MUSIC THEORY FOR STUDENT COMPOSERS: A COURSE DESIGNED FOR

ENGAGEMENT BY USING BOTH A FLIPPED CLASSROOM

AND PRAXIAL PHILOSOPHY

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ABSTRACT

In a world filled with innovation, technology and hands-on learning, the subject of music theory

in the high school classroom has stayed relatively the same for the past fifty years for the student

composer. By using the same tried-and-true methods, teachers are introducing concepts through

lectures, while students reinforce concepts on their own during their homework

assignments. Music examples are given on a regular basis and they are usually played on the

piano by the professor or through recording. These methods, while effective, are not meeting the

needs of today's tech savvy and hands-on generation. While students are engaging with new

material and interfaces in other subject areas, the content delivery for music theory for the

student composer is in need of an update. Based off of recent literature in the field of the flipped

classroom and the Praxial philosophy makes the case on behalf of the hands-on learner for the

need of classroom innovation. This generation is not only excited about music, but it also desire

to create its own content by using a variety of platforms. The development of easily accessible

technology has given student composers a plethora of means to learn how to compose and

distribute their content. However, student composers are in need of curriculum that can use

those existing platforms and actively engage them in their compositional skills. While the

common view of music theory is that it is a dry, dull, yet needed subject, a Praxial music theory

course will be engaging and exciting for the aspiring student composer.

Keywords: Music Theory, High School Music Education,

The Flipped Classroom, Praxial Philosophy

CHAPTER ONE: INTRODUCTION

While there is not an argument for the value of music theory to the high school musician, many students are dropping out their music studies because of the pedagogical approach taken in the music theory classroom.[1] The traditional approach in the music theory classroom is a lecture-homework model,[2] where students listen to a lecture in class and then apply the concepts with assignments to be completed at home. While this model works for many that does not necessarily negate it is as effective as it could be. Recent research discusses the need for a higher level of engagement on behalf of the student in the classroom through a flipped classroom and Praxial model of teaching.[3] With deeper engagement, the research implies, the students would have a more meaningful music theory classroom experience.[4]

Music theory, a much-needed subject, is often considered dry and dull; however, this does not need to be the case. Music theory can be very exciting. The core of music theory is the systematic identification of the structure in music that moves the human heart.[5] These focuses on elements that move the listener's heart are both exciting and relevant.[6]

The philosophy of Calvin Brainerd Cady (1851-1928) developed in the early 1900s still holds true today which is, "the primary goal of music education should reinforce the general goal

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[1] Paul Sanders, "Music Self-Concept of Non-Music Majors," *Contributions to Music Education* 25, no. 1 (1998): 74-86.
[2]Michael Rogers, "How Much and How Little Has Changed? Evolution in Theory Teaching," *College Music Symposium* 40 (2000): 110-16.
[3]Philip Ducker, "Hacking the Music Theory Classroom: Standards-Based Grading, Just-in-Time Teaching, and the Inverted Class," *Music Theory Online* 21, no. 1 (2015).
[4] David Elliott, "Music Education As/For Artistic Citizenship," *Music Educators Journal* 99, no. 1 (2012): 21-27.
[5]Jenefer Robinson and Robert S. Hatten, "Emotions in Music," *Music Theory Spectrum* 34, no. 2 (2012): 71-106.
[6] Ai Kawakami, "Relations Between Musical Structures and Perceived and Felt Emotions" *Music Perception: An Interdisciplinary Journal* 30, no. 4 (2013): 407-17.

of education."[7] When students learn music theory, they are able to develop deeper critical thinking skills. The problem does not lie in the subject matter, but rather in the approach and interaction with the subject. Music Theory is exciting, and there is a need for a curriculum that discusses the drama behind the notes. While delivery of content for many subjects have benefitted from innovative technology, music theory could still use some innovation in its classroom delivery. The scope and purpose of this curriculum project is to make the case for a hands-on, interactive, and exciting music theory curriculum for the high school composer. This curriculum is directed towards the high school student composer who desires to pursue music upon high school graduation. It is designed to engage the young mind through a combined flipped classroom and Praxial philosophy.

