

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

A Model for the Development of a Popular Music Listening Curriculum

A Thesis Submitted to
the Faculty of the School of Music
in Candidacy for the Degree of
Doctor of Music Education

by

Micki Michele Berlin

Lynchburg, Virginia

December 2022

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ABSTRACT

Secondary schools in Texas typically only offer performance-based ensembles to students as their music options. These classes require public performances, extracurricular time commitments, and financial obligations. Because of these and other issues, many students select non-music classes to fulfill their fine arts graduation requirements. Although it can be passive in nature, listening is how most people interact with music. Unfortunately, listening-based curricula are rarely available to secondary students. Where music appreciation classes are offered, the music studied is often outdated and unfamiliar to students. This qualitative study identified the pedagogical components present in an existing classical music listening curricula. These components were used as a model for the development of a lesson framework, allowing music educators to incorporate popular music into any secondary music class. Secondary music educators were given sample popular music listening lessons based on the framework developed and later interviewed to record their reactions.

Keywords: popular music listening curriculum, secondary music, popular music, music listening, elements of music, music appreciation.

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LIST OF ABBREVIATIONS

BPM	Beats Per Minute
LKR	Little Kids Rock
MAM	Music Animation Machine
MENC	Music Educators National Conference (now NAFME)
MM	<i>Music Memory</i> Curriculum by Mighty Music Publishing
MNPS	Metro Nashville Public Schools
NAfME	National Association for Music Education
NCCAS	National Coalition for Core Arts Standards
PMP	Popular Music Pedagogy
PME	Popular Music Education
SRIG	Special Research Interest Group
TEKS	Texas Essential Knowledge and Skills
TI:ME	Technology in Music Education
UIL	University Interscholastic League

A Model for the Development of a Popular Music Listening Curriculum

CHAPTER ONE: INTRODUCTION

Music has existed in every civilization throughout history. It enriches human expression and feelings. Though not essential for life, music helps people develop understandings of beauty, gentleness, and sensitivity to others. These civilizing elements contribute to the quality of human life.

Secondary students in Texas must complete at least one fine arts class as a graduation requirement. The music choices typically offered are formal, performance-based large ensembles. Yet many students are uncomfortable performing in public and/or dislike the type of music being performed. Additional factors keeping students from participating in secondary music ensembles include out-of-class time commitments and financial obligations. Students planning to attend college may not have time to take music electives due to schedule conflicts.¹ The quest for high grade point averages, scheduling conflicts, uncooperative counselors, block schedules, students with too many competing interests, or the need to work also limit music class participation.²

Carolee Stewart's research shows that public school music education comprises mostly homogenous student populations.³ Reasons given by students for not taking part in school music programs include student lack of interest, time commitments for performing ensembles, content

¹ Lesli A. Maxwell, "Los Angeles Schools Struggle with Curriculum Overhaul: Small Fraction of Seniors Passing College-Prep Courses," *Education Week* 31, no. 35 (June 13, 2012), ProQuest.

² David A. Williams, "The Elephant in the Room," *Music Educators Journal* 98, no. 1 (September 2011): 51. <https://doi.org/10.1177/0027432111415538>.

³ Carolee Stewart, "Who Takes Music? Investigating Access to High School Music as a Function of Social and School Factors," PhD diss. University of Michigan, 1991, ProQuest Dissertations & Theses Global.

choices by ensemble directors, insufficient connection with local ethnicities and cultures, and a lack of relevance of the music curriculum.⁴ As a result, many students select non-music classes to fulfill their fine arts credit graduation requirements.

David Williams purports, “the elephant in the room is the... model used for music education in schools[---]the large performance ensemble[. It] was established in the early 1900s, has remained relatively unchanged for a century.”⁵ Many students are not interested in participating in this type of music ensemble because they have no experience with it outside of school. As a result, they frequently choose non-music classes to complete their fine arts credit requirement.⁶ By incorporating non-performance music appreciation type classes and various alternative ensembles into the school music curricula, students may become interested in interacting with music that is more relevant to their life experiences.

Background

Most students do not take part in school music after their fifth-grade general music class.⁷ Secondary students who want to participate in music must choose from band, choir, or orchestra. These ensembles represent the school publicly. In addition to large group performances, students take part in individual, small group contests and performances to show their personal skill level.

⁴ Seth Pendergast and Nicole R. Robinson, “Secondary Students’ Preferences for Various Learning Conditions and Music Courses: A Comparison of School Music, Out-of-School Music, and Non-music Participants,” *Journal of Research in Music Education* 68, no. 3 (October 2020): 264–85, <https://doi.org/10.1177/0022429420931826>.

⁵ David A Williams, “The Elephant in the Room.” *Music Educators Journal* 98, no. 1 (September 2011): 51–57. <https://doi.org/10.1177/0027432111415538>.

⁶ Kenneth Elpus and Carlos R. Abril, “High School Music Ensemble Students in the United States: A Demographic Profile.” *Journal of Research in Music Education* 59, no. 2 (July 2011): 128. <https://doi.org/10.1177/0022429411405207>.

⁷ Carolee Stewart, “Who Takes Music? Investigating Access to High School Music as a Function of Social and School Factors,” PhD diss, University of Michigan, 1991, ProQuest Dissertations & Theses Global.

For interested students, these options are excellent choices. They offer students opportunities to develop personal musical skills, an appreciation of different musical styles, teamwork, and personal responsibility.

Yet large ensembles with extracurricular requirements should not be the only options available to secondary students. They should have non-performance options that will allow them to continue learning about all genres of music in a traditional classroom setting. Students can benefit from learning musical elements within familiar genres. They can identify the instruments, technology, music elements, and artists incorporated in each genre.

Malcolm Ross asked adolescents about their view of in-school and out-of-school music and found that music is actually one of the least popular subjects in secondary school. The data from his survey show that 3,882 (1971) and 2,250 (1996) 12 to 16-year-olds rated music as the least popular of 11 school subjects.⁸ Nevertheless, music remains extremely important to adolescents according to their music consumption data.⁹ Seventh through twelfth grade American adolescents listen to 10,500 hours of elected music during their six secondary education years. Lamont, Hargreaves, Marshall, and Tarrant found that music is increasingly important in the lives of many people. They also found that a commitment to musical activity is more robust outside of school than in school. They concluded that music exerts an immense

⁸ Malcolm Ross, "What's Wrong with School Music?" *British Journal of Music Education*, 12, no. 3, 1995, 185-201, doi:10.1017/S0265051700002692.

⁹ Adrian C. North, David J. Hargreaves, and Susan A. O'Neill North, Adrian C., David J. Hargreaves, and Susan A. O'Neill, "The Importance of Music to Adolescents," *British Journal of Educational Psychology* 70, no. 2 (2000): 255-272, <https://doi.org/10.1348/000709900158083>.

influence on many aspects of behavior and seems to be central to the identities of many school pupils.¹⁰

Some music educators find it difficult to move from performance-based classes to modern approaches of music education. Malcolm Ross observed that some attempts to modernize the music curriculum have failed. He found that music teachers typically continue teaching the traditional pedagogy rather than adapting their curricula to include popular music.¹¹ When music educators try to implement guitar or keyboard classes, they use similar models as traditional large ensembles, with everyone playing the same music at the same time under the direction of an adult conductor. While at the same time, best practices for virtually every other academic subject area calls for individualized instruction. Despite these alternative classes, the downward trend in school music participation continues.

When educators offer modern instrument classes that allow students to learn in an informal learning environment, many students admit they would not have become involved in music at school if this type of class was unavailable. They preferred the structure of the class because they could explore music that interested them, at their own pace, in a relaxed and fun environment, and without large public performances as the end goal.¹² These findings suggest a structured music program that allows students to find a personal connection, to study what interests them, and to explore music without the pressure to perform may attract students to

¹⁰ Alexandra Lamont, David J. Hargreaves, Nigel A. Marshall, and Mark Tarrant, "Young People's Music in and out of School," *British Journal of Music Education* 20, no. 3 (2003): 240. doi:10.1017/S0265051703005412.

¹¹ Malcom Ross in Gra Boal-Palheiros and David J. Hargreaves. "Listening to Music at Home and at School." *British Journal of Music Education* 18, no. 2 (07, 2001): 105, ProQuest.

¹² Scott Seifried, "Exploring the Outcomes of Rock and Popular Music Instruction in High School Guitar Class: A Case Study," *International Journal of Music Education* 24. No. 2 (2006), 168-177, <https://doi.org/10.1177/0255761406065478>.

music who would not otherwise be interested or who may feel they are outsiders. Positive outcomes for these students could include improved musical ability, expanded musical taste, listening sophistication, and a safe space for supportive identity exploration.

Although it can be passive, listening is how most people interact with music. Unfortunately, many teachers rarely use listening-based curricula when teaching secondary students. The disconnect between the lack of listening in the school music curriculum and the lived musical experiences of students creates a significant gap in student involvement. There is a need for more relevant non-performing general music classes using listening curricula at the secondary level.

Statement of the Problem

The inclusion of popular music in secondary music curricula is growing, yet it still lags far behind traditional large group performing ensembles. Popular music ensembles, including guitar and keyboard classes, emulate the large group performing framework. Missing are opportunities for students to learn the concepts of music without needing to demonstrate that knowledge through performance-based assessment. The large group performance-based learning model may be the key issue hindering curriculum reform.

Students who enroll in traditional music ensembles generally represent between fifteen and twenty percent of the total school population.¹³ The remaining seventy to eighty percent of students do not have non-performing music class choices. Over-populated non-music fine arts classes suggests students dislike their music options. Additionally, the disconnect between school music curricula and the musical experiences of students' daily lives creates sizeable gaps

¹³ Evan S. Tobias, "Crossfading Music Education: Connections between Secondary Students' in- and out-of-School Music Experience," *International Journal of Music Education* 33, no. 1 (February 2015): 18–35. <https://doi.org/10.1177/0255761413515809>.

in student involvement. Students crave more relevant non-performing music classes at the secondary level.

Significance of the Study

There is a need for more relevant non-performing general music classes using listening curricula at the secondary level. Music educators, students, and administrators need viable, cost-effective options for these secondary non-performing music classes. There is a gap in the scholarly literature concerning the very latest popular music. Music appreciation curricula are effective at teaching all styles of music. Yet the time involved in writing, editing, publishing, and distributing new curricula results in dated content.

Definition of Terms

Canon: The standard repertory of Western *classical* music.¹⁴

Curriculum: The term used to refer to: (1) a formal written document; (2) the instruction a teacher provides; (3) what students can do or know because of instruction.¹⁵

Elements of music. Pitch, rhythm, harmony, dynamics, timbre, texture, form.

Form. The overall structural organization of a music composition (e.g., AB, ABA, call and response, *rondo*, theme and variations, *sonata-allegro*) and the interrelationships of music events within the overall structure.

General Music Class: An in-school music class that uses listening, singing, moving, and instruments to teach the elements of music.

¹⁴ Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach* (New York, NY: Oxford University Press, 2004), 277.

¹⁵ *Ibid.*, 280.

Learning Sequence Activities: Activities that include skill learning sequence, tonal and rhythm learning sequences, and pattern learning sequences.¹⁶

Lead Sheet: An abbreviated form of notation featuring only the essential musical information such as melody line, chord symbols, tempo, style, clef, key and time signatures, arrangement directions, slash notation, and lyrics.

Music Memory: When italicized, this term is used to discuss the Music Memory curriculum published by Mighty Music Publishing Company. When not italicized it refers to the Music Memory contest conducted by the University Interscholastic League (UIL) in Texas or the preceding listening event from the early 20th century.

Popular Music: The most popular of all styles of music listened to, shared, emulated, and created by amateur and professional musicians. Music that is widely consumed by much of the population. Music that is currently popular, songwriting, folk music, and music that is not commercially popular, but is interesting to students.¹⁷

Chapter Summary

This research sought to bridge performance-based and non-performance-based pedagogies by establishing foundational criteria for relevant non-performance music elective classes. Educators could adapt any listening curriculum and use it as a framework to teach the elements of music with popular songs. This study analyzed an existing traditional music listening curriculum to determine how well it could serve as a model for teaching popular music. Such a

¹⁶ Edwin E. Gordon, *Learning Sequences in Music: Skill, Content, and Patterns* (Chicago: GIA, 2012), 94.

¹⁷ Matthew Clauhs, Bryan Powell, and Ann C. Clements, *Popular Music Pedagogies: A Practical Guide for Music Teachers* (New York, NY: Routledge, 2021), 1.

model could allow educators to create a flexible, student-centered curriculum that would allow secondary students to take part in a more relevant and engaging music class.

CHAPTER TWO: LITERATURE REVIEW

This literature review contains three sections. The first section investigates traditional approaches to non-performing secondary music classes. The second explores popular music education practices. The final section identifies musical elements in popular music. Investigating these three areas will establish a foundation for the study. It will highlight gaps in pedagogical practices related to the teaching of non-performing popular music classes.

Section I: Traditional Approaches to Secondary Music Classes

Music teachers are ultimately responsible for the content they teach. Districts seldom provide plans or curriculum for secondary music teachers due to the nature of music making. Additionally, no single curriculum can perfectly meet the needs of each student at every school. Class size, time in class, materials, and equipment differ from school to school, and the abilities and interests of students and teachers vary too widely. Teachers refer to state and national teaching standards for this very reason.

Educational mandates that guide teachers are broad and general. While these standards are non-negotiable, teachers have flexibility in how to teach them. Every music educator makes pedagogical decisions based on their teaching space, the expectations of administration, student interest, student needs, skills and abilities of the students and teachers, the school culture, and the value system within the community. Strong, articulate teacher planning is vital in establishing an effective music curriculum. The music teacher must know why students need music in the schools and what course content will best meet these needs.¹⁸ The combination of traditional and modern content presents meaningful and unique opportunities for learners to develop a large

¹⁸ Hoffer, Charles, *Teaching Music in the Secondary Schools*, 2nd ed. (Bloomington, IN: Wadsworth Publishing Co., 1973), 44-46.

variety of musical skills. Randall Allsup wrote that “school music is more creative and more open than ever before, and more teachers are coming into the profession with a larger range of skills and the disposition to teach more imaginatively.”¹⁹

Comprehensive general music instruction is well established, particularly in lower grade levels. Major creators of traditional methodologies for teaching music concepts in the school setting include Emile Jaques-Dalcroze, Carl Orff, Zoltán Kodály, and Edwin Gordon among others.²⁰ These four educators created methodologies by using different pedagogical components to teach the musical elements and concepts deemed essential. These methodologies shape state and national teaching standards.

The Kodály Approach

Hungarian composer and pedagogue Zoltán Kodály believed music education could engage students on a spiritual, cultural, and emotional level. With these values in mind, Kodály and his followers developed the Kodály method, which music educators use in classrooms today.²¹ The Kodály method is an approach to music education rooted in the idea that music should be a social and cultural experience. The Kodály approach to teaching music asserts that musical concepts, creativity, and collaboration are best taught in group music lessons, particularly for young children. Music teachers emphasize musical material that is connected to their students’ culture and heritage.

¹⁹ Randall Everet Allsup, “Another Perspective: Our Both/And Moment,” *Music Educators Journal* 102, no. 2 (2015): 85. <https://doi.org/10.1177/0027432115613327>.

²⁰ Patricia K. Shehan, “Major Approaches to Music Education: An Account of Method,” *Music Educators Journal* 72, no. 6 (1986): 29, <https://doi.org/10.2307/3401273>.

²¹ MasterClass, “Kodály Method Guide: 5 Principles of the Kodály Method,” MasterClass | Articles, June 7, 2021, <https://www.masterclass.com/articles/kodaly-method-guide>.

Proper instruction of the Kodály method involves adhering to a series of key principles. The first is the human voice is the fundamental instrument, and it should be central to musical training.²² Students should gain musical literacy through sung *solfège*, also known as *solfa*, using a moveable-do system. Hand signs can supplement *solfège* and sight-singing. English pedagogue John Curwen, who was an influence on Kodály, developed the most used hand sign system in music classrooms today. The sight-reading of rhythmic patterns, including whole notes, half notes, quarter notes, eighth notes, sixteenth notes, and various triplets, must be taught alongside tonal *solfège*. Kodály believed that creativity and collaboration are essential to musical education and should be at the forefront in group music lessons. Music students should collaborate with one another in exercises ranging from clapping to choral singing to instrumental accompaniment. Music instructors should emphasize folk and popular songs in a student's mother tongue to create a visceral connection to music.²³

Kodály created a systematic method where students take part in a sequence of musical experiences that progress from rhythm training through singing to instrumental lessons. His curriculum begins in kindergarten and progresses through secondary grade levels. The Americanized Kodály curriculum keeps the use of pentatonic folk songs, the *solfa* approach to sight-reading with its hand signs, a rhythmic system of mnemonic syllables, and an emphasis on unaccompanied songs.

Music teachers typically use the Kodály method in classrooms where groups of students learn core musical elements like major scales, minor scales, and rhythmic patterns. The goal of

²² MasterClass, "Kodály Method Guide: 5 Principles of the Kodály Method," MasterClass | Articles, June 7, 2021, <https://www.masterclass.com/articles/kodaly-method-guide>.

²³ Ibid.

Kodály music education is to give students a first-hand connection to music and never make it seem like a dry academic exercise. Even advanced topics like syncopation, counterpoint, and improvisation can be taught via the Kodály concept. Kodály education societies provide literature and exercises to help music teachers design curricula for their own music students.

Kodály's concepts are based on teaching, learning, and understanding music through singing, giving direct access to the world of music without the technical problems involving the use of an instrument.²⁴ The Kodály approach to music education is child-centered and designed to be taught in a logical, sequential manner. It is not so much a method but a series of guidelines.

Kodály believed that music is like language. Some speak it well and some speak it poorly. Kodály's aim was that people should learn to speak it well. His approach began by teaching children to sing in tune with physical movement to develop timing and rhythmic competence. In this way, children learn the language of music kinesthetically, auditorily, and visually.

He asserted that the musical material should be a country's own folksong material and the finest art music. Music is heard first and then learned using the tools of relative *solfa*, rhythm names, and hand signs. Relative *solfa* is derived from John Curwen's *Tonic Solfa* and rhythm *solfa* and was inspired by and simplified from the French rhythm *solfa* system of Gallin-Paris-Chevé.²⁵

According to Kodály, *solfège* is the best tool for developing the inner ear. It is an invaluable aid in building all musical skills: sight singing, dictation, ear training, part hearing,

²⁴ MasterClass, "Kodály Method Guide: 5 Principles of the Kodály Method," MasterClass | Articles, June 7, 2021, <https://www.masterclass.com/articles/kodaly-method-guide>.

²⁵ Ibid.

singing harmony, perceiving form, and developing memory.²⁶ Because most people have singing voices, Kodály considered it to be nature's built-in musical instrument.²⁷ He believed it was the birthright of every child to learn how to express him/herself musically through the singing voice.²⁸ Musical development in this way can begin from infancy with no one excluded on grounds of cost.²⁹ Singing and active participation are the fastest way to learn and internalize music and to develop musicianship skills.³⁰ Through unaccompanied singing and active participation, a student can develop skills essential to all musicians: musical memory, inner hearing, true intonation, and harmonic hearing.³¹ Engaging in singing with Kodály-oriented musical activities leads to a marked increase in concentration, levels of achievement, and an increase in social harmony in and out of the classroom.³²

The Kodály concepts have similarities to another music education method developed by Carl Orff in the early-to-mid-twentieth century. Kodály and Orff both sought to teach music in a social, exploratory way. Orff emphasized Germanic culture, heritage, and improvisation while Kodály emphasized a Hungarian-centric approach to his teaching using existing pieces from the musical canon.

The Orff Approach

²⁶ Kodály Music Institute, "About Kodaly Music Institute," <https://kodalymusicinstitute.org/about-kodaly-music-institute>.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid.

