2.E.Ia; MU: Re7.2.E.Ia; MU: Re8.1.E.Ia; MU: Re9.1.E.Ia
- Cost: \$10/student per year (minimum of 25 students)
- Instructional needs: Each student will need an internet-capable device.

Mitton, Danielle, Angela Boatner, and Terry Davito. “Teaching Music the Fun Way!” Solfeg.io, March 31, 2021. <https://solfeg.io/>.

- Description of Content: A music education software – available as a website or app – that allows for easy practice opportunities and music theory lessons by incorporating well-known, popular songs. The software uses interactive games and incorporates composition and improvisation as well. Teachers can invite students to join their Solfeg.io class and assign lessons and content directly to students. Teachers can then see students’ scores on assessments.
- Targeted age group: Grades 6-12
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU:Cr1.1.E.Ia; MU:Cr2.1.E.Ia; MU:Cr2.1.E.Ib; MU:Cr3.1.E.Ia; MU:Cr3.2.E.Ia; MU:Pr4.1.E.Ia; MU: Pr4.2.E.Ia; MU: Re7.2.E.Ia; MU: Re8.1.E.Ia; MU: Re9.1.E.Ia
- Cost: Three plan options: 1. Free 2. Maestro: \$249/year 3. Virtuoso: \$899/year
- Instructional needs: Teachers and students will need a device with internet access.

“Music Theory Books.” The Fun Music Company. Accessed December 15, 2020.

<http://funmusicco.com/music-theory-books/>.

- Description of Content: Fun Music Co. provides printable music theory workbooks. Each workbook includes assessments, quizzes, and exams. Music content is delivered via PDF, so the teacher can print only what is needed for their students or even post in Google Classroom or Canvas for students to complete virtually. Purchasing the books allow the teacher lifetime access to the files.
- Targeted age group: Grades 6-8
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU:Cr1.1.E.Ia; MU:Cr2.1.E.Ia; MU:Cr2.1.E.Ib; MU:Cr3.1.E.Ia; MU:Cr3.2.E.Ia; MU: Re7.2.E.Ia; MU: Re8.1.E.Ia; MU: Re9.1.E.Ia
- Cost: All 4 Level Books – \$189.99 (allowed to print as many copies as needed)
- Instructional needs: Teachers will need a copy of desired worksheet for each student or a method to deliver and complete PDF online.

Music Theory Worksheets. Accessed April 23, 2021.

<http://musicteachingresources.com/>.

- Description of Content: This website provides over 300 printable music theory worksheets that teach basic music theory concepts. This website also provides free music theory lesson plans that walk teachers through a class period.
- Targeted age group: Grades 6-8
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU:Cr1.1.E.Ia (This resource is very basic and does not seem to apply the learned skill to “real” music.
- Cost: \$18.00
- Instructional needs: Teachers will need a copy of desired worksheet for each student or a method to deliver and complete PDF online.

Musictheory.net. Accessed April 24, 2021. <https://www.musictheory.net/>.

- Description of Content: Music theory website containing lessons, exercises, and tools that aid in learning. Lessons are sequential and provide animated examples. Teachers can create exercises that conform to selected criteria and send links to students to complete. Students then have the option to e-mail their scores to their teacher. Musictheory.net has two downloadable apps available in the iOS app store. Theory Lessons is an app that offers enhanced versions of the lesson content found on the website. Tenuto provides enhanced versions of the exercises.
- Targeted age group: Grades 6-12
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU: Cr1.1.E.Ia; MU:Cr2.1.E.Ia; MU: MU:Re9.1.E.Ia
- Cost: Free; Theory Lessons app – \$2.99; Tenuto app – \$3.99
- Instructional needs: Teachers and students will need a device with internet access.

“Practice Sight Reading and Sight Singing Exercises Online.” Sight Reading Factory, Accessed April 18, 2021. <http://www.sightreadingfactory.com/>.