Cady's philosophy was that "music education should aim to develop children's capacity to conceive and express musical ideas and should ultimately develop general thinking ability."[8] While the concept of the flipped classroom has been around for many years, with recent technological innovations, it is experiencing a renaissance in current teaching practice. At its core, the flipped classroom takes the traditional lecture-homework model of instructional delivery a flips it around.[9] In a flipped classroom, the student watches the lectures containing new content at home, and then completes assignments under the supervision of the teacher in the actual classroom. The heart behind this approach is twofold. First, if the new content delivery takes place by video lectures at home, then the classroom becomes a place where students can engage with the material in a meaningful way with guidance from the instructor. Secondly, a

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[7] Fumiko Shiraishi, "Calvin Brainerd Cady: Thought and Feeling in the Study of Music," *Journal of Research in Music Education* 47, no. 2 (1999): 152.

[8] Ibid.

[9] Philip Ducker, "Hacking the Music Theory Classroom: Standards-Based Grading, Just-in-Time Teaching, and the Inverted Class," *Music Theory Online* 21, no. 1 (2015).

flipped classroom allows for the teacher to review concepts that the class needs and inversely, go through material at faster pace if the class does not need the review. The idea is for the teacher to be able to offer a more personalized classroom experience for the purpose of giving the students deeper levels of engagement.[10] Additionally, the flipped classroom offers more opportunities for small group projects that coincide well for a music theory curriculum designed for high school composers.[11]

Karen Fournier explains that one of the biggest challenges in the music theory classroom is giving a vision to the students as to why they will find this knowledge useful. She explains that music theory instructs students in developing strong analytic skills. Since "good analytic skills are one of the best tools we, as teachers, can impart to the future music scholars in our classes,"[12] music theory becomes the "conduit through which students deepen their understanding of their own repertoire through analysis."[13] In her classroom, Fournier has been able to give the students deeper meaning in their studies by encouraging students to bring their own favorite recordings in order to find the concepts "hiding" in their own favorite repertoire. She assures the reader that when connections are made "between performance and music theory" that the students are able to draw their own conclusions for the meaning of the subject matter.

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[10] Kenneth Phillips, "Preserving Music Education in the 21st Century," *Bulletin of the Council for Research in Music Education*, no. 185

[11] Clint Randles, "The Relationship of Compositional Experiences of High School Instrumentalists to Music Self-Concept," *Bulletin of the Council for Research in Music Education*, no. 184 (2010): 9-20.

[12] Karen Fournier, "Building Bridges: Same and Different Issues Across Music Theory, Music History, and Music Education, *College Music Symposium* 49, no. 8 (2010): 141.

[13] Ibid., 145.

Research has shown that more students would persevere in their music studies if theory were presented in a Praxial approach.[14] In, "Three Challenges for Music Theory in Our Time,"[15] Michael Cherlin explains that current struggles in this discipline are "finding common ground, finding relevance, and finding a heightened sense of dialogue with other disciplines. By approaching music theory from the Praxial philosophy, a class will have all three of the elements simply by putting the classroom learning experience in the literal hands of the students.

Music theory is defined as "the study of music structure."[16] With a solid knowledge of these structures, students are able to analyze, create, collaborate, and compose. Music theory is a relevant subject for this generation because there are many more creative platforms than in generations past. With current popular social media platforms such as SnapChat, Instagram and Facebook Live, student composers are able to reach new levels of exposures not attainable in years past. A flipped classroom delivery method would create a vibrant, creative, music theory curriculum. According to Morris, "The goal of analysis is to provide accounts of our musical experience."[17] Virginia Davis explains "meaningful learning experiences can encourage students' best efforts and make learning more lasting."[18] This generation is seeking hands-on learning with a purpose.[19] If the students see the connection between the concepts taught through the home-delivered lectures and then were able to create in the classroom those same

[14] Carolyn Livingston and James Ackman, "Changing Trends in Preparing Students for College Level Theory," *American Music Teacher* 53, no. 1 (2003): 26-29.