³¹ Ibid.

³² Ibid.

The Orff Approach, also known as Orff Schulwerk, is a popular method of teaching music in the United States K-12 school system. German composer Carl Orff and Gunild Keetman developed this approach in the 1920s with adult music and dance students. It was revitalized in the 1950s to teach young children. Orff taught music elements with specialized instruments. He used a combination of music, speech, and movement through various lessons. He believed that music should be an experiential form of learning through creative play. From Orff's perspective, music was inseparable from movement and speech drawn from childhood experiences. Through speech-rhythms, chants, songs, and spontaneous, structured movement, children could discover and show musical concepts. He believed that percussive rhythm was a natural form of expression, so he designed rhythm instruments to reflect that.

While rhythm was the starting point, the aim of the Orff technique was the development of creative musicianship, as displayed in the ability to improvise. Students were taught to improvise on various mallet instruments, recorders, drums, and auxiliary rhythm instruments. Children who prefer not to play an instrument during the song were encouraged to dance, clap, chant, sing, and snap their fingers along to the rhythm and melody.

The Gordon Approach

Edwin Gordon held that the key to learning music was through audiation or the ability to hear and comprehend music in the mind. He believed it to be the very foundation of musicianship. Hearing with understanding should be taught through aural experiences using a collection of tonal and rhythmic patterns which the students should master before teachers

introduce notation.³³ Music Learning Theory provides teachers with a comprehensive and sequential method for teaching essential audiation skills.³⁴

According to Gordon, the process of learning music should resemble that of learning language. In learning to speak, children first listen. From the time of birth, and even before, the sounds of language surround them.³⁵ They absorb these sounds and become attuned to the language of their culture.³⁶ Soon after, children imitate. They receive much praise and parents encourage them to babble, even when their sounds make little sense to adult listeners. Then children start to think in the language. Words and phrases begin to have meaning. Next, children improvise in the language.³⁷ They make up their own phrases and sentences that are organized logically.³⁸ They can engage in conversation.³⁹ And finally, after several years of developing their ability to think and speak, children learn how to read and write.⁴⁰ Only after all these skills are well in place is grammar, the theory of sentence construction, introduced.⁴¹

³³ Edwin E. Gordon, *Learning Sequences in Music: Skill, Content, and Patterns* (Chicago: GIA, 2012).

³⁴ Gordon Institute for Music Learning, "The MLT Approach," <https://giml.org/mlt/methodology/>.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid.

Music Learning Theory provides a *whole-part-whole* approach to developing audiation.⁴² Songs and music literature are the whole of the music curriculum.⁴³ Teachers present them during classroom activities.⁴⁴ Tonal and rhythm patterns are the *part of whole-part-whole* and are taught during learning sequence activities.⁴⁵ Although learning sequence activities are the heart of Music Learning Theory, the primary aim is to enhance the teacher's ability to help students understand the music they study in classroom activities.⁴⁶

The eight hierarchical levels of skill learning that comprise skill learning sequence in learning sequence activities are also relevant to classroom activities.⁴⁷ Aural/oral, for example, is the most basic level of skill learning sequence in learning sequence activities, but it also plays a major role in classroom activities.⁴⁸ Learning a new song, for example, first takes place at the aural/oral level.⁴⁹ There is no initial reference to verbal association like tonal or rhythm solfege or symbolic association such as notation.

Table 1 below represents how teachers introduce a skill level in learning sequence activities and then how students are taught to use that skill level, along with prior skill levels, in

⁴² Gordon Institute for Music Learning, "The MLT Approach," <https://giml.org/mlt/methodology/>.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

classroom activities.⁵⁰ They are introduced to content in classroom activities, building listening, singing, chanting, playing, and moving vocabularies using new content.⁵¹ The application of music learning theory for learners in a general music or vocal music setting occurs within a whole-part-whole structure for the overall curriculum and for the individual class period.⁵²

Table 1. Music Learning Theory curriculum sequence from Gordon Institute for Music Learning, “Specific Applications to Music Instruction,” <https://giml.org/mlt/applications/>.

WHOLE	PART	WHOLE
Classroom Activities	Learning Sequence Activities	All
Sing	<u>DISCRIMINATION</u>	Sing
Chant	Aural/Oral	Chant
Move	Verbal Association	Move
Dance	Partial Synthesis	Dance
Create	Symbolic Association	Create
Improvise	Composite Synthesis	Improvise
Perform		Perform
Play	<u>INFERENCE</u>	Play
Read	Generalization-Aural/Oral	Read
Write	Generalization Verbal	Write
	Creativity-Improvisation	
	Generalization-Symbolic	
	Theoretical Understanding	

The Dalcroze Method

The Swiss composer and educator, Emile Jaques-Dalcroze, began developing his method in 1886. It features interactive games and exercises that help students learn to trust their ideas and develop their own intuition. Dalcroze believed students should learn music through rhythmic movement, dance, vocal or instrumental improvisation, ear training, and solfege as illustrated in

⁵⁰ Gordon Institute for Music Learning, “Specific Applications to Music Instruction,” <https://giml.org/mlt/applications/>.

⁵¹ Gordon Institute for Music Learning, “The MLT Approach,” <https://giml.org/mlt/methodology/>.

⁵² Ibid.

figure 1. He felt that could improve musical abilities through increased student awareness of rhythm. Eurythmics are harmonious body movements used as a form of artistic expression. For Dalcroze, the rhythmic movements used in eurythmics were a means of music education, not a form of dance.⁵³ Yet his system did heavily influence 20th-century theatrical and modern dance by providing modern dancers an alternative non-balletic choreographic technique. Today, scientific research has confirmed many of his ideas about education.⁵⁴

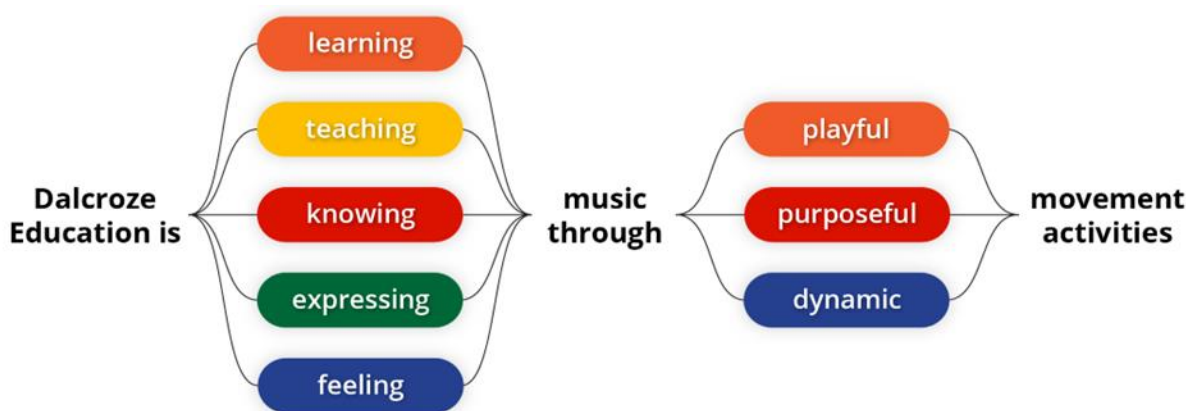


Figure 1 What is Dalcroze Education? from Dalcroze Society of America, “What is Dalcroze Education?” <https://dalcrozeusa.org/about-dalcroze/what-is-dalcroze/>.

Listening

The practice of listening is fundamental to the experience of music, so it should serve as the most common access point over a person’s lifetime.⁵⁵ Music requires the listener to hear what happens to the sounds. It is imperative then that each person learns how to improve this skill. Charles Hoffer offers six suggestions for teaching students how to listen to music. First, students

⁵³ William Todd Anderson, “The Dalcroze Approach to Music Education: Theory and Applications,” *General Music Today* 26, no. 1 (October 2012): 27–33, <https://doi.org/10.1177/1048371311428979>.

⁵⁴ Ibid.

⁵⁵ Laura Singletary, Kimberly Van Weelden, and Virginia Wayman Davis, “General Music Today Music Ideas Series, Viewpoints in Secondary General Music, Article 3, Seeds of General Music in the Secondary Ensemble: Time to Branch Out!” *General Music Today* 33, no. 2 (January 2020): 61-67. <https://doi.org/10.1177/1048371319877888>.

recognize that listening and hearing are not synonymous. Listening requires attention, focus, and concentration. Second, they adopt the habit of listening for the features within a particular musical work. Listening maps assist listeners by providing pictures displaying the melodies, themes, musical texture, rhythmic patterns, dynamic levels, tone qualities, and musical forms. Third, teachers develop different modes of listening by providing listening examples that show the physical effects that music produces, the expressive powers of music, and the technical expertise that happens in the music.

Fourth, teachers develop different expectations about different music. People typically perceive popular music casually. It is played more loudly, lasts a shorter time span, is simpler and easier to understand, and typically includes theatrics, flashing lights, and dancing performers. Concert music requires a more contemplative act of listening. Fifth, listening will improve memory for music. Music reveals itself one moment at a time. People experience it aurally. Not knowing what comes next is part of its mystique. Listening to music regularly will train the ear to hear what just happened and to anticipate what may come next. Sixth, becoming more sensitive to musical sounds will allow listeners to evoke a response.⁵⁶

Listening to a short section of a work, or five to seven minutes of concentrated music listening regularly, allows listeners to hear the qualities of music and possibly make emotional connections. Listening to music and understanding the ebb and flow of the sounds draws listeners into the work emotionally. This emotional connection made between the listener and the music creates an indelible satisfaction with the work. Hoffer recommends people listen to pieces multiple times. The first hearing should be listening with no aid. A listening map, lyric sheet, or sheet music should accompany the second listening. The final hearing should have no visual aids

⁵⁶ Charles Hoffer, *Music Listening Today*. 4th ed. (Boston, MA: Schirmer Cengage Learning, 2010), 2-3.

or cues. This will allow the listener to connect the visual and auditory dots and create a comprehensive understanding of and appreciation for the music.⁵⁷ Despite many different types of music in the world, people tend to listen to music that they already know.

Music Memory Curriculum by Mighty Music Publishing

Each year in Texas, The University Interscholastic League (UIL) publishes a music list that students can study as part of their music curricula. The UIL website provides the list, listening links, and teaching resources. There are two vendors who design, create, and sell curricula that teach music on the UIL list. The most well-established vendor is Mighty Music Publishing who creates and publishes their annual *Music Memory* curriculum. The original Music Memory listening program began in 1918 and was used throughout the country until the Depression and World War II. Malcolm Gregory and his daughter, Mollie Gregory Tower founded the current Music Memory program in Austin, Texas, in 1980. Together, they collaborated with other Austin music educators to re-create the ideas from the original program while adding animated listening maps or visual guides to reach the visual learners. They engage the kinesthetic learner with movement activities available on the Mighty Music Memory YouTube channel.⁵⁸

The current *Music Memory* curricula contains an active listening program designed to engage second to eighth grade students in attentive or mindful listening of timeless musical works.⁵⁹ Students learn to fully concentrate on the music elements of each selection, not just to

⁵⁷ Charles Hoffer, *Music Listening Today*. 4th ed. (Boston, MA: Schirmer Cengage Learning, 2010), 4-7.

⁵⁸ Mollie Gregory Tower, *Music Memory 2021-2022* (Austin, TX: Mighty Music Publishing Co., 2021). <https://www.musicmemory.com/music-memory-program>.

⁵⁹ Ibid.

hear the sound.⁶⁰ The curriculum is designed to help students gain a deep understanding and appreciation of notable compositions. Each year, a committee chooses developmentally appropriate selections from the Renaissance through Contemporary historical periods, featuring prominent composers of orchestral, vocal, choral, band, and keyboard pieces.⁶¹ The number of selections studied varies by grade level—10 for 2nd grade, 16 for 3rd–6th grade, and 20 for middle school.⁶² Besides learning the melodies, students study musical terms, definitions, instrumental and vocal tone colors, musical form, and the historical and cultural significance of the music.⁶³ They develop critical thinking, pattern recognition, and creative expression skills.⁶⁴ *Music Memory* helps young listeners achieve goals aligned with state and national standards for music education.⁶⁵

Section II: Popular Music Education Practices

Popular music describes “any commercially oriented music intended to be received by a wide audience generally in literate, technologically advanced societies dominated by urban culture.”⁶⁶ Scholars have debated studying popular music as an academic content area for decades. Frank Kovarik suggests that popular music is extremely important to study because the *taste communities*, or groups of people joined by a common appreciation of music, film, fashion,

⁶⁰ Mollie Gregory Tower, *Music Memory 2021-2022* (Austin, TX: Mighty Music Publishing Co., 2021). <https://www.musicmemory.com/music-memory-program>.

⁶¹ Ibid.

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Encyclopedia Britannica, “Popular Music,” <https://www.britannica.com/art/popular-music>.

or other human endeavors, are an essential part of our cultural DNA. “*Taste communities* and popular music can be used as exceptionally sharp lenses that can help us understand the ways that people think of themselves politically, culturally, demographically; (*sic*) and the ideas people have about themselves and the world in which they live.⁶⁷ Studying popular music and the *taste communities* associated with it can ‘bring into clear definition’ aspects of our lives and our national history that might otherwise remain opaque.”⁶⁸

For instance, hip-hop music has been used as a tool for resisting political, social, economic, and racial injustices inflicted upon various marginalized groups in society. Despite the consumption of hip-hop in mainstream popular music and broader society, there is one place in which hip-hop has not been so popular—the music classroom. Darren Hamilton presented pedagogical strategies and practical resources that could be used to include hip-hop music in the music classroom. He explored how music educators could engage students in social justice advocacy through the analysis and creation of hip-hop music.⁶⁹

A paradigm is a set of assumptions, concepts, values, and practices that makes up a way of viewing reality for the community that shares them. The music education paradigm has been traditionally characterized by the rehearsal model—a teacher/conductor in front of a group of music makers controlling the starts and the stops, correctly diagnosing problems, and effectively prescribing remedies to reach the goal of a flawless performance.⁷⁰ The rehearsal model, or

⁶⁷ Frank Kovarik, “Why Is Popular Music Important?” *Washington University in St. Louis Center for the Humanities* (blog), July 6, 2011, <https://humanities.wustl.edu/sock-hop-and-loft/383>.

⁶⁸ *Ibid.*

⁶⁹ Darren Hamilton, “Hip-Hop Music Education: Engaging Students in Black Culture Creation and Social Justice Advocacy,” *The Canadian Music Educator* 63, no. 1 (2021): 20-8, ProQuest Central.

⁷⁰ David A. Williams, *A Different Paradigm in Music Education: Re-examining the Profession* (New York, NY: Taylor & Francis Routledge, 2019), xi.

formal learning, is teacher-centered and does not lend itself to individual creativity and experimentation. Specific content and repertoire are teacher centered. Student-centered pedagogy does not follow this paradigm. Students know modern music. Therefore, the approach and instructional delivery should be student driven or democratic and informal. Student-centered work contains a level of chaos. Teachers should be comfortable with the messiness of creativity. Clauhs agreed with this concept, stating “by providing culturally responsive and learner-centered opportunities through popular music education, we may begin to reach an overarching goal of inclusive and creative music-making experiences for all students.”⁷¹

To create a student-centered environment, educators must democratize the space and encourage students to take an active role in their own knowledge. Popular music pedagogy proponents advocate that teachers and learners work together to construct knowledge needed to lead to new understandings. Students in democratic classrooms take ownership of their learning. Lisa DeLorenzo identified the following principles of democracy in a music classroom: shared decision-making, equal learning opportunities, acknowledgment of social contexts, and critical thinking.⁷²

It is helpful to understand the context of popular music in curriculum reform. Current researchers and practitioners cite the Tanglewood Declaration in 1967 and the directive that music education should include currently popular teenage music as a turning point for the inclusion of popular music in music education curricula. The Tanglewood Symposium brought together music educators, composers, performers, and publishers to discuss the role of music

⁷¹ Matthew Clauhs, Bryan Powell, and Ann C. Clements, *Popular Music Pedagogies: A Practical Guide for Music Teachers*. (New York, NY: Routledge, 2021), xvi.

⁷² Lisa DeLorenzo in Matthew Clauhs, Bryan Powell, and Ann C. Clements, *Popular Music Pedagogies: A Practical Guide for Music Teachers*. (New York, NY: Routledge, 2021), 7.

education in contemporary American society. Participants at the Symposium agreed that music of a variety of styles and cultures should be included within school music curricula. Interestingly, despite these ideas being over 50 years old, they remain sticking points in current conversations regarding the incorporation of popular music styles and practices into formal school music programs.

Professional Organizations for Popular Music Education

In 2002, the Music Educators National Conference (MENC) published *The Guide to Teaching with Popular Music*. The guide included lesson plans and sheet music that aligned with the National Standards for Music Education along with tips to help teachers get started using popular music in their instruction. Two years later, MENC published *Bridging the Gap: Popular Music and Music Education*, which featured a collection of essays by well-known scholars and educators that addressed trends and issues related to the use of popular music in the classroom.

Popular Music Pedagogy (PMP) scholars and practitioners formed the Association for Popular Music Education (APME) in 2010. Their goals are to promote popular music education, to create educational opportunities for educators and students of popular music at all levels, to identify, develop, and promote best practices in the teaching and learning of popular music, to encourage a connection between the music industries and popular music education and to foster collaboration among artists, teachers, scholars, and organizations to advance popular music.

The *Journal of Popular Music Education* was formed in 2017 as an interdisciplinary online journal covering a wide range of approaches to popular music studies. It features peer-reviewed articles and book reviews along with album reviews and non-traditional content.

The National Association for Music Education (NAfME), (formerly MENC) established their own special research interest group (SRIG) for popular music in 2016, and authors published several popular music texts, including *The Routledge Research Companion to Popular Music Education* in 2017 and *The Bloomsbury Handbook for Popular Music Education* in 2019 to explore PMP- related themes. In 2019, NAfME added an All-National Honors Modern Band as part of their honor ensembles concerts, comprising some of the most talented high school popular musicians from across the United States.

Informal Music Learning

Ruth Wright observed that twenty-first century students live in a world where the pursuit of information is within their own control. They have unlimited access to the internet, television, radio, and cell phone technology. Access to music, musical information, and musical skills is their daily practice. This unlimited access to information has changed the way students learn. Sitting in a classroom and listening to a teacher controlling the flow of information is difficult for them. She suggests educators place more responsibility for learning on the students.⁷³ Informal music learning is directed by the activity at hand: listening, playing, and/or composing. It develops through the interaction of the learners, and it tends to feature oral/aural learning rather than playing from notation. In her research on how popular musicians learn music, Lucy Green identified some common processes that pop musicians use in their music making. She found that their processes of performing, composing, improvising, and creating could be translated into a pedagogy by placing the production and development of musical knowledge with the students

⁷³ Ruth Wright in Carlos Abril and Brent M. Gault, *Teaching General Music: Approaches, Issues, and Viewpoints* (New York, NY: Oxford University Press, 2016).

themselves.⁷⁴ One principle of informal learning is that students want to choose and learn music they are most familiar with or is part of their culture. Another principle is that students learn best by listening to and copying recordings. The third principle is that students learn best in friendship groups. The final principle is that music skills and knowledge are best learned through peer teaching, as needed.⁷⁵

Musical Futures

Musical Futures is a music learning program that was established in the United Kingdom secondary schools in 2003. Based on the research of Lucy Green and others, the practices of real-world musicians are vastly different from traditional music classrooms. Musical Futures, therefore, uses informal learning practices to make secondary music relevant to students; engaging them in the ways popular musicians learn. Green studied how to implement popular music in secondary music education saying, “I strongly believe that teaching is an exchange of knowledge between people, and how can we exchange if we don’t listen?” Daniel Isbell studied what effect using the Musical Futures curriculum had on students and teachers in the United Kingdom, and the students perceived a wide variety of musical and social benefits while the teachers showed an increase in confidence and enthusiasm for teaching.⁷⁶ Neryl Jeanneret studied and published the results of utilizing Musical Futures in Australia and found that this approach to learning music not only had profound effects on teachers’ confidence, pedagogy,

⁷⁴ Lucy Green, *How Popular Musicians Learn: A Way Ahead for Music Education*. Aldershot: Ashgate, 2001.