- Description of Content: A music website that creates generates customizable sight-reading exercises to fit the needs of any student or ensemble. Sight-reading exercises can be generated for many instruments including voice, piano, woodwinds, brass, guitars, and percussion. This website offers 20 free sight-reading exercises initially. Once those 20 exercises are used, in order to generate more exercises, the user must become a subscriber. With a subscription, teachers are able to provide students with a classroom code where the teacher then can assign specific examples to students. Students can be assessed through recording their sight singing and submitting through the Sight Reading Factory platform. Teachers are also able to track and report on student’s practice sessions. Sightreading Factory is available as an app from the app store as well.
- Targeted age group: Grades 6-12
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU: Cr1.1.E.Ia; MU:Cr3.2.E.Ia; MU: Pr4.2.E.Ia
- Cost: Free for the first 20 generated exercises; \$35/year subscription; as low as \$2 per student per year
- Instructional needs: Teachers and students will need a device with internet access.

“Teoria: Music Theory Web.” Teoria. Accessed April 24, 2021.

<https://www.teoria.com/>.

- Description of Content: Teoria functions as an online music textbook. It provides tutorials (lessons), customizable exercises, a reference section (glossary), and an articles section. Exercises are customizable. The article tab contains interactive articles about topics ranging from music theory analysis to acoustics to musical forms.
- Targeted age group: Grades 6-12
- Alignment to the Mississippi College- and Career-Readiness Arts Learning Standards for Music (2017): MU: Cr1.1.E.Ia; MU:Cr2.1.E.Ia; MU: MU:Re9.1.E.Ia
- Cost: Free
- Instructional needs: Teachers and students will need a device with internet access.

CHAPTER V – CONCLUSION

Directors must choose resources based on the individual needs of their ensemble. Of the resources reviewed, a few stood out as high quality and useful to educators. The resource that I believe to be the most beneficial is “Breezin’ Thru Theory.” Overall, it seems to develop comprehensive musicianship at age-appropriate levels. This resource has the following qualities that make it exceptionally useful for educators.

1. Online (can be accessed from anywhere)
2. Uses interactive drills for students (keeps students engaged in the learning process)
3. Self-grading (students get immediate feedback and teachers do not have piles of things to grade)
4. Ear-training and music history built into the lessons (promotes comprehensive musicianship and cross-curricular opportunities)
5. Option to add composition component

Second to Breezin’ Thru Theory, The Royal Conservatory’s *Celebrate Theory* aims to promote comprehensive musicianship as well. This resource contains the following characteristics that make it beneficial to use in the classroom.

1. Broken into “stages” based on student’s musical development
2. Encompasses rudiments, harmony & counterpoint, composition, analysis, and music history
3. Promotes aural awareness and analytical thinking.

As mentioned earlier, ensemble directors must choose resources based on their ensemble’s unique needs. Sometimes budgetary restrictions might dictate that only free resources are available to an ensemble . An ensemble might be young, so it requires something that caters to younger students in appearance and content. The tables below provide what I believe to be the most valuable resources to reference for each of several common needs of an ensemble. Resources are listed for the following traits: best quality overall, free, aimed for young students, reproducible/printable materials, contains online component(s), and designed especially for choral ensembles.

BEST QUALITY OVERALL
1. Breezin’ Thru Theory Online Music Theory Program. Accessed April 22, 2021. http://breezinthruthetheory.com/ .
2. Royal Conservatory of Music, The. <i>Celebrate Theory</i> . Toronto, Ontario: RCM Publishing, 2016.
3. Crocker, Emily and John Leavitt. <i>Essential Musicianship: A Comprehensive Choral Method</i> . Milwaukee: Hal Leonard Publishing, 1998.

FREE
1. “Teoria: Music Theory Web.” Teoria. Accessed April 24, 2021. https://www.teoria.com/ .
2. Musictheory.net. Accessed April 24, 2021. https://www.musictheory.net/ .
3. “Practice Sight Reading and Sight Singing Exercises Online.” Sight Reading Factory, Accessed April 18, 2021. http://www.sightreadingfactory.com/ .