[15] Michael Cherlin, "Three Challenges for Music Theory in Our Time," *Intégral* 14/15 (2000): 4.

[16] Robert Morris, "A Few Words on Music Theory, Analysis and About Yours Truly," *Intégral* 14/15 (2000): 44.

[17] Ibid., 49.

[18] Virginia Davis, "The Meaning of Music Education to Middle School General Music Students," *Bulletin of the Council for Research in Music Education*, no. 179 (2009): 61.

[19] Ibid., 61.

concepts with their own instruments, then the learning would have a deeper level of meaning than before.

Meaningful learning is valuable for the student composer because it can result in an increase of future music educators and reduce the levels of attrition in a music program.[20] Davis asked students in grades six through nine what made music meaningful to them and the results have aided me in the development of my own class. Davis found that four primary factors give meaning to music for this age group: vocation, academic, "belongingness," and agency.[21] Vocational goals reflected that students want to consistently be engaged in creating music with a desire for classroom activities that are hands-on.[22] An additional implication of these findings is that meaningful experiences are associated with an overall "optimal function, well-being and happiness."[23] Mark Hijleh agrees, "Music theory is challenging because it is demanding but the real question is, are such demands worthwhile and I would argue to say that they are."[24] He explains in our global society the music world is "both eclectic and synthetic and this presents us with a dilemma since these characteristics are in tension with one another."[25] He encourages music educators to develop curriculum that meets both of these goals and acknowledges, "To accomplish such a curriculum will not be an easy one."[26] He concludes the effort needed in order to reform music theory curriculum is a noble task and if the educator has

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[20] Russell Gavin, "An Exploration of Potential Factors Affecting Student Withdrawal From an Undergraduate Music Education Program," *Journal of Research in Music Education* 60, no. 3 (2012): 310-23.

[21] Virginia Davis, "The Meaning of Music Education to Middle School General Music Students," *Bulletin of the Council for Research in Music Education*, no. 179 (2009): 73.

[22] Ibid.

[23] Ibid.,76.

[24] Mark Hijleh, "Reforming Music Theory as the Centerpiece of a Twenty-First-Century Curriculum: A Response to You Young Kang," *College Music Symposium* 48 (2008): 99.

[25] Ibid., 103.

[26] Ibid., 104.

their eyes towards synthesis, then they will find success and a higher level of engagement in their classroom.[27] He pleads, "Without a music theory that is applicable to a wide variety of music, efforts to educate both listeners and music makers will become increasingly ineffective."[28]

Statement of Problem

With effective curriculum development and methods, students who enjoy composing new music will now have an avenue for this creativity. The primary challenge is that there is not a high school music theory curriculum that combines Praxial philosophy with the flipped classroom concept. The specific implementations of the Praxial classroom are relatively new, and it has only been primarily applied at the university level. Cady believed the highest way to appreciate music "was essential for integrating thought and feeling and for relating the formal aspect of music with its emotional aspects."[29] However, little has been applied in terms of his research since then. Given that younger minds thrive under classrooms that involve hands-on learning methods found in Praxial[30] and flipped classrooms,[31] it would be beneficial to combine the best elements in both of these methods.

Statement of Purpose

Through examination of current literature and various music theory curricula, I want to learn which aspects of traditional delivery of music theory content can be made stronger through a flipped classroom delivery method. As the literature guides my approach to a creation of a new

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[27] Mark Hijleh, "Reforming Music Theory as the Centerpiece of a Twenty-First-Century Curriculum: A Response to You Young Kang," *College Music Symposium* 48 (2008): 109.

[28] Ibid.

[29] Fumiko Shiraishi, "Calvin Brainerd Cady: Thought and Feeling in the Study of Music," *Journal of Research in Music Education* 47, no. 2 (1999): 153.

[30] David Elliot, "Music Education As/For Artistic Citizenship," *Music Educators Journal* 99, no. 1 (2012): 21-27.