⁷⁵ Wright, Ruth, 'Informal Learning in General Music Education', in Carlos R. Abril, and Brent M. Gault (eds), *Teaching General Music: Approaches, Issues, and Viewpoints* (New York, 2016; online edn, Oxford Academic, 24 Mar. 2016), <https://doi.org/10.1093/acprof:oso/9780199328093.003.0011>

⁷⁶ Daniel S. Isbell, “Music Educators Consider Musical Futures: Professional Development in the United Kingdom,” *Contributions to Music Education* 43 (2018): 39-58, <https://www.jstor.org/stable/26477998>.

and professional satisfaction but also showed improved student engagement and learning.⁷⁷

Teachers stated Musical Futures had a positive impact on students' attitudes towards music, self-esteem in relation to music, love of music, group work, on-task behavior, and general behavior in class. Students created better musical performances than previously, had developed a greater range of musical skills, could show higher levels of attainment than previously, had enhanced listening skills, instrumental skills and strategies for composition, as well as developing a better understanding of a range of musical genres.⁷⁸

“There is not a singular pedagogy to teach popular music, but a range of approaches to fit a variety of popular music styles and genres.”⁷⁹ There are enough commonalities within popular music teaching and learning to apply general principles. PMPs contain the design, practices, and approaches of learning popular music, centering on informal learning and nonformal teaching. Lucy Green, a well-known scholar of PMPs, defined the key tenets of informal learning as: the learners choose music for themselves that they are familiar with and like; the learners copy recordings by ear; practice and refinement occur through self-learning, peer-directed learning, and group learning; the learners focus on whole, *real-world* pieces of music; and personal creativity is emphasized through the deep integration of listening, performing, improvising, and composing throughout the learning process.

⁷⁷ Neryl Jeanneret in Elizabeth Mackinlay, ed., and David Forrest, ed., “Making Sound Waves: Diversity, Unity, Equity: XVIII National Conference Proceedings,” *Australian Society for Music Education XVIII National Conference*, 2011 (Parkville, Victoria: Australian Society for Music Education, 2011) 157-163. <https://search.informit.org/doi/10.3316/informit.9780980379228>.

⁷⁸ Ibid.

⁷⁹ Clauhs, Matthew, Bryan Powell, and Ann C. Clements, *Popular Music Pedagogies: A Practical Guide for Music Teachers*. (New York, NY: Routledge, 2021), 2.

Modern Band by Music Will (formerly Little Kids Rock)

First-grade teacher Dave Wish began offering after-school popular music classes to his students in 1996. He wanted to teach children to play the music they knew and loved. The response was tremendous. Drawing upon what he knew about how children learn language; he developed an approach to teaching music that uses the deeply interconnected nature of language and music. Wish explains, “just as all kids are natural language speakers, they are also natural music makers. Not just some kids; all kids.”⁸⁰ Wish founded Little Kids Rock (LKR) in 2002 to expand the concept to other schools.

The organization provides free musical instruments, teacher training, curriculum, and other resources that are key to successful school music programs. The JamZone section of the LKR website provides free video lessons and song charts, with step-by-step instructions to help students start making music quickly.⁸¹ LKR-trained teachers help kids learn to perform, improvise and compose using the popular styles that they know and love, including rock, pop, reggae, hip-hop, R&B, and other modern styles. LKR Modern Band classes feature guitar, bass, keyboard, drums, vocals, and technology. There are also lessons without instruments, such as body percussion. Modern Band programs utilize the musical cultures of the children they serve. They offer alternatives to existing programs, making music available to children who might not otherwise participate in traditional ensembles. In September 2022, the organization changed their name to Music Will. It is currently the largest nonprofit music education program in U.S. public schools.

⁸⁰ David Wish, G. Heimbauer, C. Speicher, J. Flora, A. DiMasso, R. Zellner, and S. Danielsson, *Music as a Second Language and the Modern Band Movement* (Verona, NJ: Little Kids Rock, 2016).

⁸¹ Music Will, “Music Will JamZone.” 2022, <https://jamzone.musicwill.org/>.

Technology In Music Education

Computer technology influences most aspects of modern life. In music education, a new array of tools at our disposal has created a virtual revolution. From the electronic keyboard to the most sophisticated programs for music notation and multimedia development, these technological advancements have introduced new opportunities to share music with students. More than simply listening to music, students can easily create their own music. A broad palette of easy-to-use sounds and rhythms are at their disposal. But most music educators have little training on how to use modern music-making technology.

Technology In Music Education (TI:ME) was founded in 1995 to help music educators learn how to use these emerging music tools. TI:ME applies the latest technology for teaching music to the world of music education at all grade levels. TI:ME is not a pedagogy or methodology. It is an organization that provides music educators with the tools and professional development necessary to implement technology into the modern music classroom. TI:ME offers a certification program that trains and documents the technology skills of music educators. There are five areas of competency available to music educators.⁸² Level 1A provides training in Notation Software, Music Production Software, and Electronic Musical Instruments. Level 1B provides training in Multimedia and Instructional Software. Level 2A provides training in Notation Software, Advanced Sequencing, Digital Media, and Electronic Instruments. Level 2B provides training in Multimedia Authoring, Interactive Web Programming, Digital Media, Digital Audio, and Advanced Digital Audio. Level 2C provides training in Curriculum

⁸² TI:ME, Technology for Music Education, "Areas of Competency in Music Technology," <https://ti-me.org/time-areas-of-competency-in-music-technology/>

Integration. All certifications provide training in Productivity Tools, Classroom and Lab Management.

Nashville Public Schools Initiative: Music Makes Us

In 2012, one of the most notable examples of popular music education in U.S. public schools was implemented in the Metro Nashville Public Schools (MNPS). Music Makes Us is a partnership between Metro Nashville Public Schools, the Mayor's office, and the Nashville community.⁸³ Together, these organizations work to provide meaningful support for Nashville's public school music programs.⁸⁴ Their goal is to increase access, participation, and quality of music education for MNPS students.⁸⁵

Music education is offered in all zoned and magnet K-12 schools. Elementary music is standards-based and provided during the school day to all students by certified music specialists.⁸⁶ At the middle school level, music instruction is offered at all schools as an elective.⁸⁷ Course selection varies from school to school and includes general music, orchestra, chorus, band, mariachi, world percussion, rock band, and guitar.⁸⁸ Classes are taught during the school day and the curricula are standards-based.⁸⁹ High school music courses are co-curricular

⁸³ Metro Nashville Public Schools, "Arts," <https://www.mnps.org/learn/academics/arts>.

⁸⁴ Ibid.

⁸⁵ Ibid.

⁸⁶ Metro Nashville Public Schools, "Music Makes Us: Programs," <https://musicmakesus.mnps.org/programs>.

⁸⁷ Ibid.

⁸⁸ Ibid.

⁸⁹ Ibid.

electives and may fulfill fine arts graduation requirements.⁹⁰ Courses include chorus, band, orchestra, concert band, wind ensemble, instrumental techniques, jazz band, percussion ensemble, general music, piano, guitar, and music theory.⁹¹ Other course offerings vary by school and may include world percussion, mariachi, rock band, songwriting, hip-hop, and music production/technology.⁹²

Section III: Musical Characteristics in Popular Songs

Elements of music are the building blocks of songs regardless of the style, genre, or time period. There would be no music without these elements. Seven fundamental elements of music exist to compose music, perform music, and/or analyze. *Tempo* is the overall pace of the song or the speed of the music. In a classical music composition, *tempo* is usually described with Italian words such as *largo*, *adagio*, and *allegro*.⁹³ Rhythm is the pulse of the music and usually matches the lyrics. Timbre describes the color of the sound. Dynamics communicate the loudness or softness of the music. These differences in volume vary emotional intensity in pieces. Changes in volume appear on the score with Italian words like *fortissimo*, *forte*, *mezzo forte*, *mezzo piano*, *piano*, *pianissimo*, *crescendo*, *decrescendo*, *diminuendo*, and *sforzando*. Pitch refers to the frequency of tones. Melody is the tune created by a series of musical tones or pitches falling into a recognizable pattern.⁹⁴ Harmony is the blending of tones being played or

⁹⁰ Metro Nashville Public Schools, “Music Makes Us: Programs,” <https://musicmakesus.mnps.org/programs>.

⁹¹ Ibid.

⁹² Ibid.

⁹³ Phoenix Symphony, “Elements of Music,” <https://www.phoenixsymphony.org/uploads/Elements%20of%20Music.pdf>.

⁹⁴ Ibid.

sung simultaneously, thus creating chords.⁹⁵ The form of a song identifies the different components or parts of a song.⁹⁶ Table 2 lists the seven musical elements.

Table 2. Seven Music Elements and the Processes for Student Engagement

<u>Music Elements</u>	<u>Music Processes</u>
Rhythm	Listening
Melody	Reading
Form	Imitating (re-creating)
Timbre	Responding
Dynamics	Creating
Tempo	Performing (including movement)
Harmony *	Evaluating
	Analyzing critically
*No formal instruction in harmony from K to 3.	Applying (transference)

Figure 2, from Music Theory Academy, represents another view and contains eleven fundamental musical elements.

⁹⁵ Phoenix Symphony, "Elements of Music,"
<https://www.phoenixsymphony.org/uploads/Elements%20of%20Music.pdf>.

⁹⁶ Ibid.

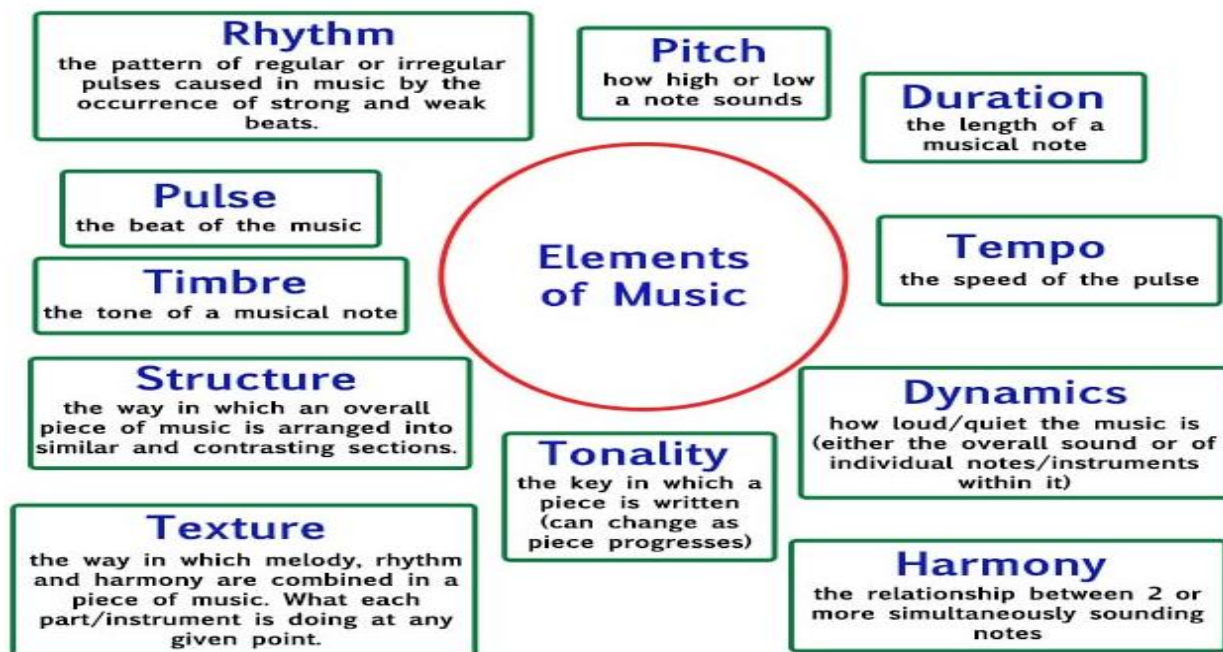


Figure 2 Elements of Music from Music Theory Academy, “The Elements of Music,” <https://www.musictheoryacademy.com/how-to-read-sheet-music/the-elements-of-music/>.

Music Genres

Music genres are conventional categories of musical works. They identify pieces of music as belonging to a particular tradition and convention. There are many subgenres of music. Subgenres occur where two genres cross. Spotify has now identified over two thousand genres across the world.⁹⁷ Music can be categorized according to sound, style, the place where it originated, the presence and type of vocals, and unique elements of music.⁹⁸ These differences

⁹⁷ Music Genres, “Music Genres List (2022): Music Categories, Styles, and Variety,” <https://musicgenres.net/music-genres-list/>.

⁹⁸ Ibid.

make each genre unique.⁹⁹ The differences between popular music and classical music are rather large; however, they both can be analyzed within the musical element's framework.¹⁰⁰

Characteristics of Pop Music

Pop is a short form for popular music and the characteristics or elements that are defined by an era. It describes the most-played music on commercial radio or streaming sites. Pop music is compiled on the top 40 charts, top 100 charts, or any other medium for tracking the popularity and sales of contemporary music. Jay Rodger characterized pop music as music that appeals to many listeners, generally indicated by its position within various charts. Songs will always be categorized according to their sound, but if it also appears in the music charts, then it can be considered pop music as well.¹⁰¹ Michael Grief characterizes pop music as music that uses popular instruments common at the time, popular singing ranges or styles used at any time, lyrical topics popular at the time, and how the lyrics are delivered at the time.¹⁰² There is a heavy focus on a solo melody, danceable tempo, repeatable and warm song structure, and musically optimized chord progression. These elements are universal in music and are considered essential in pop songs.

While there are many exceptions, pop music usually utilizes a four-chord progression where all the notes follow harmoniously with the previous notes. The I, V, vi, IV progression is considered the easiest-to-use riff. Modulations and key signature changes rarely happen within a

⁹⁹ Music Genres, "Music Genres List (2022): Music Categories, Styles, and Variety," <https://musicgenres.net/music-genres-list/>.

¹⁰⁰ Ibid.

¹⁰¹ Jay Rodger in Quora, "What are the Characteristics of Pop Music?" accessed July 9, 2022 from <https://www.quora.com/What-are-the-characteristics-of-pop-music>.

¹⁰² Ibid.

pop song. The components that create the entire song, or the story arc of the song, is referred to as the structure or form. One sample of a pop song structure is *Intro* → *Verse 1* → *Chorus* → *Verse 2* → *Chorus* → *Bridge/Instrumental Solo* → *Chorus* → *Chorus (refrain)/Fade*. Most pop songs introduce the chorus around one minute into the song. This is much different compared to classical music, which often introduces the main theme early in the piece. The bridge is an effective way of building up momentum for a finale with the catchy chorus.

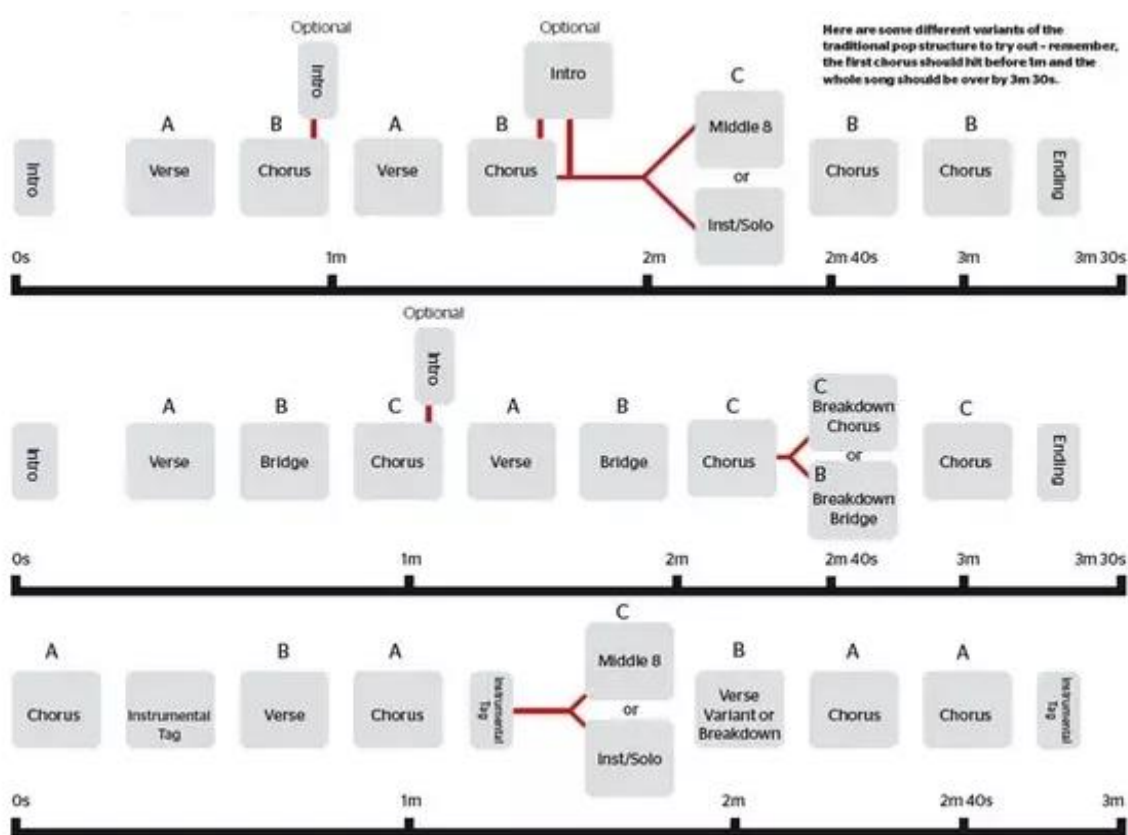


Figure 3 Different variants of traditional pop song structure from Sean, “How to Structure Your Songs in Music,” *The Wire Realm*, January 10, 2022, <https://www.wirerealm.com/info/how-to-structure-songs-in-music>.

The beat pace and danceability of a song determines the energy of the music. The resting heartbeat for a healthy human is 60-100 bpm. When active, but not strenuously exercising, that heart rate rises to 120 bpm, the heartbeat of comfortable but energetic dancing. The tempo of the

average pop song has stayed steady at 120 bpm since the 1960s. Songs are also in duple meter rather than the triple, waltz meter. Pop music focuses on the primary melody and a catchy hook. In music, a hook is the repeating motif that defines the song and is a large part of what sells a song. It is often danceable and is the part of the song that catches the ear of the listener.¹⁰³ It is a lyrical line or melodic phrase that makes the song memorable and stand out.¹⁰⁴ Hooks can be the first few lines of the chorus, a riff in the song, or a distinct sound.¹⁰⁵ Table 4 contains the core music elements found in pop music.

Table 3 Elements of pop music by Brandon Davids, "Creating a Pop Song Part 4: Chord Structure," January 6, 2013 from <https://music.tutsplus.com/creating-a-pop-song-part-4-chord-structure--audio-15834alq>.