AIMED FOR YOUNG STUDENTS

1. Breezin' Thru Theory | Online Music Theory Program. Accessed April 22, 2021. <http://breezinthrutheory.com/>
2. Easter-Clutter, Melody and Anna Wentlent. *Ready, Set, Rhythm!*. Van Nuys, CA: Alfred, 2013.
3. Althouse, Jay. *Ready to Read Music*. Van Nuys, CA: Alfred, 2003.

REPRODUCIBLE/PRINTABLE MATERIALS

1. "Music Theory Books." The Fun Music Company. Accessed December 15, 2020. <http://funmusicco.com/music-theory-books/>.
2. Wilmerth, Ellen. *Thirty Days to Music Theory*. Milwaukee: Hal Leonard, 2001.
3. Music Theory Worksheets. Accessed April 23, 2021. <http://musicteachingresources.com/>.

CONTAINS ONLINE COMPONENT(S)

1. Breezin' Thru Theory | Online Music Theory Program. Accessed April 22, 2021. <http://breezinthrutheory.com/>
2. Musictheory.net. Accessed April 24, 2021. <https://www.musictheory.net/>.
3. Mitton, Danielle, Angela Boatner, and Terry Davito. "Teaching Music the Fun Way!" Solfeg.io, March 31, 2021. <https://solfeg.io/>

DESIGNED ESPECIALLY FOR CHORAL ENSEMBLES

1. Crocker, Emily and John Leavitt. *Essential Musicianship: A Comprehensive Choral Method*. Milwaukee: Hal Leonard Publishing, 1998.
2. Slabbinck, Ronald and Holly Shaw-Slabbinck. *One Minute Theory for the Choral Classroom*. San Diego: Kjos Music Company, 2005.

APPENDIX A – Teacher Growth Rubric



MISSISSIPPI EDUCATOR & ADMINISTRATOR
PROFESSIONAL GROWTH SYSTEM

Teacher Growth Rubric

Domain I: Lesson Design (evidence may include lesson plans, classroom observations, and pre- and post-observation conferences)

1. Lessons are aligned to standards and represent a coherent sequence of learning

Lessons:

4

Include student learning outcomes and instructional activities that

- are fully aligned to current Mississippi College and Career Ready Standards or Framework
- are part of a coherent and focused sequence of learning with meaningful connections made to previous and future learning
- reflect collaboration with other school staff within and across disciplines to enrich learning

3

Include student learning outcomes and instructional activities that

- are fully aligned to current Mississippi College and Career Ready Standards or Framework
- are part of a coherent and focused sequence of learning with meaningful connections made to previous and future learning

2

Include student learning outcomes and instructional activities that

- are partially aligned to current Mississippi College and Career Ready Standards or Framework
- are part of an ineffective sequence of learning with few connections made to previous and future learning

1

Include student learning outcomes and instructional activities that

- are not aligned to current Mississippi College and Career Ready Standards or Framework
- are not part of a coherent sequence of learning with meaningful connections made to previous and future learning

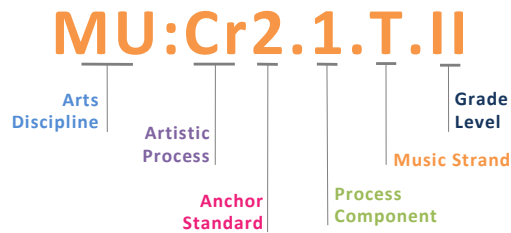
1

August 2016

APPENDIX B – Guide to the Arts Standards

GUIDE TO THE ARTS LEARNING STANDARDS NOTATION

Each Performance Standard employs a notation system for identification purposes as seen in the example below. The notation provides a quick and easy reference to a particular standard within each artistic process. In sequence, the system references Arts Discipline, Artistic Process, Anchor Standard, Process Component, and Grade Level.