[31] Philip Ducker, "Hacking the Music Theory Classroom: Standards-Based Grading, Just-in-Time Teaching and the Inverted Class," *Music Theory Online* 21, no. 1 (2003).

curriculum, I am going to create a course that will be useful and meaningful for hands-on learning for the student composer. It is my goal to develop curriculum that will be both useful as a stand-alone course for interested student composers, and also at the same time inspire students who might want to enter the field of music upon graduation but in the past did not have the composition information that they needed in order to make an informed decision.

Significance of the Study

The current study will be significant because no other curricula for music theory are being taught with the concept of a flipped classroom in mind for the student composer. This course will be designed with cognitive load theory in mind. The course will be broken down into two main parts: arrangement and composition. The element of recording will be an integral part throughout the entire course.

Unlike other music theory courses, this Praxial music theory course will combine learning with meaning for an engaging learning experience.[32] For example, in a traditional theory classroom, if a student is learning about minor chords, they would learn about them in a lecture and then apply the learning at home with worksheets.[33] This Praxial music theory class, in contrast, the students would apply their learning by creating a minor chord in small groups or on their own through an original composition. This deeper level of engagement will create a

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[32] David Elliott, "Music Education As/for Artistic Citizenship," *Music Educators Journal* 99, no. 1 (2012): 21-27.

[33] Richard Nelson, "The College Music Society Music Theory Undergraduate Core Curriculum Survey – 2000," *College Music Symposium* 42 (2002): 60-75

meaningful learning experience for the students[34] that the research shows has the potential to create future music educators.[35]

Music theory is valuable because it provides analysis with precise musical tools.[36] In his recent study of college music undergraduate core curriculum, Nelson examines the current trends in the collegiate curriculum.[37] While this focused on the higher learning level of studies, there is still valuable information to glean from Nelson's research. He found both good and concerning trends. It is through these trends that a new researcher, like myself, can understand that which the conservatories want their graduates to have already understood before enrolling into their programs.[38] It is not surprising that high school music teachers today are strained on both time and resources.[39] These strains likely cause teachers to use music theory curriculum that is already created, as opposed to designing a course from the very beginning. Designing a new course for the student composer is not only valuable for the student, but it will also be valuable for the instructor.

Morris creates his own hypothesis on the future of music theory education when he explains this subject area is a "young field drawing on other modern and postmodern scientific

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[34] Edward Green, "Harmony and the Oneness of Opposites: Teaching Music Theory Through Aesthetic Realism," *Hellenic Journal of Music, Education & Culture* 2, no. 1 (2011).

[35] Clint Randles, "The Relationship of Compositional Experiences of High School Instrumentalists to Music Self-Concept," *Bulletin of the Council for Research in Music Education*, no. 184 (2010).

[36] Richard Nelson, "The College Music Society Music Theory Undergraduate Core Curriculum Survey – 2000," *College Music Symposium* 42 (2002): 61.

[37] Ibid., 63.

[38] Ibid., 67.

[39] Joshua Russell, "The Short and Long-Term Career Plans of Secondary Music Educators: Characteristics of Stayers, Movers, and Leavers," *Bulletin of the Council for Research in Music Education*, no. 191 (2012).

and academic disciplines."[40] He agrees this field is experiencing "growing pains" as it discovers

its own role, identity and scope. High school student composers, more than their peers, need a

regular compositional outlet as well as incremental feedback from a trained musician. The

student composer would benefit from this curriculum because it would provide a systematic plan

for their growth as composers. The benefit of a well-designed music theory class that is clear

about its methodology is that a busy band director could enjoy a course designed for student

engagement and it would create a climate ripe for producing the next generation of student

composers.

     With an effective music theory curriculum, more students are able to have the accurate

information they need to determine if a music career is right for them. Linda Thornton explores

what elements need to be in place in order to create future musicians. She explains, "The music

education profession has continually worked to establish itself as an important part of all

students' education in the United States."[41] She identifies influences and traits of current music

education majors in order to assist music teachers to encourage talented students to enter music-

teaching careers.[42] The top three responses of this survey were "love of music," "love of

teaching" and "participating in a musical organization."[43] This research has strong implications

for those who want to create a high school music theory curriculum. If through their high school

theory class, students are able to increase any one of these three elements, then they will more

likely become future professional musicians or educators.