Category	Sub-category	Recommended Result
Instrumentation	Up to seven instruments, in order of most occurrences	<ol style="list-style-type: none"> 1. Lead Vocal 2. Drums 3. Backing Vocal 4. Bass Guitar 5. Electric Guitar 6. Synthesiser 7. Strings
Tempo and Timing	Time Signature	Common Time (4/4)
	Beats per minute	116.5
	Running time (m:ss)	3:46
Song Form	Form structure	Verse, Chorus, Verse, Chorus, Mid-8, Chorus, Chorus
	First chorus occurrence	Before 60 seconds
Chord Structure	Tonality	Major
	Key	E, C or F
	Verse chord structure over 4 chords	I, IV, V, VI
	Chorus chord Structure over 4 chords	I, V, IV, VI

A common misconception is that pop music is repetitive, simple, and formulaic. It may appear this way at first glance, but pop music can also be of very high quality and many pop

¹⁰³ Atlanta Institute of Music and Media, "What Exactly is a Hook in Songwriting?" <https://www.aimm.edu/blog/what-exactly-is-a-hook>.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

musicians are *virtuoso* artists who deeply understand their craft. Equally ironic is the fact that serious classical music has traditionally been the music that tried to push and break the formula with multiple layers of complexity while trying to achieve something unique.

Many websites have analyzed popular music. EchoNest is one example of this. This website was created by two MIT graduates who earned their PhDs in music understanding and synthesis research. They developed an API which has collected all the details of the song, analyzed the elements of popular music such as tempo, duration, time signature, musical key, as well as some abstract notions like energy and danceability. After collecting streaming and sales information, they post the descriptive information about the musical characteristics of each song on the EchoNest website.

Popular Music Analysis

Streaming services have become the primary way that people interact with music. They offer users convenience and opportunities for discovery, allowing people to listen to thousands of artists easily and quickly. These services contain between sixty and ninety million songs in their music catalogs and allow users to choose their own music. Each of these services offer both free and paid access. Currently, the top streaming services are Spotify, YouTube Music, Apple Music, and Amazon Music.¹⁰⁶ Other, smaller streaming services include Pandora Premium, Tidal, Qobuz, and Deezer.¹⁰⁷

¹⁰⁶ Barbara Collins, "How Spotify Stayed No. 1 in Streaming Audio Even with Apple, YouTube and Amazon Aiming for it," CNBC, November 10, 2022, <https://www.cnbc.com/2022/11/10/how-spotify-stayed-no-1-in-streaming-music-vs-apple-youtube-amazon.html>.

¹⁰⁷ Ty Pendlebury, "Best Music Streaming Service," CNET, October 24, 2022, <https://www.cnet.com/tech/services-and-software/best-music-streaming-service/>.

Because of instantaneous global access, analyzing music has changed, as well. Technological advancements in AI have allowed data to be collected and shared at unimaginable rates. Algorithms identify users' favorite music to listen to, while also introducing users to new artists that they may have never heard of. With streaming, the top charting songs are not necessarily from different artists. It is possible for an artist to release an entire album's worth of singles at one time and have all the songs rank high on the charts. This suggests that the perceived success songs can be manipulated based on when and how they are released.

Music Notation

Notation provides a means to communicate, share, and document musical ideas. Methods for elementary general music often include iconic notation systems to introduce music reading for younger students. Popular music is being created with instruments and technologies that did not exist when traditional notation was being developed. It became imperative that popular music have its own system of notation. The information presented here is a summary of the main considerations needed to understand and perform popular music.

Iconic Notation

The National Coalition for Core Arts Standards (NCCAS) has defined iconic notation as the "representation of sound and its treatment using lines, drawings, pictures."¹⁰⁸ Iconic notation systems have existed for centuries to serve the purpose of recording and sharing music in written form. This type of notation allows most students the opportunity to follow along and understand the music.

¹⁰⁸ National Coalition for Core Arts Standards, Glossary for National Core Arts: Music Standards, <https://www.nationalartsstandards.org/sites/default/files/NCCAS%20GLOSSARY%20for%20Music%20Standards%20-%20new%20copyright%20info.pdf>.

Animated Graphic Maps

Stephen Malinowski is a musician, inventor, and software engineer. He is best known for his animated graphical score project known as the Music Animation Machine.¹⁰⁹ He has created over a thousand YouTube videos that show classical pieces being performed as an animated graphic map. They visualize the horizontal mapping of time. He uses a Music Animation Machine (MAM) to reveal melodic notation motion, compositional texture, and structure to the listener. The MAM display is a score with no measures or clefs. The bars scroll across the screen as the music plays. Their position on the screen tells you their pitch and their timing in relation to each other. Different colors denote different instruments or voices, thematic material, or tonality. Each note lights up at the exact moment it sounds so you cannot lose your place.

Mr. Malinowski believes that music moves and can be understood just by listening. The score, however, stands still and can only be understood after years of training. Using this format to display the music can be intuitively understood by anyone with no training. He has spent many years learning how to accomplish this as technology has changed. Mr. Malinowski learned various techniques to visualize the music including using color to show harmony and tonality and scrolling to show time. He also uses basic programming and math tools such as compilers, MATLAB, Excel, and Xcode, to make the animations.¹¹⁰ His premise for using this format is that most people are visually oriented, and they actively pay attention to something with a visual aspect rather than purely aural. The MAM can introduce the concept of a musical score

¹⁰⁹ Stephen Malinowski, "Background: Stephen Malinowski and the Music Animation Machine," <http://www.musanim.com/Background/>.

¹¹⁰ Ibid.

providing the first experience of relating sound to spatial structure.¹¹¹ Once they understand that the vertical axis equals pitch and the horizontal axis equals time, anyone can understand what a conventional musical score does and how to follow it.¹¹²

Lead Sheets

Lead sheets are the most efficient form of communicating musical ideas. At the bare minimum, they provide the melody and chord symbols. In classical music notation, the composer tells the performer exactly what to play and exactly how to play it. In rhythm-based music, players develop their own unique parts based on the melody, the harmony, the musical genre, the role that each instrument plays in the ensemble, the artist's creativity, and the musical expertise of the members.¹¹³ Because of this need for creative interpretation, the lead sheet will typically have the following notation elements: chord symbols, tempo, style, clef, key and time signature, melody, arrangement directions, slash notation, ensemble notation, and lyrics.¹¹⁴ An example of a lead sheet appears in Figure 4.

¹¹¹Stephen Malinowski, "Kids and the Music Animation Machine," <https://www.musanim.com/mam/kids.html>.

¹¹² Ibid

¹¹³ Jonathan Feist, "What are Lead Sheets and Why Use Them?" BerkleeNow, June 1, 2018, <https://www.berklee.edu/berklee-today/summer-2018/lead-sheet>.

¹¹⁴ Ibid.

Someone Else's Blues

Jonathan Feist

Cmi7 Fmi7 Cmi7
 Found some-one else's blues in - side my wine Found
 Fmi7(9) Cmi7
 5 some-one else's blues in - side my wine Gon-na
 9 G7 Fmi7 Cmi7 1. Gmi7 2. Cmi7
 keep from cry'ing 'til I'm sure the tears are mine

Figure 4 What are Lead Sheets from Jonathan Feist, "Why Lead Sheets?" BerkleeNow, June 1, 2018, <https://www.berklee.edu/berklee-today/summer-2018/lead-sheet>.

The Nashville Number System

The Nashville Number System, or the number system, is a way of writing the chords to a song in a universal or neutral key using numbers instead of chord names. This allows the song to be played in any key without re-writing it. To use this system, musicians begin by determining the key the song is in and then write the scale for that key.¹¹⁵ They then assign numbers to each

¹¹⁵ John Boulware, "The Nashville Number System: Today's Way of Writing Chords," *Music Theory for Musicians*, <https://music-theory-for-musicians.com/nashville-number-system.html>.

note or letter of the scale. These numbers now represent the chords to be played in that song.¹¹⁶

An example is provided below in figure 5.

Key of D major: D E F# G A B C# D
 Number System: 1 2 3 4 5 6 7 1

1 is a D chord.
 4 is a G chord.
 b7 is a C chord.
 3m is an F# minor chord.

Figure 5 Nashville Numbering System example by John Boulware, "The Nashville Number System: Today's Way of Writing Chords," Music Theory for Musicians, <https://music-theory-for-musicians.com/nashville-number-system.html>.

The benefit to this system is the ease of transposing into any key. See figure 6.

Example:

Key of C major: C D E F G A B C
 Number System: 1 2 3 4 5 6 7 1

Now: 1=C, 2=D, 4=F, 5=G, b7=Bb

Figure 6 Nashville Numbering System example by John Boulware, "Transposing Keys with Nashville Numbering System," Music Theory for Musicians, <https://music-theory-for-musicians.com/transpose-chords.html>.

¹¹⁶ John Boulware, "Transposing Keys with Nashville Numbering System," *Music Theory for Musicians*, <https://music-theory-for-musicians.com/transpose-chords.html>.

Popular Music Data

Dean Olivet analyzed every song that cracked the Billboard top five in 2018 to determine what makes a song popular.¹¹⁷ The data he collected included tonalities, keys, tempos, meters, triads, song lengths, chord totals, form sections, and singer genders. The most popular tonality in 2018 was the major mode with fifteen songs, but the minor mode was close behind with thirteen songs. The Lydian, Phrygian and harmonic minor scales were also represented. The most often used signature was Eb minor. The most popular tempo was 77-78 beats per minute. 4/4 was the most common meter. Frequently used triads included I, IV, V, vi, with their relative counterparts i, iv, bVI, with a few bIII and v chords added for color. Songs tended to be between 3:21 and 3:40 in length. The total number of chords in a song that were most popular were overwhelmingly four. Three chords were a close second. Frequently appearing sections in these songs included an intro, a verse, a chorus, and an outro. Some songs had a bridge, a pre/post chorus, a second verse, and a second chorus. A new statistic that was collected was the loop. Over half of the top songs were based off one loop. Finally, the most popular songs of 2018 were sung by one male.

Chapter Summary

The first section of the literature review presented the traditional pedagogies that are typically used to teach the elements of music in the United States. The following section considered the current pedagogies and practices that are being used to teach non-traditional music classes and ensembles. The final section discussed how popular music is analyzed. The

¹¹⁷ Dean Olivet, "We Analyzed Every Dang Song That Cracked the Billboard Top 5 in 2018," Flypaper (blog), January 21, 2019, <https://flypaper.soundfly.com/produce/we-analyzed-every-dang-song-that-cracked-the-billboard-top-5-in-2018/>.

analytical data from Dean Olivet's analysis of 2018 songs were used for the sample lesson plans developed to answer the secondary research question.

CHAPTER THREE: METHODOLOGY

Through a content analysis, this qualitative study identified the pedagogical components present within a traditional classical music listening course of study. The pedagogical components were used as a model for the development of a lesson plan template whereby music educators could incorporate popular music into their music classes. By incorporating popular music listening into the curricula, students will interact with music that is more relevant to their lived experiences.¹¹⁸

This study used *Music Memory*, published by Mighty Music Publishers, as the model for the traditional music listening curricula.¹¹⁹ The pedagogical components found within the 2021-2022 *Music Memory* curriculum were collected, analyzed, and compared to various music genres to determine if modern popular music could be taught using similar instructional strategies, pedagogical components, and music analysis. This procedure may provide music educators with a framework that will allow them to incorporate many songs from various genres into a flexible music curriculum.

Design

This study used a qualitative, constructivist, grounded theory approach. The data were collected, analyzed, and interpreted. The data collected from *Music Memory* were recorded on an Excel spreadsheet using image, media, and text information. Three of the sixteen traditional music curriculum's pedagogical components were analyzed. The pedagogical components of two of Billboard's top five songs from 2018 were recorded on a separate spreadsheet. The

¹¹⁸ Dan Isbell, "Popular Music and the Public-School Music Curriculum." *Update: Applications of Research in Music Education* 26, no. 1 (2007), 53, <https://doi.org/10.1177/87551233070260010>.

¹¹⁹ Mollie Gregory Tower, Music Memory Overview. <https://www.musicmemory.com/music-memory-program/>.

pedagogical components of these songs were then added to the traditional music curriculum framework to determine the viability of teaching popular music with the same model. The data were analyzed and interpreted to answer the research questions.

Research Questions and Hypotheses

This study began by completing a content analysis of the *Music Memory* curriculum published by Mighty Music Publishing to determine the pedagogical components present in a traditional classical music listening curricula.¹²⁰ This curriculum was chosen as the model of a traditional music listening curricula because it provides the pedagogical components determined to best facilitate student learning. It was also chosen because it contains the materials necessary to teach the 2021-2022 Texas UIL Music Memory Contest. With the model identified, the primary research question for this study was: What pedagogical components are used in a traditional classical music listening curricula to teach the elements of music? The second research question was: How well can a traditional classical music listening curriculum be used to create a popular music listening curriculum?

The primary hypothesis of this study is that a traditional classical music listening curricula includes teaching strategies, instructional activities, and pedagogical components that can be adapted to teach other types of music. The second hypothesis of this study is that a traditional classical music listening curricula can be used as a framework to create a popular music listening curriculum utilizing similar pedagogical components, teaching strategies, and instructional activities.

¹²⁰ Mollie Gregory Tower, Music Memory Overview. <https://www.musicmemory.com/music-memory-program/>.

Instrumentation

The primary research question required the creation of a table for the content analysis categories of the *Music Memory* pieces and the instructional practices included in the lesson plans. Table 4 represents an example of the data collection table to answer the first research question.

Table 4 Music Memory blank data collection table

Name of Composer	Photo of Composer	Name of Piece	Time Period	Background
♦				
Video	Audio	Supplemental Activities	Vocabulary	Movement
♦				
Rhythm	Melody	Instrumentation	Form	Tempo
♦				
Timbre	Dynamics	Texture	Harmony	

Table 5 exemplifies how data appears when entered into the table.



Table 5. Music Memory Data Collection Table with Sample Data

Composer	Photo of Composer	Name of Piece	Time Period	Background
Leonard Bernstein	<i>Bernstein Photo</i>	West Side Story: Dance at the Gym (Mambo)	20th Century American	<i>Bernstein Background Pages.pdf</i>

◆

Video	Audio	Supplemental Activities	Vocabulary	Movement
<i>Bernstein VideoMap.mp4</i>	<i>West Side Story Dance at the Gym.mp3</i>	Puzzles and Games Flashcards Readers Theatre Scripts	Mambo Musical Syncopation Adaptation	Mambo Dance

◆

Rhythm	Melody	Instrumentation	Form	Tempo
		Congas, Flute, Orch Bells, Trombone, Trumpet, Violin		2/4 time allegro

◆

Timbre	Dynamics	Texture	Harmony
	loud	Cuban dance	n/a

Research question two required that a table be created to demonstrate how a popular music analysis would fit into the curriculum framework. See table 6 for an example.

Table 6. Popular Music Data Collection Table with Sample Data

Composer	Photo of Composer	Name of Piece	Time Period	Background
Harry Styles (artist / songwriter) with Kid Harpoon and Tyler Johnson (producer / songwriters)	[photo of artist and/or album art]	“As It Was” (song) from <i>Harry’s House</i> (album)	April 1, 2022 (single release date)	British
◆				
Video	Audio	Supplemental Activities	Vocabulary	Movement
“As It Was Official Video” <i>YouTube link</i>	“As It Was” <i>Spotify link</i>	n/a	Hook	Artist depicted spinning circles atop a motorized turntable.
◆				
Rhythm	Melody	Instrumentation	Form	Tempo
Straight 8 th notes and syncopation [notate hook rhythm]	Major tonality Synth hook Rap bridge	Synth, guitar, drum, bass, vocal, chimes	Verse, chorus, verse, chorus, bridge, outro	174 bpm
◆				
Timbre	Dynamics	Texture	Harmony	Does Not Fit
Energetic drum beat, electric guitar riff	Dynamics vary section to section but not within sections.	Vocal dominant over instruments, light and fluffy	No vocal harmony. Major tonality.	Turntable platform in music video reminiscent of “Celui Qui Tombe” by Yoann Bourgeois “ <i>Celui Qui Tombe</i> ” <i>YouTube Link</i>

Procedure

For the primary research question, the sample consists of three teaching pieces from *Music Memory 2021-2022* (N=3). A content analysis was completed to determine the pedagogical and musical elements in each sample piece. The three classical pieces represent three different styles of music: swing music played a band, orchestral music performed with Latin rhythms, and vocal music performed by a female singer. The participants include one choir director, two band directors, and three orchestra directors (N=6).

For the secondary research question, the sample consisted of two pop songs taken from Dean Olivet's analysis of every song that ranked in the top five positions on Billboard's 2018 Top 100 chart: "Girls Like You" by Maroon 5 and "God's Plan" by Drake. The songs spent over half of a year on the chart. The musical elements contained in each song were analyzed utilizing modern song analysis practices. The data were entered into the lesson plan framework. Upon completion, the framework was determined to be a very good fit for introducing popular music. To facilitate validity, six study participants were given a lesson plan for each song to examine. The purpose was to have the participants determine how well the MM model would support teaching popular songs. The number of participants and the data sample were small and concentrated in one geographic area, but the findings were big. The results appear in Chapter 4.

CHAPTER FOUR: RESEARCH FINDINGS

Content Analysis of *Music Memory* Curriculum

Music Memory is an active listening curriculum designed to engage students in attentive listening to timeless musical works.¹²¹ Students learn to fully concentrate and respond to the musical elements present in each selection. Through this nationally recognized curriculum program, students gain a deep understanding and appreciation of western classical music. The learning activities included in this program provide the listening component of required general music experiences. These listening experiences were developed with current brain research linking music and brain development. In their extensive studies and research on how the brain processes music, Zatorre and Peretz state that “the entire brain is engaged when a person listens to music.”¹²² A group of researchers from The University of Helsinki working on music, aging, and rehabilitation discovered that “listening to classical music modulates genes that are responsible for brain functions.”¹²³ In addition to learning the melodies, students study musical terms, definitions, instrumental and vocal tone colors, musical form, and the historical and cultural significance of the music. Students develop critical thinking, pattern recognition, and creative expression skills.

The materials included in the *Music Memory* curriculum provide everything needed to effectively teach a listening-based program in music classes. These materials include

¹²¹ Mollie Gregory Tower, “Music Memory Overview.” <https://www.musicmemory.com/music-memory-program>

¹²² Robert J. Zatorre and Isabelle Peretz in Mollie Gregory Tower, Music Memory Overview. <https://www.musicmemory.com/music-memory-program/>.

¹²³ Science Daily, “Listening to Classical Music Modulates Genes that are Responsible for Brain Function,” March 13, 2015, University of Helsinki, <https://www.sciencedaily.com/releases/2015/03/150313083410.htm>.

pronunciation guides; early childhood materials; a binder; a thumb drive that includes all the materials in a digital format; and audio mp3 files. Each lesson contains an animated listening map; color or black and white maps; a quick quiz assessing the lesson content; words to themes that provide lyrics to remind students of the composer and title of the piece; kinesthetic memory aids to remember the composer names and selection titles; movement activities.

For classroom display, there are composer portraits; a wall poster that includes a picture of the listening map, name of the piece, and the name of the composer; an art masterwork that connects to each music selection; an English/Spanish background page providing the name of the piece, the composer, background information about the music, background information about the composer, vocabulary, instrumentation, and a picture of the listening map. In the lessons there are also student friendly recorder themes, PowerPoint lessons, links to live performances, and links to alternate version performances. There are full-class puzzles, review games, activity pages, notated theme composites, check for understanding worksheets, audio and written assessments, reader's theatre scripts, flash cards, remote learning resources, recommended listening schedules for full year and semester plans, UIL team information for parents and students, Texas and National standards, stylistic periods of western music history overview, and tips for teachers.