- Arts Discipline** The first two letters are codes for the arts discipline notation: **MU** = for Music
- Artistic Process** The next two letters after the colon are the artistic process:
Cr = Creating **Pr** = Performing **Re** = Responding **Cn** = Connecting
- Anchor Standard** The next number is the anchor standard, numbers 1 to 11.
- Process Component** The next number after the period is the process component which may have more than one standard indicated with an a or b. Process components are actions artists carry out as they engage in each artistic process.
- Music Strand** The additional letter after the process component indicates the music strands. The strands are Harmonizing Instruments, Technology, Composition/Theory, and Performing Ensembles.
Note: Pre-Kindergarten through 8th grade music standards do not have the above strands in their notations.
- Grade Level** The next number is the grade level. (Pre-Kindergarten (PK) and Kindergarten (K); grades 1-8; I, II, III, high school proficient, accomplished, advanced).
Note: In some schools, students participate in choral ensembles (Performing Ensembles) or instrumental ensembles (Harmonizing Instruments) prior to 9th grade. In schools where choral or instrumental ensembles are offered, there are two introductory skill levels found in the music standards: Novice and Intermediate.
Novice is the term used to identify standards for students in grades 5-7 who have begun to specialize in a specific type of music performance.
Intermediate is the term that identifies standards for students who continue to specialize in specific skills necessary for participation in Performing Ensembles or Harmonizing Instrument ensembles through 8th grade.

Music

Performing Ensembles [MUSIC]		IMAGINE
 HS PROFICIENT	MU: Cr1.1.E.I HS PROFICIENT Generate and conceptualize artistic ideas and work. <i>Generate musical ideas for various purposes and contexts.</i>	IMAGINE
	a. Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.	ESSENTIAL QUESTION(S) How do musicians generate creative ideas?
	ENDURING UNDERSTANDING The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	PLAN / MAKE
MU: Cr2.1.E.I HS PROFICIENT Organize and develop artistic ideas and work. <i>Select and develop musical ideas for defined purposes and contexts.</i>	a. Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.	ESSENTIAL QUESTION(S) How do musicians make creative decisions?
	b. Preserve draft compositions and improvisations through standard notation and audio recording.	EVALUATE / REFINE
	ENDURING UNDERSTANDING Musicians' creative choices are influenced by their expertise, context, and expressive intent.	EVALUATE / REFINE
MU: Cr3.1.E.I HS PROFICIENT Refine and complete artistic work. <i>Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</i>	a. Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria , including the extent to which they address identified purposes .	ESSENTIAL QUESTION(S) How do musicians improve the quality of their creative work?
	ENDURING UNDERSTANDING Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	



Performing Ensembles [MUSIC]

Words in red are defined in the Glossary.

CREATING	<p>MU: Cr3.2.E.I HS PROFICIENT</p> <p>Refine and complete artistic work. <i>Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</i></p> <p>a. Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.</p> <p>ENDURING UNDERSTANDING Musicians’ presentation of creative work is the culmination of a process of creation and communication.</p> <p>ESSENTIAL QUESTION(S) When is creative work ready to share?</p>	PRESENT
PERFORMING	<p>MU: Pr4.1.E.I HS PROFICIENT</p> <p>Select, analyze and interpret artistic work for presentation. <i>Select varied musical works to present based on interest, knowledge, technical skill, and context.</i></p> <p>a. Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.</p> <p>ENDURING UNDERSTANDING Performers’ interest in and knowledge of musical works, understanding of their own abilities, and the context for a performance influence the selection of repertoire.</p> <p>ESSENTIAL QUESTION(S) How do performers select repertoire?</p>	SELECT
PERFORMING	<p>MU: Pr4.2.E.I HS PROFICIENT</p> <p>Select, analyze and interpret artistic work for presentation. <i>Analyze the structure and context of varied musical works and their implications for performance.</i></p> <p>a. Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.</p> <p>ENDURING UNDERSTANDING Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.</p> <p>ESSENTIAL QUESTION(S) How does understanding the structure and context of musical works inform performance?</p>	ANALYZE



Performing Ensembles [MUSIC]

Words in red are defined in the Glossary.