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[40] Robert Morris. "A Few Words on Music Theory, Analysis and about Yours Truly." *Intégral* 14/15 (2000): 44.
[41] Linda Thornton. "Career Choice Influences among Music Education Students at Major Schools of Music." *Bulletin of the Council for Research in Music Education,* no. 177 (2008): 11.
[42] Ibid., 14.
[43] Ibid., 18.

Research Question and Sub Question

Research questions for this project include:

RQ1: What are the characteristics of a flipped-classroom music theory curriculum that will

engage the future composer?

The secondary question is: "How can the Praxial model prevent attrition of student composers in

their high school music program?"

Hypothesis

If I can combine what is currently working well in music theory curriculum (content)

with how to present it to high school student composers (delivery based off of best practices and

research), then this will broaden the outreach of music theory to high school student composers

(relevance and meaning through deeper engagement).

Definition of Terms

Music Theory. The formal study of the harmonic and melodic structures found in musical compositions.

Praxial Philosophy. An educational philosophy that holds that the more hands-on interaction that there is, then the more they will gain from the subject. In the specific case of teaching music theory, the idea is for the students to bring their instruments to class on specifically assigned dates and to directly interact with the concepts such as minor chord, and a pentascale. Praxial places a strong emphasis on creating in groups, so the students would not only *demonstrate* a minor scale, they would also have an assignment where they would have to *implement* a minor scale in their own original composition.

Flipped Classroom. While this concept has been around for quite some time, with the advent of new technologies and faster Internet speeds, the flipped classroom has been receiving a lot of attention in recent years. At its core, the flipped classroom is one where students watch pre-recorded lectures at home, and then in the classroom, they interact with the material through worksheets, and other activities. The idea behind the flipped classroom is to engage the students with what they understood from the lectures and then build from there. In terms of a music theory class, a flipped classroom would feature a four to five minute lecture that students would watch at home, and then when they come to class, they would immediately need to demonstrate basic understanding of those concepts through a worksheet. It is through that immediate assessment that the teacher would be able to understand what the students retained from the lecture, and what concepts they need to review.

CHAPTER TWO: LITERATURE REVIEW

<u>The Value of Music Theory for the Student Composer</u>

Music theory is valuable for the student composer because students will improve their analytical skills, students are seeking meaningful music experiences and students crave expression. Bowman makes the case for the value of teaching music theory for high school students[44] when she explains that all students need strong analytical skills. This article reflects the need to design a course both those who want to pursue music as a career as well as those who enjoy composing music and desire to gain practical compositional skills.

Robert Morris is a well-respected music theory advocate and lecturer and he explains the purpose behind studying music theory and these fundamentals also apply for the student composer.[45] He explains that the goal of music theory is to analyze our musical experience and that through music theory, the musicians are provided with precise musical tools for such analysis.[46] He also gives some thought on the future of music theory which I found particularly interesting in that I am designing a new music theory course based off of research in the trends of this current and upcoming generations. Morris explains that modern music theory is a young field drawing on other modern and postmodern scientific and academic disciplines. He explains that we are still very much in the growing pains of this process but over all he states that music needs to be connected to the musical experience.

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[44] Judith Bowman, "Please Teach Music Theory in High School. A Rebuttal of Earl Henry's 'Please Stop Teaching College Theory in High School'" *American Music Teacher* 32, no. 1 (1982): 34-35.

[45] Robert Morris," A Few Words on Music Theory, Analysis and About Yours Truly." *Intégral* 14/15 (2000): 38-48.

[46] Ibid.

Music theory for composition students is valuable because it will create a meaningful experience for advanced students. Davis seeks to understand what elements need to be in place in order to create a meaningful music experience for middle school students.[47] By creating a curriculum based off of the Praxial philosophy, students will find their course experience to be meaningful because they will see the vocational value in their music experiences.