Analysis of West Side Story: Dance at the Gym (Mambo) by Leonard Bernstein

Music Memory begins this lesson by showing a picture of the wall poster. It states the title of the piece, the composer's name, and a representative picture from the listening map. After the wall poster, there is a color picture of the listening map. The background information page, available in either English and Spanish, contains the title of the piece, the composers name and dates, a picture of the composer, information about the composer's life, information about the

music, the vocabulary words for this lesson, a picture of the instrumentation heard in this piece, a picture of two dancers from the listening map, and additional information. The background page states that some of the music Bernstein wrote for his opera, *Candide*, ended up in the musical, and vice versa. It also states that this selection is from a Broadway musical called **West Side Story**, and the story of the musical is an adaptation of William Shakespeare's play, *Romeo and Juliet*. Stephen Sondheim wrote the lyrics for **West Side Story** as his first Broadway show. The background page explains he went on to write many popular musicals of his own, including **Into the Woods**. The 1961 film version of **West Side Story** won 10 Academy Awards. Tony and Maria, the main characters in the musical, meet for the first time during this selection. The vocabulary words for this lesson include *mambo*, musical, and syncopation. The background page states that the *mambo* is a Cuban dance, invented in the 1930s utilizing *syncopation* created from a combination of rhythms that are unexpected when they emphasize weak beats instead of strong ones. It also states that a *musical* is a play in which singing and dancing play an important part. Finally, the wall poster includes a picture of the instruments to listen for in this selection: strings, French horn, cornet, timpani, snare drum, flute, trombone, bassoon, and oboe.

Following the background page, the complete lesson plan with all the instructional strategies, materials, and pedagogical components are provided. The lesson begins with an overview of the concepts/vocabulary, objectives, materials, and supplemental material available to teach the lesson. A picture showing how the overview information looks appears in figure 5 below.

LESSON

Mambo!
Go!

West Side Story: Dance at the Gym (Mambo) by Leonard Bernstein (1918-1990)

LESSON BY CHRISTINA TANNERT

TIME: 2:24

CONCEPTS/VOCABULARY

adaptation, congas, flute, mambo, musical, orchestra bells, syncopation, trombone, trumpet, violin

OBJECTIVES

1. Identify selected featured instruments.
2. Explain personal preferences for pieces and styles of music using music vocabulary.



NOTE

1. *Kinesthetic Title Video, Words to Theme Video and Movement Activity Video* are available on the Digital Teacher's Guide.
2. *Early Childhood Student Booklet* is available on the Digital Teacher's Guide.

MATERIALS



Digital Teacher's Guide/Resources/Audio Bank for Full Selection and Themes



MightyLessonKit© or Listening Map PDF



Student Reproducible Pages:
Background Page in English/Spanish
"Checking for Understanding"
"Mambo Rhythms" Activity Page
Instrument Assessment Page



Movement Activity Directions



Reader's Theater Script



Early Childhood Pages

SUPPLEMENTAL



Links to Live Performances



Composer Portrait



Wall Poster

Figure 7. *Music Memory*, Bernstein Lesson Overview by Mollie Gregory Tower, *Music Memory 2021-2022* (Austin, TX: Mighty Music Publishing Co., 2021), 24.

After the overview, *Music Memory* guides teachers on how to set the stage and introduce the lesson. In this lesson, it is suggested that an introduction to *Romeo and Juliet* provide the hook. The teacher tells the students that Bernstein's musical, **West Side Story**, was adapted from a famous play by Shakespeare called *Romeo and Juliet*. Then they mention that authors, playwrights, screenwriters, and composers have adapted this story many times since William Shakespeare wrote the play in 1596. A link to a kid-friendly summary is provided. It is suggested that teachers share that Bernstein chose the story of *Romeo and Juliet* to highlight the dangers of

the racism he saw in New York City in the 1950s. Finally, teachers tell the students that they will be listening to a selection from Bernstein's adaptation of *Romeo and Juliet*.

Music Memory provides Teaching Suggestions that guide the learning process. First, it suggests that students read or listen to the background information on Bernstein from the wall poster. They encourage students to perform the Kinesthetic Title moves with the video and define the concepts and vocabulary for the lesson. Then, it is recommended students review the listening map. They explain that the video will show pictures of the featured instruments on the scoreboard. Then identify the dancers on the map who represent the two rival gangs of teenagers. The dancers in blue and green represent the Jets, and the dancers in red and purple represent the Sharks. Next, teachers have the students sing the Theme with words found in the Notated Themes section. After this, students listen to the selection and follow the map. Finally, teachers allow students to watch a fun alternative performance from a youth orchestra provided with a link. Sixth, choose any or all four adaptations of *Romeo and Juliet* to watch and discuss.

Music Memory suggests educators observe students to assess understanding as they complete the provided assessment page. It asks students to identify several featured instruments, their instrument family, and rank their personal preferences for the various adaptations they watched using musical vocabulary. An answer sheet is also included.

The curriculum then provides seven optional extension activities for this lesson that educators can use if needed. The first one is to complete the "Checking for Understanding" worksheet. Answers are provided for the educator. The second activity is called the "Mambo Rhythms" page. This activity explains where *mambo* originated from and then provides three different rhythm notations for students to practice the mambo rhythms. The maracas or egg shakers play one rhythm, followed by the claves or rhythm sticks playing another rhythm, and

the bongos, congas, or agogo bells play a third rhythm. Each rhythm is layered on top of each other as they are learned.

A movement activity is included that reinforces steady beat, the main themes of the selection, moving as a group, and moving through space. A description of each movement is provided that will allow the students to move to the form on the listening map. A link demonstrating the mambo being performed is provided if needed.

A readers theater script is provided if needed. The scene takes place in the school cafeteria where two students are discussing the upcoming dance, different dancing styles, which ones they have learned, and what they learned about the mambo dance in music class. Each student speaks seven lines.

Finally, *Music Memory* includes early childhood pages to accommodate various learners. The first page provides a picture of the conga drums that students can color. It also allows the students to trace the word *percussion*. There is another page for early childhood learners that allows the students to circle the face picture that corresponds with how this music makes them feel. They can color the faces as they listen. They can circle the picture that shows the speed of the music and color the pictures as they listen. They can circle the picture that shows the volume of the music and color these pictures as they listen.

This lesson provides many activities, instructional strategies, and pedagogical components to help music educators teach musical concepts. Everything has been professionally crafted to help students experience the music as well as hear it. It is designed to keep the students engaged throughout the learning process.

Analysis of The Creation: The Heavens Are Telling by Joseph Haydn

Music Memory begins this lesson with the wall poster that contains the title of the selection, the name of the composer, and a representative picture from the listening map. The listening map is provided next with the title of the selection, the name of the composer and their birth and death year. On the listening map, the background is ethereal and heavenly. There is a picture of an angel followed by a capital G, a violin, hands holding the earth, two hands lifted up, another violin, and hands holding the earth. This first line represents the introduction of the selection. The second line is labeled with the word *trio* along with a picture of three singers and a violin. The lyrics, “Revealed are His ways by day unto day, by night that is gone to following night.” are encased in repeat signs. Line three shows two angels, two capital G’s, three hands holding three earths, hands lifted up, a violin, two hands holding two earths, and hands lifted up. Line four is enclosed in repeat signs. There is a picture of an oboe, a flute, three singers with the word *trio* and three different starting points for the words “In ev’ry land abounds the Word...” followed by “Every ear will hearken; never tongue be dumb; never, never tongue be dumb.” Line five shows two angels, two capital G’s, two hands holding two earths, hands lifted up, a violin, two hands holding two earths, hands lifted up, two hands holding two earths, and hands lifted. Lines six and seven show a square that is framed by the hand holding the earth. Inside the square are the hands lifted up, and a violin. After the square, both lines are identical with the two hands holding two earths, hands lifted up, one angel, one capital G, and hands lifted up.

The background page, available in both English and Spanish, looks like a bulletin board with the title of the selection, the composer’s name and dates, a picture of the composer, a representative picture from the listening map, three singers, vocabulary words, and information about the music and composer. The composer’s background states that Haydn was born in

Austria in 1732 and wrote during the Classical period. At the age of six, he went to live with an uncle who gave him his first musical training. He learned to sing and play various instruments. He sang in the Vienna St. Stephen's Cathedral Boys' Choir, taught himself composition by studying the music of other composers, spent twenty-four years composing and conducting for Prince Esterhazy, and nicknamed "Papa Haydn" because he was respected and loved by musicians everywhere.

The music background states that **The Creation** is an oratorio based on a famous poem from Milton's *Paradise Lost*, *Genesis* and the *Psalms* from the *Bible*. The three archangels, Gabriel, Uriel, and Raphael; represented by soprano, tenor and bass voices; describe the events of each day of **The Creation**. The vocabulary words are defined: a *trio* is a group of three people or instruments performing together as an ensemble; an *oratorio* is a large composition for vocal soloists, chorus, and orchestra typically based on a religious subject. A bit of trivia is included stating that Haydn, inspired by Handel's **Messiah**, wanted to combine instruments and human voices together to express his joyous faith.

The lesson plan begins with the overview picture showing the concepts/vocabulary, lesson objectives, materials, and supplemental materials. It is suggested to begin by having the whole class sing a familiar song together. Use this experience to define *chorus* or *choir* as a group of singers performing together. Then have three singers sing the same song to define a *trio*. The class can discuss the two performances and then lead into the lesson by stating that this week's selection will include both a *chorus* and a *trio*.

To teach the lesson, it is recommended to read or listen to the background page first and then define the concepts/vocabulary for the lesson. Reviewing the listening map is next. The pictures represent different things: the angel represents "The Heavens are Telling;" the capital G

represents “The Glory of God;” the hands lifted up represent “Resounding the Firmament;” the violin represents the orchestra; the hand holding the earth represents “With Wonders of His works.” The curriculum recommended the educator discuss how the music composed during the classical period is repetitive and the words and pictures overlap. The featured instruments are the oboe and the flute. Students can now listen to the selection and follow the map. There is a link to an alternate performance available as well.

To assess student understanding, have the students listen to the selection again and then stand as one large chorus during the chorus or choir sections. Then have students stand in groups of three during the trio sections. Students may pantomime playing the featured instruments also.

If needed, the optional extensions include completing the “Checking for Understanding” worksheet, completing the “Creation Crossword” activity page, visit a link to hear the selection with pictures from NASA, visit a link to read more about **The Creation** oratorio, visit a link to hear the selection being performed on a music box in Switzerland in 1890, or visit the Mighty Music You Tube channel for more resources. A reader’s theater script and notated theme have been provided. The vocabulary words and definitions are provided followed by a music/history curriculum connection. Students are encouraged to research and report on Robert Shaw or other famous American musicians and conductors of the past. The lesson plan is completed by providing the early childhood pages, the crossword puzzle/answers, and the check for understanding page.

Analysis of It Don't Mean a Thing If It Ain't Got That Swing by Duke Ellington

Music Memory begins the Ellington lesson with the wall poster that contains the title of the selection, the composer's name, and a representative picture from the listening map. The listening map is provided next with the title of the selection, the name of the composer and his birth and death year at the top. The background of this listening map imitates a stage with a black backdrop, bright lights, a female singer, and very bright red, blue, white, and green pictures/words. Line one lays out the introduction with a picture of jazz instruments followed by a picture of a female singer, three words: *Melody, Music, Sweet*, jazz instruments, singer, three words: *Melody, Music, Complete*, and jazz instruments with the words Double Time! Line two shows four boxes. The first two boxes are identical with the letter A at the top, a red background, the female singer, and the words, "Swing" and "Doo-wa, Doo-wa." Box three shows a letter B at the top, a blue background, the female singer, the words "Sweet or Hot." The fourth box is identical to the first two boxes.

Line three shows four boxes that are almost identical to the boxes above. The only difference is that boxes one and two say A'-Improv and the word "Scat" with a picture of three wind instruments added. Line four lays out the Coda with a picture of the instruments, the singer, the instruments, the singer, the instruments, and ending with both on a big yellow star. There are various colored stars indicating the pitches that are being sung or played.

The background page, available in both English and Spanish, looks like a bulletin board with the title of the selection, the composer's name and dates, a picture of the composer, a representative picture from the listening map, one female singer on a stage, vocabulary words, and information about the music and composer. The background page states that Duke Ellington was born in Washington D.C. in 1899 and was a 20th century composer. He began taking piano

lessons at age seven. He wrote over one thousand compositions including swing, blues, gospel, film scores, and musicals. He led his jazz orchestra from 1923 until his death in 1974. His big band musicians were some of the best jazz musicians of all time. He won twelve Grammy Awards and had nine songs inducted into the Grammy Hall of Fame.

This selection was recorded in 1979 by Sarah Vaughan, one of the greatest jazz vocalists of all time. The music background states that this selection was recorded in 1932 in New York City and quickly became the song that defined the 1930s swing music era. This song's popularity was evident as it was recorded by many famous musicians including Ella Fitzgerald, Louis Armstrong, and Sarah Vaughn. The title was based on the often-stated credo of Ellington's former trumpeter Bubber Miley.

The lesson plan begins with the overview picture showing the concepts/vocabulary, lesson objectives, materials, and supplemental materials. It is suggested to set up the lesson by having the students sing a well-known song with the teacher first, then sing it again with a *swing* in the rhythm. Then lead into the lesson by telling the students that today's selection will use *swing* rhythms. To teach the lesson, it is recommended to read or listen to the background page first, perform the Kinesthetic Title aid, and then define the concepts/vocabulary for this lesson.

Reviewing the listening map will include identifying the form as AABA, pointing out the intro and coda sections, labeling the featured instruments, explaining *double time*, and identifying the *scat* sections as the improvised singing that often imitates instrumental sounding syllables rather than actual words. Have students listen to the selection while they follow the map. Visit the link provided to listen to Ella Fitzgerald perform this selection with Duke Ellington and his Orchestra.

To assess student understanding, have the students perform a step-snap pattern during the intro, pantomime playing a jazz instrument during the first AABA section, raise their hand during the scat sections in the second AABA sections, and perform free style dance during the coda. Singing the song using both straight and swing rhythms could also be observed.

If needed, the optional extensions include completing the “Checking for Understanding” worksheet, completing the “Swingin’ Word Search” activity page, visiting a link to see Lady Gaga and Tony Bennett perform this selection, visiting a link to see eleven-year-old Joey Alexander perform this selection with a jazz trio, or visiting the Mighty Music You Tube channel for more resources. A reader’s theater script and notated theme have been provided.

The vocabulary words and definitions are provided followed by a Social Studies/Cultural History curriculum connection. The students can research Duke Ellington’s time period, the social justice issues at that time, other prominent performers and musicians during the period, the experiences of the African American musician, any inequalities that were present, and how they have changed since then. The Language Arts/Philosophy connection allows students to define *credo*, list some credos that they are familiar with, and create a credo for some idea or belief that they hold. The lesson plan is rounded out by providing the early childhood pages, the word search/answers, a swing dance with descriptions of each movement, and the check for understanding page.

Summary of Content Analysis

The *Music Memory* curriculum uses various instructional strategies and pedagogical components to teach the elements of music found within classical music. One of the greatest strengths of this curriculum is the lesson format. It is clear, concise, and flexible. Each educator

can look at the overview and choose the activities that the students need based on time, student engagement, and space.

This curriculum also provides many types of activities and materials that encourage student interest and engagement. These include a background poster, a composer portrait, a video of the listening map, vocabulary/concept teaching suggestions, links to the audio and video portions of the lesson material, games, movement ideas, flashcards, matching games, assessment tests, quick quizzes, worksheets that check for understanding and teaching suggestions. All of these are included in each lesson. This type of organization lends itself to routine and familiarity that facilitates student learning and assessment.

A second strength of this curriculum is the interactive listening map. It is a wonderful tool that engages every type of learner. The writers have created a representative picture for each piece. The picture is animated and moves as the music progresses. Each map is created in a different style and format for each selection connecting the aural experiences to their visual memories. The students can see the title, see the composer's name, hear the music, and watch how the picture moves in each section. There are vocabulary words and concept words included in the map that show students what they mean. There are small movements and changes along the path that help students track the path with their eyes. This instructional tool is very effective.

A third strength of this curriculum is that all the worksheets, games, videos, tests, and activities have been created and links to music and performances have been provided. Everything is included in the curriculum. It takes very little if any preparation time for the educator. The cost of this all-inclusive curriculum is affordable for most districts at \$99 for the basic teacher flash drive or \$145 for the flash drive and teacher print binder.

Finally, a fourth strength of this curriculum is that everything in the curriculum has been made available in a digital format. The portraits, assessments, videos, worksheets, PowerPoints, and listening maps can all be shown to the class from the projector if needed. The files can be downloaded and sent to the printer by the teacher without needing to bring a paper copy to make the copies.

The *Music Memory* curriculum from Mighty Music Publishing Co. is a cost-effective way for a campus or district to offer a music appreciation or general music class at both the elementary and secondary levels. The curriculum is updated every year with new content. The company offers a classical music curriculum, a jazz music curriculum, and a diversity listening set. In addition, they offer a digital listening opportunity for existing secondary band, choir, and orchestra students that includes the lesson framework and animated listening maps. These lessons have been created to strengthen a student's experience in the performance-based classes. The students are introduced to the most well-known composers and literature for their specific ensemble, learn interesting facts about these composers' lives and their music, identify which key elements are the most important in their literature, along with who are some of the renowned conductors and performers of their literature. The videos, audio recordings, and PowerPoint presentations can be seamlessly integrated into any LMS or classroom website. These lessons are also available for eLearning. This is an ideal curriculum model to emulate when considering the possibility of offering a similar class utilizing popular music.¹²⁴

¹²⁴ Molly Gregory Tower, Music Memory Overview. <https://www.musicmemory.com/music-memory-program/>.

Educator Interviews Evaluating Popular Music Lesson Plans

The participants in this study are all active secondary music teachers who hold Texas EC-12 music teaching certifications. The first participant is a middle school orchestra director. She is referred to as Melody. Her training is in violin performance. She is an active performer in several community orchestras that require her classical training. She is responsible for teaching all orchestra students on her campus in graded heterogeneous classes. Her age, background, and experience allow students to relate well to her. She is well-respected by the students and the faculty for her professionalism and expertise.

The second participant in this study is a high school band director. He is referred to as Mark. His training is in jazz performance. He is an active performer and private lesson teacher. His students are highly successful both individually and as an ensemble. His students actively perform for school events and competitions.

The third participant is a high school choir director. She is referred to as Elizabeth in this study. Her training is in classical vocal performance. She performs when community and work opportunities arise. Her students participate in three concerts a year, in addition to the annual musical production. They also participate in regional and state competitions individually and as an ensemble.

The fourth participant in the study is a high school orchestra teacher. He is referred to as George. He wanted to study cello performance; however, it was recommended that he study music education because of his teaching strengths. He has been a music educator for twenty-nine years. He began teaching private lessons in high school. Professionally, he was an orchestra director at an intermediate school for eight years. He has been teaching high school orchestra at the same campus for eighteen years. He teaches AP Music Theory as well. The difference

between regular music theory and AP music theory is that the AP students must have experience reading music. Self-taught guitar players or garage band students were most of the students in the regular music theory class. They typically read tablature notation. George insisted they learn standard notation because, in his experience, it was fundamental to know as a musician regardless of musical direction. For him personally, it was a challenge to make the class relevant for those students because he does not listen to popular music nor keep up with the modern band skills and techniques. He is an active performer at his local church. He performs for events that require his classical training. His ensemble students are considered some of the best performers in the state and nation. They excel individually and as an ensemble.

The fifth participant is currently a middle school orchestra teacher. She is referred to as Susan. Her training is in violin performance. She is an active performer. She performs for events that require her classical training in addition to performing in a rock band. She has taught all levels of secondary orchestra for more than twenty years. She has organized and taught many traditional and innovative orchestra camps over the summers. These camps allow students to learn popular music in addition to learning how to perform with an electric instrument. She is a highly successful orchestra director. The students are successful individually and as an ensemble. They enjoy the opportunities that she provides to learn both traditional and popular repertoire.

The sixth participant is a middle school band teacher. He is referred to as John. His training is in jazz performance. He actively performs for musicals, corporate events, arts events, church services, and other miscellaneous events. He performs classical and popular music on all woodwind instruments. He teaches beginner, intermediate, and advanced middle school students. His bands have won multiple awards at district and regional contests.