PERFORMING		INTERPRET
MU: Pr4.3.E.I HS PROFICIENT	Select, analyze and interpret artistic work for presentation. <i>Develop personal interpretations that consider creators' intent.</i>	INTERPRET Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances .
	ENDURING UNDERSTANDING Performers make interpretive decisions based on their understanding of context and intent.	
MU: Pr5.1.E.I HS PROFICIENT	Develop and refine artistic techniques and work for presentation. <i>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</i>	REHEARSE / EVALUATE / REFINE Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances .
	ENDURING UNDERSTANDING To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	
MU: Pr6.1.E.I HS PROFICIENT	Convey meaning through the presentation of artistic work. <i>Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</i>	PRESENT Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres . Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances .
	ENDURING UNDERSTANDING Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.	
	ESSENTIAL QUESTION(S) How do performers interpret musical works?	ESSENTIAL QUESTION(S) When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?



Performing Ensembles [MUSIC]

Words in red are defined in the Glossary.

RESPONDING		SELECT
MU: Re7.1.E.I HS PROFICIENT	Perceive and analyze artistic work. <i>Choose music appropriate for a specific purpose or context.</i>	
	a. Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose , and context .	ESSENTIAL QUESTION(S) How do individuals choose music to experience?
MU: Re7.2.E.I HS PROFICIENT	Perceive and analyze artistic work. <i>Analyze how the structure and context of varied musical works inform the response.</i>	ANALYZE
	a. Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.	ESSENTIAL QUESTION(S) How does understanding the structure and context of music inform a response?
MU: Re8.1.E.I HS PROFICIENT	Interpret intent and meaning in artistic work. <i>Support interpretations of musical works that reflect creators'/performers' expressive intent.</i>	INTERPRET
	a. Explain and support interpretations of the expressive intent and meaning of musical works , citing as evidence the treatment of the elements of music, contexts , (when appropriate) the setting of the text , and personal research.	ESSENTIAL QUESTION(S) How do we discern musical creators' and performers' expressive intent?



Performing Ensembles [MUSIC]

Words in red are defined in the Glossary.

RESPONDING		EVALUATE
MU: Re9.1.E.1 HS PROFICIENT	Apply criteria to evaluate artistic work. <i>Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.</i>	
	a. Evaluate works and performances based on personally- or collaboratively-developed criteria , including analysis of the structure and context .	
ENDURING UNDERSTANDING The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.		ESSENTIAL QUESTION(S) How do we judge the quality of musical work(s) and performance(s)?
CONNECTING		CONNECT
MU: Cn10.0.E.1 HS PROFICIENT	Synthesize and relate knowledge and personal experiences to make art. <i>Synthesize and relate knowledge and personal experiences to make music.</i>	
	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. <i>Embedded within:</i> MU:Cr3.2.E.1a Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes . MU:Pr4.1.E.1a Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skills of the individual or ensemble , and the purpose or context of the performance . MU:Pr4.3.E.1a Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances . MU:Re7.1.E.1a Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose , and context .	
ENDURING UNDERSTANDING Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing and responding.		ESSENTIAL QUESTION(S) How do musicians make meaningful connections to creating, performing and responding?



Performing Ensembles [MUSIC]

Words in red are defined in the Glossary.

CONNECTING	MU: Cn11.0.E.1 HS PROFICIENT	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. <i>Relate musical ideas and works with varied context to deepen understanding.</i>	CONNECT
	<p>a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p><i>Embedded within:</i></p> <p>MU:Cr.1.1.E.1a Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.</p> <p>MU:Cr.3.2.E.1a Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.</p> <p>MU:Pr.6.1.E.1b Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.</p> <p>MU:Re.9.1.E.1a Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</p>		
	ENDURING UNDERSTANDING Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.	ESSENTIAL QUESTION(S) How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?	

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