Music theory is valuable for the student composer because human nature craves musical expression in a term coined by Lantz Miller called "The music instinct." Lantz Miller gives an overview of "The Music Instinct: How Music Works and Why We Can't Do Without It", along with three core values of music education that was drawn from the text.[48] He explains that humans have a natural drive for music and the author is studying the cognitive raw material students possess. Lantz remarks that music theory is in a unique position compared to other art theory in that it plays a wholly different role in literature and its related pedagogy.

The ability to be able to hear a melody and write it down is a crucial skill for student composers. In 2014, Andrew Paney completed a study on the effectiveness of AP Music Theory's ability to teach melodic dictation, that is, the ability of students to hear and then write down music that is either being played at the piano, or through a recording.[49] This study discusses the varied approaches taken in melodic dictation instruction. Through these varied approaches found in the study, the research shows several relevant findings that are also applicable for a course designed for student composers. The study results indicated that students who have had a strong scaffolding of music theory tended to be more successful in melodic

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[47] Virginia Davis, "The Meaning of Music Education to Middle School General Music Students," *Bulletin of the Council for Research in Music Education*, no. 179 (2009): 61-77.

[48] Lantz Miller, "If We Have a Music Instinct, for Which Music?" *Philosophy of Music Education Review* 20, no. 2 (2012): 177-90.

[49] Andrew Paney and Nathan Buonviri, "Teaching Melodic Dictation in Advanced Placement Music Theory" *Journal of Research in Music Education* 61, no. 4 (2014): 396-414.

dictation, as opposed to those who did not have a music theory background. Some of the factors that contributed to the success of teaching melodic dictation included sequencing the instruction, using familiar melodies, and encouraging the students to have a positive attitude towards this unique challenging aspect of music theory.[50]

A music theory course designed for student composers is likely to produce more undergraduate music majors. According to a 2008 study on the career choices of among music education majors, "quality music teaching by quality music teachers is essential for a good musical education."[51] This research gives value to a well-designed high school music theory curriculum because this research reflects the need for students who are aptly prepared for a music education major.[52] The purpose of this study was to survey music education students at major schools of music for their influences in becoming music education students and for their suggestions regarding recruitment of future students. One of the primary findings in this research was that "love of music"[53] was one of their main reasons for entering this profession. Thornton explains "students generally choose a career path before colleges become involved, therefore, it is logical for teachers to encourage students who have potential to be excellent music educators to consider teaching music as a career."[54]

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[50] Andrew Paney and Nathan Buonviri, "Teaching Melodic Dictation in Advanced Placement Music Theory" *Journal of Research in Music Education* 61, no. 4 (2014): 408.
[51] Linda Thornton and Martin Bergee, "Career Choice Influences Among Music Education Students at Major Schools of Music," *Bulletin of the Council for Research in Music Education*, no. 177 (2008): 7-17.
[52] Ibid.
[53] Ibid., 8.
[54] Ibid., 15.

Challenges with Existing Curriculum Design Creating the Need for Reform

Cherlin explains in "Three Challenges for Music Theory in Our Time" the current issues that the music theory curriculum faces if the classroom experience were to remain the same for years to come.[55] Those three challenges are finding common ground, achieving greater relevance, and integrating with other disciplines. He claims "the health of any creative practice depends on the ability of individuals to interact within a larger community."[56] A Praxial classroom model would promote a dependence of the larger community within the music theory community.

Hijleh, in his article "Reforming Music Theory as the Centerpiece of a Twenty-First Century Curriculum," discuses that while music theory is meaningful, in order for the course to be thriving in years to come, much reformation needs to occur.[57] One of his main contributions to the classical music world is his study of ethnomusicology, world music and the 20th century composers. He claims that most music theory ignores anything beyond 1920 and says that this is shortsighted design. For student composers who most likely admire their contemporaries, designing a class that negates the contributions of the twentieth century would dilute the importance of the modern day composer. By creating a course that puts modern music at the center of its design, music theory becomes more relevant and meaningful.