Each music educator was first asked to examine the lesson plans. Then they were instructed to consider the possibility of implementing this type of lesson or something similar in their content area to bridge students' in-school and out-of-school music experiences. Finally, an interview was conducted to discuss their thoughts and ideas based on their experiences and content area. The findings from the interviews appear below.

Educator Interview: Melody

Melody liked the overall format of the lesson plan. She especially appreciated having the students listen to the song first without any visuals. In her experience, sometimes the students get confused with the visuals. They may disagree with what the video shows versus what the song says. The students have probably heard the music before but may not have paid attention to the lyrics.

She liked having the artist's background to help students learn more about who wrote the song. She loved the fact that the lesson plan spoke about the Dorian mode because Edwin Gordon typically started teaching students in Dorian mode. Regarding teaching, she would teach one aspect at a time and use the song to help teach the concept. The younger secondary students need to be introduced to only one new concept at a time. The lesson format works well if the educator can adapt it to the maturation level and cognitive abilities of the students. With junior high students, Melody would use this type of lesson over several weeks. With high school students, she could teach the entire lesson in a few days to a week based on how in depth she and the students want to take the lesson.

If she were teaching the Dorian mode, she would implement several song samples to show the concept. Eleanor Rigby is a great song example for orchestra students because it is very string heavy. As an art song, Greensleeves could be connected to popular music. Together, both

songs are common violin solos at the intermediate level. To get students to *buy into* classical music, the teacher would have to show students how it relates to the popular music that they know or are familiar with. Melody suggested that the educator stay away from suggestive or negative lyrics for junior high students. They are extremely impressionable. She suggested the educator choose music that helps provide the students with a good message rather than romanticize or celebrate the negative concepts.

Once she taught the concept, she would suggest that groups of four students choose a song from a pre-determined list of acceptable songs and make a presentation on it. For the younger students, allowing the students to discuss the concepts and vocabulary openly can lead the conversation in various directions. This type of discussion can sometimes direct the lesson. An educator needs to be willing to let the students Google and research immediately based on how the discussion is going. In her experience, the students remember what was discussed rather than the worksheet.

In a general music class, the educator teaches the concept and vocabulary. A student-driven part of the lesson would be to choose a song that exhibits the concept and have them research it and present it. These students are old enough to have a little freedom to feel respected, but the adult must define the parameters. The rubric should state that the essential parts of the assignment: the name of the artist, the background of the artist, the background of the song, the artist's birth and death dates, etc. Students can understand the music timeline better if the educator teaches current music first and then works their way backwards rather than teaching from the beginning of music forward to now.

As an orchestra teacher, Melody recommends allowing students to listen to their favorite school-appropriate music while packing up instruments. That is one way she incorporates

popular music into her existing performance-based class. She also recommends using concept-based units where the students choose three favorite melodies that demonstrate a specific concept. Students love to show what they learned. She and her students do not like *listening maps*. They love to color a representation page while they listen to music. She prefers to use real artwork to relate to the music. It is harder to focus if trying to draw something while listening. It is easier for them to come up with a word that expresses their emotions while listening to the music. Finally, allowing students to see how current the teacher is on music and other media shows the students that the teacher is truly knowledgeable about the content and life.

Educator Interview: Mark

Mark provided some interesting aspects pertaining to the lesson format from the high school band director perspective. He felt the lesson format was a rigorous framework and would work in a music appreciation type class that may or may not include performing musicians. He did state that there was a difference between a legitimate musician versus a knowledgeable musician. He was referring to the fact that the educator would have to teach the elements of music to the knowledgeable musician whereas the legitimate musician would already be familiar with these terms. He suggested that it may be necessary to help the non-performing musician appreciate what they were hearing and maybe inspire them in their own music-making experiences. He said that any genre or style of music should work within this format. He thought that he could teach the material and then have the students do a presentation on a song that they chose. He proposed that this type of lesson could be used as a big project for a music appreciation class.

As a band director, he always included a popular music unit because the pep band had to perform modern music. Some songs were not always familiar to the students, but this type of

lesson could be used as an introduction to the music or could be used to communicate which part of the song they needed to play at a certain time. He mentioned that the chorus is the recurring theme, and it could help the students understand what a chorus is and improve their music literacy. He suggested that it may not be necessary to use the entire lesson plan. The educator could choose which parts of the lesson would be beneficial to the students in each scenario.

As a jazz director, he could use this lesson format to teach form and some of the history behind the song. He could use it to teach the structure of the song, illustrate ways students could play a phrase, or demonstrate improvisation. This would be an easy way to bridge these types of performance connections. He thought that the structural or integrated listening map was a great interactive tool. He was confident that he could make one, but the time needed to make one would be difficult to manage. His solution to this problem would be to choose one or two songs that he could use year after year and create the lesson plan components during the summer. He could create new lesson plans or update them as needed to keep them relevant. Individual students could figure out the form of the song, the instrumentation used in the song, and what musical elements were used like rhythms or beats. He suggested that studying the music elements of their favorite song could inspire each student's desire to perform part of the song.

When asked if his band ever listened to music, he stated that the jazz band did after school. In private lessons, he will tell students what to listen to at home to reinforce the sound or technique that they were learning. He said that it would easily be possible to use listening as a class activity and assessment opportunity to enhance the learning process. He has not had to teach a music appreciation type class yet. If he had to, this lesson format would provide a great starting point.

He loves the streaming services because they open many avenues to independent artists and the students are finding these people. As an educator, allowing students to complete an assignment on their favorite songs could help make connections with that student. The educator and/or the student may have been put into this class and feel out of their comfort zone. Allowing students the opportunity to choose a song that inspires them, is meaningful to them, or speaks to them could help the educator begin building a relationship with the student or check on their social/emotional well-being. Their song choice could provide a picture into the student's world. If the educator chooses the stipulations that are allowed for the song choice, then individual students or small groups of students could complete the lesson components and then present their findings.

Overall, he loved the lesson format because of its flexibility. The educator could adapt the song choices to align with the community standards. He concluded the interview by stating that we as educators need to recognize, acknowledge, and validate every style of music as a creative expression of our student's culture and, therefore, it is worth studying. His overarching suggestion was that teachers need to find ways to meet the students where they are if they want to develop a more literate music audience.

Educator Interview: Elizabeth

Elizabeth provided so many amazing insights to the lesson format from the choral director's perspective. When she taught basic music theory, she taught the basic elements of music using the keyboard as the visual. Once her students started learning about texture, instrumentation, and form, she would apply what they had learned to music that they were currently listening to as a way to elevate their listening experiences.

At the end of the year, the choir normally performs a *pops show*. They spend the last nine weeks learning the concepts and preparing to perform. She talks them through the different parts of the songs, providing definitions and examples as they learn. Repeating phrases, like the chorus, makes it easier to learn. She also points out how the arranger may have chosen to treat the second verse a little differently, but the chord progression is still the same. The students then typically ask, “What is a chord progression?” which naturally leads the conversation in the direction of the lesson objective. While it is usually less vocabulary-driven, it is definitely form-driven. Her jazz group often plays popular songs that usually have a few sevenths and ninths added in for color and texture. This helps the students listen to the form track and chord changes. Their comprehension stems from their popular-music ears because that’s what they know. She tries to start with this concept as often as possible.

She stated she could see this lesson format working for the students who are on the alternative campus. They are absent from the performing class for about nine weeks, and they cannot do what the other students in class are doing. Using this as a framework to explore popular music was an interesting idea. She would have to create nine lessons for those students. Another consideration might be: if three of the activities were completed, like a worksheet or guided writing assignment on the lyrics or WebQuests that were generated, then the students could fill in the rest of the six with repertoire that they want to hear.

She loved listening maps in elementary music classrooms but admitted that they are rarely used in the secondary setting. She suggested having the students create one. Listening maps contain so much information. Most often, they do not have the barrier of the actual music notation in front of them. It also made her want to be more thoughtful about how she introduces her pop show repertoire to her general choirs. She charts out the songs with her jazz group all the

time because these students have good vocabulary skills. But her general students could gain more content knowledge from presenting the pop music in this kind of framework with the time signature, the beats per minute (BPM), and some of the chord progressions. Taking part in this study has allowed her to generate some interesting thoughts about how to apply the music that they listen to already and view it in an academic light. They already do a lyric analysis as a classroom discussion rather than a written assignment.

For her, the main thing missing from this framework was the lack of rubrics. It would be beneficial if some pre-built or generic rubrics could be created so that the teacher could use them as is or edit them easily. In her opinion, the worst part of being a secondary music educator is creating valid standards-based grading that assesses individual learning. This framework would not help at all if the teacher said, “I don’t have time for this” or “I don’t have time to create the lesson activities.” She added that creating a listening map could easily take fifteen-to-twenty minutes to prep and all the secondary music teachers have four to six preps every day and if she spent twenty minutes on each prep, then she is already into her after-school time. She does not have after-school time available because of sectional and coaching responsibilities.

To expect a teacher to generate a full curriculum based on a framework is not practical either, especially in the context of a music appreciation or theory class. She says that the last thing on her plate would be a music appreciation class. Whether we like it or not, administration is not really going to care as long as students are doing something and are not just on their phones the whole class period. Improving this type of class would be teacher driven, and the quality of the assignments would need to be flexible enough to move with how fast popular music moves. It appears to her that this framework requires a lot of preparation from the teacher.

Elizabeth continued the discussion by reflecting that every person listens to music. Logic therefore dictates that music lessons should be listening driven. Educators want the students to do the work and figure out the answers for themselves, but the rubric must be capable of covering all of that as an assessment tool. The rubric should be like the TEKS: general enough that they cover everything. The rubric would have to be easy to grade. If the rubric asks students to write two sentences about the song, then it could take a while to complete the grading process. A student who chooses the song *Shut Up and Dance with Me* could write, “This song is about dancing,” and technically be correct. But then another student who chooses *God’s Plan* would require a whole lot more information to complete the assignment. If the teacher is unfamiliar with the song, the teacher would then have to research the song to determine if what they wrote was correct. She wonders what does the teacher do when there are no lyrics? Is it a fundamental portion of the framework that the song have lyrics?

Elizabeth provided many useful insights into this lesson format. Her experience in curriculum development quickly became apparent as the interview progressed. Implementing her ideas would require more consideration. Her interview prompted additional questions. Would it be feasible to add her recommendations while keeping the framework intact? Would it be possible to create a generic rubric? How could teachers spend less time creating the pedagogical components?

Educator Interview: George

George’s first impression of the lesson format was that if he was teaching music using this lesson format, he would first decide how he could connect the Dorian mode to their previous knowledge. He would show them that it was the same mode as Greensleeves, Eleanor Rigby, and the Halo Theme. He would also show the students how Dorian mode relates to its Ionian mode.

He would have the students play a G Major scale. Then he would ask them to play the G Major scale again, but this time start on A and end on A. He would then ask the students, “does it sound different?” “How?” “Does it sound minor?” Then, he would play a minor scale. Then they would discuss what note sounds different? The Aeolian mode contains the raised sixth scale. He would connect it to one of their performance pieces to help them understand it. When they understood the concept, the students would move to the Drake song. They should be able to hear it better now. He would start the lesson with “what do they know?” Then they would analyze the song. Then he would connect it to other literature they know like their UIL pieces or concert pieces. They could recognize it when they connect it to their playing experience. He liked the leading questions.

According to the lesson plan, they would have to already have a working vocabulary bank that includes the elements of music. Could the students find repeated patterns in 4/4 time? Each verse has different instrumentation. Can they clap the repeated patterns? Do they know what a major and minor scale is? He really loved the creative expression activity where they could write a letter to someone who is supporting them. The music educator would have to stay on top of the most current music. The AP Music Theory class uses Scarborough Fair as one of their songs. He would play the folk song versus the protest song. Any song could fit into this template. The educator could adapt the framework to any song. In a music appreciation class, Orff or percussion performance could be an extension. He wondered if it would be better to add a performance aspect to the class.

He liked the history of the artist and song. He felt that these were very important. The lesson was complete as it was. Keeping it relevant to the students is the biggest issue that he could see. The educator would have to decide the appropriateness of the song and would have to

be willing to connect with the individual student about certain topics or use of language if it is not appropriate for the entire class.

Educator Interview: Susan

Susan's first impression of the lesson format was that it contained a thorough analysis of the song: background information, historical information, etc. She is a big advocate for using popular or cultural music in the orchestra world because that is what students want to play. Connecting popular music to the orchestra music is one of her most effective recruitment tools. In her experience, most orchestra directors will not supplement their programs with popular music because they consider studying anything other than classical training and repertoire to be a waste of time. She believes that this is the biggest mistake an orchestra director can make, evidenced by the fact that orchestras are dying everywhere. If she can't make it relatable, the students will not be there.

At one district, she had to teach regular music theory to high school students. She received no budget, assessment criteria, or curriculum. Her personal goal was to make it practical for the students. She approached it as a garage band class. She brought out ukeleles and downloaded keyboards on the iPads to teach applied music rather than just theory. Some students brought in their personal guitars. At the beginning, she taught standard note reading. The guitarists mostly read TAB. Everyone was willing to learn new things, though. By Christmas, they could play some easy holiday tunes. The class became like a little rock band class in a way. She taught them about transposition and arranging from the chord charts. They used Note Flight as their free notation software. She taught them how to write block chords in each measure and then later showed them how to change the blocked chords to arpeggiated chords or broken chords. She taught them how to notate the melody and the chords. Note Flight would allow the

students to hear what they were writing as they were notating. They also learned how to use Garage Band on the iPads. They listened to music all the time in addition to listening to their own compositions. It really surprised her how artful some of the original songs were.

Because popular music is constantly changing, this type of class required her to write out the chord chart, rhythm, melody, and lyrics for the instrumentation that was in class. She had to notate all the music for the summer camp music. Arrangers will not publish any cool current songs for orchestra for at least six months to a year after its release. Typically, songs will be written for choirs first, then band, and finally orchestra. By then, no one wants to play it any longer.

She has been playing fiddle in a band for the past year and discussed how she was never taught how to play popular music. As a classical musician, she finds that she is musically illiterate in the popular music realm. It has been difficult for her to learn to be creative. Her current teaching style is that she must relate to where the students are now; later she can teach them the other stuff.

Educator Interview: Jacob

Jacob has not been required to teach a non-performing class before, so his perspective was very helpful to ascertain the “where do I begin, where am I going, and how do I get there?” point of view. He usually teaches the elements of music as part of the band rehearsal process. This type of lesson plan was unfamiliar and confusing to him. Jacob stated that the focus of the lesson was unclear at times. Sometimes, it seemed a little ambiguous about what the ultimate point or focus of the lesson was. At the top of the page, it talked about the Dorian mode and then later, there was an analysis of the form and then links to teaching materials at the bottom that

talked about song mapping. So, he was uncertain whether the lesson was about form or using pop music to learn about the elements of music.

The lesson covered the Dorian mode, form, lyrics, lyric analysis, the artists, etc. If he wanted to teach a concept and this was the pop example that he was going to use for it, then he would want it a little more streamlined. If he wanted to teach the Dorian mode, he would talk about what it was, how it sounds, and how the melody fits. He might show a harmonic analysis and maybe even a melodic analysis. If he was going to teach about song form, then he would focus on that aspect. If he wanted to teach about lyrics, he may have the students discuss their interpretation of the lyrics. His focus would be on teaching the musical elements rather than learning everything about one song.

In his opinion, this format would work better as a mini unit to teach a week's worth of lessons. The teacher would present or introduce the song. Then they would learn about one concept today and another concept tomorrow. Basically, this format would provide a holistic approach to teaching. After much discussion, he admitted it would be cool to have a kind of organic class structure. They could do one thing and then branch out from there. But it would be difficult to have an organic class if you had to tell administration what you were planning to teach for the entire year.

Jacob's first recommendation was to place the audio and video links onto a more universal platform like a YouTube channel. When he tried to click on the audio links that were created in Spotify, he was asked to create a free account. His streaming service is with Apple Music, so he did not want to create an account with Spotify. YouTube would not require him to make an account to view the content. Also, the live performance link for Drake was no longer available. He also noticed that the notation sample for *God's Plan* did not match the written

analysis. He stated that he would rather have looked at a blank template than a pre-made lesson format. For him, this format would work well for a sub plan or as a starting point to teach a class with no curriculum, budget, or guidance.

CHAPTER FIVE: CONCLUSION

Summary of the Purpose

This study investigated the gap that exists between in-school and out-of-school music experiences of Texas secondary students. The Texas legislature has provided for and continues to support the arts. Music programs in Texas schools are thriving. Despite this success, how students interact with and experience music outside of school has changed drastically in recent years. This change has negatively affected the enrollment numbers of the large performance-based ensembles. A large majority of secondary students choose not to take part in this previously successful model. This study sought to analyze one way of merging these two experiences.

One viable solution could be to offer a non-performing music appreciation-type class that is rigorous, standards-based, and pedagogically sound, yet allows students to interact with their preferred music. Listening needs to initiate and permeate the learning process. This type of class could allow individual students to guide their learning. It could allow students to enroll at any time and participate fully without requiring previous musical skills, knowledge, or experience. There would be no pre-requisites for participation. Adapting an existing, standards-based classical music listening curriculum may provide music educators with a framework to accomplish this new direction. The goal of this study was to test this hypothesis.

Summary of the Procedure

To begin this process, the music elements and pedagogical components found within the *Music Memory* classical music curriculum were identified, collected, and entered into an Excel spreadsheet to establish the curriculum framework. Second, two songs that spent the most time in the Top 5 for 2018 were identified, analyzed, and entered on the second page of the spreadsheet

to represent the popular music sample. Finally, the data from the popular songs were entered directly into the classical music framework to determine if educators could use it to teach the music elements of any popular song. The two popular songs were entered into the *Music Memory* framework. The pedagogical components were updated or created to provide activities for the study participants to analyze. Then the participants answered questions regarding their feedback on the feasibility of the curriculum framework.

Findings

This study was conducted to investigate one possibility of creating a more relevant and engaging music option for Texas secondary students regardless of location, culture, socio-economic status, ethnicity, or race. Based on the results of the content analysis and verified by the study participants, this study was able to demonstrate that utilizing an existing traditional music-listening curriculum could be used to teach popular music successfully in a secondary music classroom. Together, they validated the hypotheses of this study.

In Texas, music educators must refer to and use the Texas Essential Knowledge and Skills (TEKS) standards.¹²⁵ There are four basic strands or foundations: music literacy; creative expression; historical and cultural relevance; and critical evaluation and response.¹²⁶ These provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire.¹²⁷ The foundation of music literacy is fostered through reading, writing, reproducing,

¹²⁵ Office of the Secretary of State, “Texas Administrative Code, Title 19, Part 2, Chapter 117, Subchapter C,” [https://texreg.sos.state.tx.us/public/readtac\\$ext.ViewTAC?tac_view=5&ti=19&pt=2&ch=117&sch=C&rl=Y](https://texreg.sos.state.tx.us/public/readtac$ext.ViewTAC?tac_view=5&ti=19&pt=2&ch=117&sch=C&rl=Y).

¹²⁶ Texas Music Educators Association, “Music TEKS,” <https://www.tmea.org/teaching-resources/music-teks/>.

¹²⁷ Office of the Secretary of State, “Texas Administrative Code, Title 19, Part 2, Chapter 117, Subchapter C,” [https://texreg.sos.state.tx.us/public/readtac\\$ext.ViewTAC?tac_view=5&ti=19&pt=2&ch=117&sch=C&rl=Y](https://texreg.sos.state.tx.us/public/readtac$ext.ViewTAC?tac_view=5&ti=19&pt=2&ch=117&sch=C&rl=Y).

and creating music, thus developing a student's intellect.¹²⁸ Through creative expression, students apply their music literacy and the critical-thinking skills of music to sing, play, read, write, and/or move.¹²⁹ By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world, including the relationship of music to other academic disciplines and the vocational possibilities offered.¹³⁰ Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.

The NAFME music standards require students to create, respond to, and perform music.¹³¹ The NAFME standards allow students to select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.¹³² Students are encouraged to select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose.¹³³ They are also expected to choose programs of music and demonstrate the connections to an interest or experience for a specific purpose.¹³⁴ Both the TEKS and NAFME standards require students to listen critically, analyze, evaluate, and respond to music, to develop criteria for making critical judgments and informed

¹²⁸ Office of the Secretary of State, "Texas Administrative Code, Title 19, Part 2, Chapter 117, Subchapter C," [https://texreg.sos.state.tx.us/public/readtac\\$ext.ViewTAC?tac_view=5&ti=19&pt=2&ch=117&sch=C&rl=Y](https://texreg.sos.state.tx.us/public/readtac$ext.ViewTAC?tac_view=5&ti=19&pt=2&ch=117&sch=C&rl=Y).

¹²⁹ Ibid.

¹³⁰ Ibid.

¹³¹ National Association for Music Educators, "2014 Music Standards: PK-8 General Music," <https://nafme.org/wp-content/uploads/2014/11/2014-Music-Standards-PK-8-Strand.pdf>.

¹³² Ibid.

¹³³ Ibid.

¹³⁴ Ibid.

choices. Allowing students to participate in a music appreciation-type class that focuses on listening, responding, evaluating, and possibly performing would also affirm the value of this secondary music class.

Adapting a traditional classical music listening curriculum to a popular music listening curriculum is possible because of the strength of the music educator's training at the university level. The ability of the university-trained, certified music educator to translate these fields or categories is possible, allowing for these listening evaluation systems to work with a wide range of popular music styles and genres. The study of music history, music styles, active listening, improvisation, evaluation, and music analysis by music educators themselves has provided the training necessary to analyze and comprehend all things related to music. The Texas EC-12 certification process has provided the training needed to adapt the knowledge and skills of music to the classroom. The expertise of the music educator is vital to educating students.

Summary of the Study

Prior research verified the decline of student enrollment in large group performance-based ensembles —band, choir, orchestra. It also confirmed that most students spend hours listening to music because of their unlimited access to it. Finally, the research verified that many students want to study music but in an informal learning environment that does not require them to perform.

Supporting the primary and secondary hypotheses, the content analysis and the interviews solidly verified that offering a music appreciation-type class allowing students to listen and analyze music of their choosing could bridge the gap between the in-school and out-of-school experiences of secondary students. Allowing music educators to analyze the lesson plans from the point of view of their content area and experience was very beneficial to this study. It

provided the human insight that was missing. Every study participant agreed that the lesson format was comprehensive and engaging. They agreed that the music analysis of both songs was accurate. They agreed that this was a great way to get started if they had to teach a music appreciation class and had no other curriculum. They disagreed, however, with how the material was organized within the lesson. Some thought that the musical elements should be the focus of the lesson and the song should be mentioned as an example. Others thought the lesson plan itself was sufficient. Some felt the worksheets, activities, movement ideas, memory aids, and readers theatre scripts were unnecessary. They disagreed on the value of teaching music appreciation or popular music to the non-performing students. For some, offering this type of non-performing class with its informal learning environment and focus on popular music was not worth their professional expertise or efforts.

The lesson plan that was provided to the participants did not include any assessment materials; however, in the model *Music Memory* curriculum there are several assessments available. There are several types of listening assessments that require the student to identify the piece and composer, in addition to assessments and answer keys for the “Check for Understanding” Worksheets and the activity pages. There is a Quick Quiz after the Listening Map Lesson where students can show their comprehension of the content vocabulary. It was also suggested that the lesson format be provided in a digital format, allowing educators to manipulate it as needed. A digital version is available for the *Music Memory* curriculum.

Another important observation was that most music educators already have enough responsibilities and may not be able to find the time or have the technical abilities to create the pedagogical components of the lesson framework. A possible remedy may be to allow the students to use their own creative abilities and knowledge of technology to create the activities

themselves. The websites that demonstrate how to create these resources were added to the blank template. All the feedback and suggestions provided insight into both the benefits and limitations of this lesson format. It may be possible to add or adapt the suggestions to the existing format without changing the overall framework.

Implications for Practice

This study provided several benefits to music educators. By completing the content analysis, this study was successful in demonstrating how to create a curriculum framework that emulates an existing curriculum. The framework was then utilized to create two popular music lesson plans. This demonstrated that it is possible to take an existing music listening curriculum and create a framework as the foundation and then utilize the framework to create relevant, timely, and pedagogically-sound lesson plans for popular music.

This study also demonstrated that change is possible. Actions and behaviors that are brought about by technological innovation, cultural trends, and educational advances will necessitate changes in the curriculum and standards when deemed necessary. Standards in the arts have and will continue to play an important role in improving and supporting education for American students, but the standards must be kept fresh if they are to remain relevant and influential.¹³⁵

Limitations

This study reviewed various methodologies for teaching music in the K-12 setting. The primary focus was on identifying the pedagogical components present in classical as well as popular music to determine if the elements of music could be taught interchangeably within a

¹³⁵ Scott Seifried, "Exploring the Outcomes of Rock and Popular Music Instruction in High School Guitar Class: A Case Study," *International Journal of Music Education* 24, No. 2 (2006), 168-177, <https://doi.org/10.1177/0255761406065478>.

secondary music appreciation non-performing class. The study had several limitations, though. The pedagogical components utilized for this study were taken from only one existing curriculum. No other resources were utilized to identify or compare these components within the classical music model. Another limitation was that only two songs were chosen to represent popular music. The study only included six participants. The participants were music educators from suburban school districts in Southeast Texas. The differences in listening standards between NAFME and TEKS represents a limitation as well.

Recommendations for Future Study

This study took an existing music listening curriculum and removed all the specific lesson details, leaving only a framework. A recommendation for future study is to develop a complete popular music curriculum or to create a generic framework that addresses the musical elements found in modern popular music. The curriculum could then be tested with secondary students from various grades and music classes. A popular music listening curriculum that is student-centered, adaptable, and timely may be the most important step to bridge the in-school music experiences with the out-of-school music experiences.

Another recommendation is to repeat the same study with NAFME educators evaluating the curriculum framework and identifying the strengths and weaknesses of it in lieu of their standards. Finally, a study should investigate and lay the groundwork for the development of media literacy classes that includes music into the curricula at every grade level to help students discern and analyze the media that they are encountering daily. Popular music in the United

States may contain the most sexual content, compared with other forms of media.¹³⁶ Whether students study traditional or popular music is irrelevant and incidental, if the education field does not help students learn how to examine the social issues or messages contained within the media they consume. Including popular music media literacy in the curriculum may promote awareness and best consumer practices of music consumption that could combat the potential negative effects of exposure to sexualized music.¹³⁷ Students need to be taught how to navigate through the global access of information in an effort to protect their innocence and cognitive maturation.

Conclusion

Offering a music appreciation class with a focus on listening to popular music would help bridge the gap between the in-school music experience and the out-of-school lived experiences of students. This study found that Texas schools would benefit greatly from offering a music appreciation class to all secondary students. It would provide a non-performing, easily accessible music elective for both junior high and high school students. This option would be cost-effective for the schools and would allow students to study their favorite music. It would also allow students to interact with the lesson material through listening and analysis. Listening is how most people interact with music. The students should have access to every style and genre of music. A well-rounded music program should include the traditional performing ensembles, a modern band ensemble, a music technology class, and a music appreciation or general music class.

¹³⁶ Chrysalis L. Wright, Francesca Dillman Carpentier, Lesley-Ann Ey, Cougar Hall, K. Megan Hopper, and Wayne Warburton, "Popular Music Media Literacy: Recommendations for the Education Curriculum," *Policy Insights from the Behavioral and Brain Sciences* 6, no. 2 (October 2019): 186–93, <https://doi.org/10.1177/2372732219858631>.

¹³⁷ Ibid.

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APPENDICES

Appendix A: Lesson Plan Framework

Name of Song

Name of Artist (dates)

[Picture to Represent Song]

[Listening Map]

Background

About the Artist	Concepts Vocabulary Objective(s)	About the Music
Icon	More	Icon

Vocabulary

Materials

- Listening Samples
- Listening Map
- Student Pages
 - Background Page
 - Checking For Understanding
 - Digital Creative Activity Page
- Movement/Dance

- Links to Live Performances
- Links to Videos/
- Artist and/or Album Picture

Instructional Strategies

Setting the Stage – “hook” to begin the lesson

Introduce the concept

1. Have Students:
 - Read or listen to background information on this artist and this song.
 - Learn any dance moves that are used with this song.
 - Define Concepts/Vocabulary for this lesson.
2. Review the Listening Map
 - Look at the different sections. Notice where some sections will repeat and others will not.
 - Identify the instruments on the map. Play the audio only and ask students to pantomime what they hear.
 - Look for and discuss the vocabulary words/concepts as they appear on the map.
3. Sing the song with the lyrics. They can be found on several sites like lyrics.com or YouTube.
4. Listen to the selection and follow the map.
5. Visit (insert link to alternate performances) to watch other performances of this selection.
6. Learn any dance movements that go with the song.

Assessment

Observe students to assess comprehension.

Optional Extensions

Have students:

1. Complete the “Checking for Understanding” Worksheet.
2. Complete the “enter the title here” Activity Page.
3. Visit (insert link here) to watch a performance of this selection by the (insert name of group here).
4. Visit (insert link here) for more video resources.
5. Create and present a poster or PowerPoint summarizing the song or artist
6. Define Vocabulary Words – Quizlet, Kahoot, Booklet, etc.
7. Identify Curriculum Connections
8. Provide a Sample of the Notated Music
9. Create Your Own Version of the Song
10. Learn Dance from Music Video
11. Read and/or Perform Readers Theatre Script

Be sure to have students listen to other recordings of this selection from You Tube or other music streaming services that vary in tempo and style.

Appendix B

Recruitment Email

Dear Fellow Music Educator:

As a student in the School of Music at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. The purpose of this research is to determine the viability of taking an existing classical music listening curriculum and using it as a pedagogically-sound framework that will allow secondary music educators to use it as a guide to teach popular music to secondary music students in a non-performing music class. Providing a curricular framework for teaching the elements of music may provide educators with the standards-based knowledge and skills required for secondary music accountability while offering students the opportunity to learn about any genre or popular music in a more student-driven popular music listening curriculum.

I am inviting you to give your professional input regarding my study. Participants must be active Texas certified secondary music educators. Participants will be asked to look at an analysis of several popular songs completed by the principal investigator of the study. The participants will consider their knowledge and experience in teaching secondary music students to determine if this type of informal learning could be developed into a non-performing music class. Contemplating the analysis of the sample songs should take about 15 minutes. A phone interview to discuss your ideas and feedback of the proposed teaching concept should take about 15 minutes. Participation will be completely confidential, and no personal identifying information will be disclosed.

The consent document contains additional information about my research. If you agree to participate in the study, please sign and date the consent form and return a photocopy via email to the principal investigator. After you have read, signed, and returned the consent form, the sample song analyses will be emailed to you for your perusal. An interview will be scheduled within a week to discuss your feedback.

Sincerely,

Michele Berlin
DME doctoral candidate
[email address redacted]
[phone number redacted]

Appendix C

Consent Form

Title of the Project: Curricular Analysis in Support of Teaching Popular Music as a Secondary Non-Performing Music Class

Principal Investigator: Micki Michele Berlin, Doctoral Candidate at Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must be a music educator with a Texas EC-12 certification in music. Please take time to read this entire form and ask questions before deciding whether to take part in this research.

What is the study about and why is it being done?

The purpose of this research is to determine the viability of taking an existing classical music listening curriculum and using it as a pedagogically-sound framework that will allow secondary music educators to use it as a guide to teach popular music to secondary music students in a non-performing music class. Providing a curricular framework for teaching the elements of music may provide educators with the standards-based knowledge and skills required for secondary music accountability while offering students the opportunity to learn about any genre or popular music in a more student-driven popular music listening curriculum.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following things:

1. Look at a popular music lesson template that mimics a classical music listening lesson. This should take about 10 to 15 minutes.
2. Evaluate the song analysis contained within the lesson and consider if the elements of music found within the song could be taught and studied successfully within this type of curriculum framework. This should take about 10 to 15 minutes.
3. As you ponder the lesson and its objective, consider any advantages, drawbacks, hinderances, etc. to using this type of template to teach popular music in the secondary school setting. This should take about 10-15 minutes.
4. Participate in an interview to provide your feedback on the pedagogical merit of this type of curriculum framework to teach popular music in the secondary school setting. The interview will be recorded and transcribed to assure accuracy of information. This should take about 15 to 20 minutes.

How could you or others benefit from this study?

Participants should not expect to receive a direct benefit from taking part in this study; however, the benefit to students could be monumental by potentially providing them with a non-performing secondary music class that is more relevant to their lived experiences and could provide them with an opportunity to help them develop into mindful music citizens.

What risks might you experience from being in this study?

There are no foreseeable risks to participating in this study.

How will personal information be protected?

The records of this study will be kept private. Published reports will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses will be kept confidential through the use of pseudonyms/codes. Interviews will be conducted virtually to ensure privacy.
- Data will be stored on a password-locked computer and may be used in future presentations. After three years, all electronic records will be deleted.
- Interviews will be recorded and transcribed. Recordings will be stored on a password-locked computer for three years and then erased. Only the researcher will have access to these recordings.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question and may withdraw at any time without affecting those relationships.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, data collected from you will be destroyed immediately and will not be included in this study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is M Michele Berlin. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact her at [redacted] or [redacted] You may also contact the researcher's faculty sponsor, Dr. Paul Rumrill at [redacted]

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at irb@liberty.edu.
Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Your Consent

By signing this document, you are agreeing to be in this study. Make sure you understand what the study is about before you sign. You will be given a copy of this document for your records. The researcher will keep a copy with the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.

The researcher has my permission to video-record me as part of my participation in this study.

Printed Subject Name

Signature & Date

Appendix D

Sample Lesson Plan for “Girls Like You” by Maroon 5

Lesson Objective(s)

Identify the elements of music found within this song.

Describe your personal reflection on the music and the lyrics.

Construct an original work by adding a verse to the song.

Texas Essential Knowledge and Skills Strands (TEKS)

Inquiry and Understanding:

Identify the elements of music found in this song.

Creative Expression:

Use this song to construct an original work by adding a verse to the song similar to what Carli B did.

Evaluate and Response:

What is your personal reflection on the music and the lyrics?

Historical and Cultural Relevance:

How have the women in the video influenced you culturally?

Trivia/Lesson Hook

The music video begins with Adam Levine performing the song in the center of a room before the camera pans around to reveal singer Camila Cabello dancing behind him. She’s followed by a succession of famous and prominent women making moves and lip-syncing around him, including Cardi B. The ladies in order of appearance are:

Camila Cabello, Phoebe Robinson, Aly Raisman, Sarah Silverman, Gal Gadot, Lilly Singh, Amani Al-Khatahtbeh, Trace Lysette, Tiffany Haddish, Angy Rivera, Franchesca Ramsey, Millie Bobby Brown, Ellen DeGeneres, Cardi B, Jennifer Lopez, Chloe Kim, Alex Morgan, Mary J. Blige, Beanie Feldstein, Jackie Fielder,

Danica Patrick, Ilhan Omar, Elizabeth Banks, Ashley Graham, [Rita Ora, Dusty Rose, and Behati Prinsloo].¹³⁸

“At the end of the video, we see Adam Levine’s wife Behati Prinsloo, who is holding the couple’s baby girl, Dusty Rose.”¹³⁹ The women included in the video are people that Maroon 5 found to be inspirational, agreed to participate, able to coordinate their schedules, and who wanted to represent many different races, religions, backgrounds, and orientations. According to Levine, the overarching theme of the video is to encourage people to help each other despite mistakes.¹⁴⁰

Concepts/Vocabulary¹⁴¹

Collaboration: when two musicians come together to work on a project. Each party plays an equal role in making the song or album a success. The result or product is always better than individually produced music. Collaboration in the music industry is something that is done by songwriters and producers as well. Several benefits and opportunities for collaboration include being able to create something new and original with different skills and ideas that have been acquired. Working together provides more exposure, experience, and connections to reach a wider audience. The promotion of the song or project will be coming from multiple people

¹³⁸ Songfacts, “Girls Like You by Maroon 5 featuring Cardi B,” accessed November 20, 2022, <https://www.songfacts.com/facts/maroon-5/girls-like-you/>.

¹³⁹ Ibid.

¹⁴⁰ Ibid.

¹⁴¹ Cobby Page, “The Difference Between Collaboration and Featuring in the Music Industry,” Mp3xclusives (blog), February 21, 2022, <https://mp3xclusives.com/difference-between-collaboration-and-featuring-in-music-industry/>.

helping the artists grow their fanbase by increasing their followings and is a great way for musicians who have been away from the musical scene for a while to relaunch their career.

Featuring: when the artist recording the song has asked or invited another artist to participate in an event such as a music record, show, or concert. Several benefits include helping artists get recognition, helping musicians by complementing each other and for diversity.

Figure 8 Overview of “‘Girls Like You,’ Remix” by Dean Olivet, “We Analyzed Every Dang Song That Cracked the Billboard Top 5 in 2018,” Flypaper (blog), January 21, 2019, <https://flypaper.soundfly.com/produce/we-analyzed-every-dang-song-that-cracked-the-billboard-top-5-in-2018/>.

Weeks at #1	Weeks in Top 5	Key	Tonality	BPMs	Meter	Length	Chord Types used	Total Types
7	24	C	Major	125	4/4	4:17	I V vi IV	4

Form¹⁴²

I(8) – V(16) – C(8) – P(8) – V(16) – C(8) – P2(16) – B(9!) – c(5!) – V2(16) – C(8) – P(12) – O(6)

Legend: (I)ntroduction, (V)erse, (C)horus, (P)ost-Chorus, (B)ridge, (c)half-chorus, (O)utro

¹⁴² Dean Olivet, “We Analyzed Every Dang Song That Cracked the Billboard Top 5 in 2018,” Flypaper (blog), January 21, 2019, <https://flypaper.soundfly.com/produce/we-analyzed-every-dang-song-that-cracked-the-billboard-top-5-in-2018/>.

Lyrics:¹⁴³

[Verse 1: Adam Levine]

Spent 24 hours, I need more hours with you
 You spent the weekend getting even, ooh
 We spent the late nights making things right between us

But now it's all good, babe
 Roll that backwood, babe
 And play me close

[Chorus: Adam Levine]

'Cause girls like you run 'round with guys like me
 Till sundown when I come through
 I need a girl like you, yeah yeah
 Girls like you love fun, and yeah, me too
 What I want when I come through
 I need a girl like you, yeah yeah

[Post-Chorus: Adam Levine]

Yeah yeah yeah, yeah yeah yeah
 I need a girl like you, yeah yeah
 Yeah yeah yeah, yeah yeah yeah
 I need a girl like you

[Verse 2: Adam Levine]

I spent last night on the last flight to you
 Took a whole day up tryna get way up, ooh
 We spent the daylight tryna make things right between us

But now it's all good, babe
 Roll that backwood, babe
 And play me close

[Chorus: Adam Levine]

'Cause girls like you run 'round with guys like me
 Till sundown when I come through
 I need a girl like you, yeah yeah
 Girls like you love fun, and yeah, me too
 What I want when I come through
 I need a girl like you, yeah yeah

¹⁴³ "'Girls Like You' (Remix)," Genius.com, accessed November 20, 2022, <https://genius.com/Maroon-5-girls-like-you-remix-lyrics>.

[Post-Chorus: Adam Levine]

Yeah yeah yeah, yeah yeah yeah
 I need a girl like you, yeah yeah
 Yeah yeah yeah, yeah yeah yeah
 I need a girl like you, yeah yeah
 I need a girl like you, yeah yeah
 I need a girl like you

[Bridge: Adam Levine]

Maybe it's six forty-five
 Maybe I'm barely alive
 Maybe you've taken my shit for the last time, yeah
 Maybe I know that I'm drunk
 Maybe I know you're the one
 Maybe I'm thinking it's better if you drive

[Verse 3: Cardi B]

Not too long ago, I was dancing for dollars (eeoow)
 Know it's really real if I let you meet my mama (eeoow)
 You don't want a girl like me, I'm too crazy
 But every other girl you meet is fugazy (okurrrt)
 I'm sure them other girls were nice enough
 But you need someone to spice it up
 So who you gonna call? Cardi, Cardi
 Come and rev it up like a Harley, Harley
 Why is the best fruit always forbidden?
 I'm coming to you now doin' 20 over the limit
 The red light, red light stop, stop (skrrt)
 I don't play when it comes to my heart, let's get it though
 I don't really want a white horse and a carriage
 I'm thinkin' more of white Porsches and karats
 I need you right here 'cause every time you're far
 I play with this kitty like you play with your guitar (ah)

[Chorus: Adam Levine]

'Cause girls like you run 'round with guys like me
 Till sundown when I come through
 I need a girl like you, yeah yeah
 Girls like you love fun, and yeah, me too
 What I want when I come through
 I need a girl like you, yeah yeah

[Post-Chorus: Adam Levine]

Yeah yeah yeah, yeah yeah yeah
 I need a girl like you, yeah yeah
 Yeah yeah yeah, yeah yeah yeah
 I need a girl like you

Background Information

About the Artists¹⁴⁴

Maroon 5 began in 1994 while members Adam Levine, Jesse Carmichael, and Mickey Madden were still in high school. The band's original name was Kara's Flowers and they played garage/grunge music. They had minimal success until 2002 when five songs from their *Songs About Jane* album were released as singles, helping it become the seventh best-selling album that year. The former and current members of Maroon 5 include Adam Levine on vocals and guitar, Jesse Carmichael on guitar and keyboards, Mickey Madden on Bass from 1994-2020, James Valentine on guitar and vocals since 2001, Matt Flynn on drums since 2006, PJ Morton on keyboards since 2012, and Sam Farrar as a multi-instrumentalist since 2016.

About the Music¹⁴⁵

“Girls Like You” is an upbeat love song in which Adam Levine shows his appreciation for his girl after overcoming a difficult time in their relationship. He acknowledges that he and his girl need each other in their lives. The remix version features rapper Cardi B who sings her verse in the latter half of the song.

¹⁴⁴ Songfacts, “Maroon 5,” accessed November 20, 2022, <https://www.songfacts.com/facts/maroon-5/>.

¹⁴⁵ Songfacts, “Girls Like You by Maroon 5 featuring Cardi B,” accessed November 20, 2022, <https://www.songfacts.com/facts/maroon-5/girls-like-you/>.

Materials

Audio Listening Link:

<https://open.spotify.com/track/04GKRudrMjdPdX10873SAM?si=fb1eecf5e9b64736>

Listening Map: Have students create a listening map to enhance engagement and interest.

<https://artsintegration.com/2017/05/01/listening-maps-means-understanding-music/>

<https://www.youtube.com/watch?v=mKJ83YbGnrQ>

Background Page: Can be made using the information provided on

<https://www.songfacts.com/facts/maroon-5/girls-like-you>

Checking For Understanding: Create or use existing song analysis to assess understanding

<https://quizizz.com/join/search/song%20analysis?languages=English>

Interactive e-Worksheets:¹⁴⁶ These websites help teachers create any type of worksheet.

<https://teachermade.com/interactive-worksheets/>

<https://www.adobe.com/express/create/worksheet>

<https://www.makeuseof.com/websites-to-create-worksheets/>

<https://www.quickworksheets.net>

<https://www.topworksheets.com>

<https://www.liveworksheets.com>

<https://www.myworksheetmaker.com>

<https://www.wizer.me>

<https://www.canva.com/create/worksheets/>

<https://www.designhill.com/tools/worksheet-maker>

¹⁴⁶ Syed Hammad Mahmood, “7 Handy Websites to Create Awesome Worksheets,” MUO, October 10, 2021, <https://www.makeuseof.com/websites-to-create-worksheets/>.

Online Activities: These websites help teachers create online activities that enhance student engagement:

<https://quizizz.com/teachers?fromBrowserLoad=true>

<https://www.wikihow.com/Sign-Up-for-Edmodo>

<https://www.wikihow.com/Use-Blooket>

Movement/Dance:

Matt Steffanina

https://www.google.com/search?q=Girls+Like+You+dance&rlz=1C1CHBF_enUS971US

[974&oq=Girls+Like+You+dance](https://www.google.com/search?q=Girls+Like+You+dance)

Mini Kids Pop Choreography

<https://youtu.be/yQ1DWluGC10>

Link to Live Performances:

<https://www.youtube.com/watch?v=ge1LbBT0Hr>

Link to Official Video:

<https://www.youtube.com/watch?v=XUqRem0W8L8>

Link to Behind-the-Scenes Video:

<https://www.youtube.com/watch?v=Hoj1s49SYSg>

Artist and/or Album Picture:



Figure 9 Album art from “Girls Like You’ (Remix),” Genius.com, accessed November 20, 2022, <https://genius.com/Maroon-5-girls-like-you-remix-lyrics>.

Teaching Suggestions

Set the Stage:

Listen to the audio version of the song with no distractions.

Have the students write a personal reflection on the music and the lyrics.

Introduce the concept:

1. Have Students:

- Read, listen, or research background information about this artist and/or this song.
- Define Concepts/Vocabulary for this lesson.
- Learn any dance moves that are used with this song.

2. Review/Create a Listening Map

- Look at the form of the song. Notice which sections repeat. Then, create a listening map that shows the different sections and what is happening in each section.
- Identify the instruments on the map.
- Look for and discuss the vocabulary words/concepts as they appear on the map.
- Evaluate the listening map and adjust as needed.

3. Sing the song with the lyrics.

Most song lyrics can be found on websites like lyrics.com, genius.com,

lyricinterpretations.com, AZLyrics.com, songfacts.com, pandora.com, spotify.com, or

YouTube.

4. Watch other performances of this selection.

[insert link to alternate performances]

Assessment Ideas

Observe students to assess comprehension.

Use various activities to assess and gauge student comprehension.

Optional Extensions

Have students:

1. Complete the “Checking for Understanding” Worksheet.
2. Complete the “enter the title here” Activity Page.
3. Visit (insert link here) to watch other artists perform this song.
4. Visit https://www.imdb.com/title/tt8503204/parentalguide?ref_=ttkw_sa_4 for plot summary, plot keywords, and parent guides.
5. Create a 3D rendition that represents your interpretation of the song or artist.
6. Create a Readers Theatre Script: <https://www.teachstarter.com/us/teaching-resource/readers-theater-play-writing-template/>
7. Research unfamiliar vocabulary words/meanings: <https://www.urbandictionary.com>
8. Identify Curriculum Connections to explore the world: <https://www.artsintegration.com>
9. Find Notated Music for review: <https://www.sheetmusic-free.com/download/9529/>



Figure 10 Introduction to “Girls Like You” by Maroon 5. Accessed at [sheetmusic-free.com](https://www.sheetmusic-free.com)

Appendix E

Sample Lesson Plan for “God’s Plan” by Drake

Lesson Objective(s)

Identify the elements of music found within this song.

Describe your personal reflection on the music and the lyrics.

Texas Essential Knowledge and Skills Strands (TEKS)

Inquiry and Understanding:

Identify the elements of music found in this song.

Creative Expression:

Write a letter to someone in your life who has supported you regardless of circumstances.

Evaluate and Response:

What is your personal reflection on the music and the lyrics?

Historical and Cultural Relevance:

Who and how would you help if you had the means?

Concepts/Vocabulary

Dorian Mode - The mode that starts on the second degree of the major scale. It is a minor mode, meaning it has many of the same qualities as a minor scale. The flat third and flat seventh creates a much darker and sadder sound than the major scale, which is why people often use the Dorian mode when writing melancholy music. However, because the Dorian mode also has a major sixth, it has a unique bright quality to it that you won't find in your typical natural minor or minor pentatonic scale. The modal formula for the Dorian scale is: **2 3 4 5 6 7 1**.¹⁴⁷

¹⁴⁷ Tyler Connaghan, “Dorian Mode: Complete Beginner’s Guide,” eMastered (blog), August 3, 2022, <https://emastered.com/blog/dorian-mode>.

Song Analysis

Figure 11 Overview of “God’s Plan,” by Drake from Dean Olivet, “We Analyzed Every Dang Song That Cracked the Billboard Top 5 in 2018,” Flypaper (blog), January 21, 2019, <https://flypaper.soundfly.com/produce/we-analyzed-every-dang-song-that-cracked-the-billboard-top-5-in-2018/>.

Weeks at #1	Weeks in Top 5	Key	Tonality	BPMs	Meter	Length	Chord Types used	Total Types
11	23	A	Dorian	77	4/4	3:18	I bVII v	3

Form

Form: I(4) – V(8) – C(8) – P(8) – V2(8) – C2(8) – P(8) – O(12) ¹⁴⁸

Legend: (I)ntroduction, (V)erse, (C)horus, (C2) Chorus 2 (P)ost-Chorus, (O)utro

Lyrics¹⁴⁹

[Intro]

Yeah, they wishin’ and wishin’ and wishin’ and wishin’
They wishin’ on me, yuh

[Verse 1]

I been movin’ calm, don’t start no trouble with me
Tryna keep it peaceful is a struggle for me
Don’t pull up at 6 AM to cuddle with me
You know how I like it when you lovin’ on me
I don’t wanna die for them to miss me
Yes, I see the things that they wishin’ on me
Hope I got some brothers that outlive me
They gon’ tell the story, [expletive] was different with me

¹⁴⁸ Dean Olivet, “We Analyzed Every Dang Song That Cracked the Billboard Top 5 in 2018,” Flypaper (blog), January 21, 2019, <https://flypaper.soundfly.com/produce/we-analyzed-every-dang-song-that-cracked-the-billboard-top-5-in-2018/>.

¹⁴⁹ Songfacts, “God’s Plan by Drake (lyrics),” accessed November 20, 2022, <https://www.songfacts.com/lyrics/drake/gods-plan/>.

[Chorus]

God's plan, God's plan
 I hold back, sometimes I won't, yuh
 I feel good, sometimes I don't, ayy, don't
 I finessed down Weston Road, ayy, 'nessed
 Might go down a G-O-D, yeah, wait
 I go hard on Southside G, yuh, Way
 I make sure that north side eat
 And still

[Post-Chorus]

Bad things
 It's a lot of bad things
 That they wishin' and wishin' and wishin' and wishin'
 They wishin' on me
 Bad things
 It's a lot of bad things
 That they wishin' and wishin' and wishin' and wishin'
 They wishin' on me
 Yuh, ayy, ayy (ayy)

[Verse 2]

She say, "Do you love me?" I tell her, "Only partly
 I only love my bed and my mamma, I'm sorry"
 Fifty Dub, I even got it tatted on me
 81, they'll bring the crashers to the party
 And you know me
 Turn a O-2 into the O-3, dog
 Without 40, Oli', there'd be no me
 'Magine if I never met the broskis

[Chorus]

God's plan, God's plan
 I can't do this on my own, ayy, no, ayy
 Someone watchin' this [expletive] close, yep, close
 I've been me since Scarlett Road, ayy, road, ayy
 Might go down as G-O-D, yeah, wait
 I go hard on Southside G, ayy, Way
 I make sure that north side eat, yuh
 And still

[Post-Chorus]

Bad things
 It's a lot of bad things
 That they wishin' and wishin' and wishin' and wishin'
 They wishin' on me
 Yeah, yeah
 Bad things
 It's a lot of bad things
 That they wishin' and wishin' and wishin' and wishin'
 They wishin' on me
 Yeah

Background Information

About the Artists

Drake was born in Ontario Canada. His immediate and extended family were very successful, professional musicians. In 2001, he began his entertainment career as an actor. Musically, Drake released mixtapes in 2006, 2007, and 2009. They were met with high accolades. His first album, **Thank Me Later**, was released in 2010 and featured collaborations with Jay-Z, Kanye West, and Lil' Wayne. It quickly became his first number one album. On his 2015 mixtape, fourteen tracks charted on the Hot 100, matching the record set by the Beatles. His tracks have been engineered and produced by Noah "40" Shebib since 2005. He has released four more albums since 2016 and all have been extremely successful on the Billboard Hot 100. His tracks are produced by Drake's OVO Sound label.¹⁵⁰

About the Music

Drake wrote and recorded the first verse and hook for "God's Plan" in 2017 on a whim after hearing the instrumental music. When Drake was pitching the song to another rap artist, the half-finished song was leaked. He had two days to finish writing and recording the song. God's

¹⁵⁰ Songfacts, "God's Plan by Drake," accessed November 20, 2022, <https://www.songfacts.com/facts/drake/gods-plan/>.

Plan was released in February 2018 and stayed at the top of Billboard’s Hot 100 chart for ten weeks. On the tenth week, Drake became the first ever lead solo male with two 10-week Billboard Hot 100 number one songs. It won Best Rap Song at the Grammy Awards in 2019. He believes that the song’s success was “God’s Plan.” It is the biggest song of his career so far.¹⁵¹

Music Video

The official music video follows Drake around Miami. He takes the budget for the video, \$996,631.90, and gives it all away to families, schools, charities, and more.¹⁵²

More

“God’s Plan” is a feel-good song that discusses Drake’s future. One theme of the song is that he knows that people want him to fail, but God won’t let him do that. A second theme of the song is the separation Drake feels that he needs to have from those outside of his inner circle. Anyone who tries to work their way into his life must have an ulterior motive to benefit themselves. A third theme of the song is that Drake is giving back to the life he had once, and honoring the people and the environment he once was in.¹⁵³

Teaching Materials

Audio Listening Link:

<https://open.spotify.com/track/6DCZcSspjsKoFjzjrWoCdn?si=9f02ce1b6e954997>

Listening Map: Have students create a listening map to enhance engagement and interest.

<https://artsintegration.com/2017/05/01/listening-maps-means-understanding-music/>

¹⁵¹ Songfacts, “Drake,” accessed November 20, 2022, <https://www.songfacts.com/facts/drake/>.

¹⁵² “God’s Plan: About,” Genius.com, accessed November 20, 2022, <https://www.genius.com/Drake-gods-plan-about>.

¹⁵³ Ibid.

<https://www.youtube.com/watch?v=mKJ83YbGnrQ>

Background Page: Can be made using the information provided on

<https://www.songfacts.com/facts/drake/gods-plan>

Checking For Understanding: Create or use existing song analysis to assess understanding

<https://quizizz.com/join/search/song%20analysis?languages=English>

Interactive e-Worksheets:¹⁵⁴ These websites help teachers create any type of worksheet.

<https://teachermade.com/interactive-worksheets/>

<https://www.adobe.com/express/create/worksheet>

<https://www.makeuseof.com/websites-to-create-worksheets/>

<https://www.quickworksheets.net>

<https://www.topworksheets.com>

<https://www.liveworksheets.com>

<https://www.myworksheetsmaker.com>

<https://www.wizer.me>

<https://www.canva.com/create/worksheets/>

<https://www.designhill.com/tools/worksheet-maker>

Online Activities: These websites help teachers create online activities that enhance student engagement:

<https://quizizz.com/teachers?fromBrowserLoad=true>

<https://www.wikihow.com/Sign-Up-for-Edmodo>

<https://www.wikihow.com/Use-Blooket>

¹⁵⁴ Syed Hammad Mahmood, "7 Handy Websites to Create Awesome Worksheets," MUO, October 10, 2021, <https://www.makeuseof.com/websites-to-create-worksheets/>.

Movement/Dance:

Matt Steffanina <https://www.youtube.com/watch?v=YKuPGs58fUM>

KIDZ BOP kids – God’s Plan (Dance Along) [KIDZ BOP 2019]

<https://www.youtube.com/watch?v=E5K5GdpYYYY>

Link to Live Performances:

<https://www.youtube.com/watch?v=ge1LbBT0HrU>

Link to Official Video:

<https://www.youtube.com/watch?v=XUqRem0W8L8>

Link to Behind-the-Scenes Video:

<https://www.youtube.com/watch?v=Hoj1s49SYSg>

Artist and/or Album Picture:



Figure 12 Album art from “God’s Plan: About,” Genius.com, accessed November 20, 2022, <https://www.genius.com/Drake-gods-plan-about>.

Teaching Suggestions

Set the Stage:

Listen to the audio version of the song with no distractions.

Have the students write a personal reflection on the music and the lyrics.

Introduce the concept:

1. Have Students:

- Read, listen, or research background information about this artist and/or this song.
- Define Concepts/Vocabulary for this lesson.
- Learn any dance moves that are used with this song.

2. Review/Create a Listening Map

- Look at the form of the song. Notice which sections repeat. Then, create a listening map that shows the different sections and what is happening in each section.
- Identify the instruments on the map.
- Look for and discuss the vocabulary words/concepts as they appear on the map.
- Evaluate the listening map and adjust as needed.

3. Sing the song with the lyrics.

Most song lyrics can be found on websites like lyrics.com, genius.com, lyricinterpretations.com, AZLyrics.com, songfacts.com, pandora.com, spotify.com, or YouTube.

4. Watch other performances of this song.

Drake - God's Plan (Kid Travis Cover feat. Cam Fattore)

<https://www.youtube.com/watch?v=FarNx80zLps>

Gods Plan - Drake (William Singe Cover)

<https://www.youtube.com/watch?v=YtKap-E0OGM>

Drake - "God's Plan" (Cover by Our Last Night)

<https://www.youtube.com/watch?v=75iwwJQpBBk>

Drake - God's Plan (cover) by Cimorelli

<https://www.youtube.com/watch?v=qU9u9ZPxssY>

Assessment

Observe students to assess comprehension.

Use various activities to assess and gauge student comprehension.

Optional Extensions

Have students:

1. Complete the "Checking for Understanding" Worksheet.
2. Complete the [enter the title here"] Activity Page.
3. Visit https://www.imdb.com/title/tt8161084/?ref_=nv_sr_srg_2 for plot summary, plot keywords, and parent guides.
4. Create a 3D rendition that represents your interpretation of the song or artist.
5. Create a Readers Theatre Script: <https://www.teachstarter.com/us/teaching-resource/readers-theater-play-writing-template/>
6. Research unfamiliar vocabulary words/meanings: <https://www.urbandictionary.com>
7. Curriculum Connections to explore the world: <https://www.artsintegration.com>
8. Notated Music for review: <https://www.sheetmusic-free.com/download/9529/>
9. God's Plan Piano Solo/Sheets <https://youtu.be/gDRgBqgtb4U>



Figure 13 Motif from “God’s Plan” by Drake. Accessed at musescore.com

Appendix F

Interview Questions

1. What is your experience teaching secondary music?
2. What were your initial impressions of the lesson template?
3. What was your initial impression of the song analysis? Was it thorough? Was it missing anything? Were you familiar with the song?
4. Would this type of lesson template provide a pedagogically-sound framework necessary to teach any song/genre? Would this lesson template allow for student independence or autonomy? Would it encourage a student-driven classroom environment?
5. If you had to teach popular music in a non-performing classroom setting to the same age of student that you normally teach, would this lesson template be beneficial? Would the template be lacking anything? What could enhance the template?
6. If you had to teach this content to Texas secondary students, what are some obstacles you envision? What are some benefits you envision?
7. Is there anything that you would like to add to the topic of teaching popular music to secondary students in Texas?