Rogers discusses the need for curriculum reform in "How Much and How Little Has Changed? Evolution in Theory Teaching."[58] Rogers says that curricular design has been

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[55] Michael Cherlin, "Three Challenges for Music Theory in Our Time," *Intégral* 14/15 (2000): 4-10.
[56] Ibid.
[57] Mark Hijleh, "Reforming Music Theory as the Centerpiece of a Twenty-First-Century Curriculum: A Response to YouYoung Kang," *College Music Symposium* 48 (2008): 98-110.
[58] Michael Rogers. "How Much and How Little Has Changed? Evolution in Theory Teaching." *College Music Symposium* 40 (2000): 110-16.

essentially the same since the 1960's. One of the primary concerns in his case was adequately

preparing incoming college music majors for advanced theory study. If there is an excellent,

relevant, meaningful curriculum designed for high school student composers, then they will be

ready for advanced music theory study beyond high school.

Fournier explored the challenges that face the music curriculum as a whole by covering

challenges found in music theory, music history, and music education.[59] In the theory

discussion, the author emphasized the need for music students to be able to make the connection

between abstract theoretical concepts to direct music making. While not saying it directly, this

author would likely wholly support a Praxial approach to music theory because music creating

would be the center of the curriculum, as opposed to abstract concepts.

There have been researchers who have designed undergraduate music theory courses with

Praxial philosophy in mind by placing music creating at the center of the classroom experience.

The following three examples utilize the regular creating of music as a replacement for the

traditional lecture. The first is with classroom keyboards, second is with a symphonic wind

ensemble and the third is with the marimba. All examples came out of a desire for the reform of

the music theory curriculum to create a more meaningful and hands-on experience. Michael

Callahan makes the case for creating music theory curriculum for the undergraduate student

solely from the keyboard.[60] He designs his course for both those who are proficient, and those

who are novice keyboardists. Some of the benefits of this teaching method it is that it is highly

engaging for kinesthetic and aural learners. Some of the challenges with a course of this nature

is that the class sizes cannot be very large and their needs to be many keyboards on hand which

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[59] Karen Fournier, "Building Bridges: Same and Different Issues Across Music Theory, Music History, and Music Education, *College Music Symposium* 49, no. 8 (2010): 140-153.
[60] Michael Callahan, "Teaching and Learning Undergraduate Music Theory at the Keyboard: Challenges, Solutions, and Impacts," *Music Theory Online* 21, *3* (2015).

can be an expensive investment for an educational institution. Finally, a unique challenge with this keyboard-based course is that undergraduate music students all enter college with a wide variety of keyboard skills from having no knowledge at all to students who might have been in private lessons from an early age. With this wide range of skills, the author explains that even though this course is beneficial, that it is not possible for all.

Harris developed materials to teach music theory in the midst of the traditional wind band rehearsal and discussed his findings in his dissertation from The University of Southern Mississippi.[61] The results indicate that with careful deliberation, music theory can be integrated into the wind band rehearsal. This research was useful for developing a Praxial course but does not fully apply because the course being designed is meant to be a stand-alone music theory course for student composers. However, there are many helpful approaches taken through this research, which served as inspiration for the design of this Praxial course.

Cote wrote a dissertation that discussed the need for a new approach in teaching music theory to percussionists and he claimed that the best way to do this would be through the marimba.[62] He claims that while most percussionists are strong rhythmically, that it is more difficult for them to understand theory concepts. He proposes introducing music theory through the marimba and by utilizing the Praxial philosophy Cote claims that percussion instrumentalists will have a stronger grasp on theory concepts through this hands-on approach.

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[61] Eric Harris, "Teaching Music Theory in the Traditional Wind Band Rehearsal: A Rationale, Survey of Materials, and Recommendations," Order No. 3268452, The University of Southern Mississippi, 2006.

[62] Andrew Cote. "A Need for A New Approach to Teaching Music Theory through the Marimba for First Year College Percussionists." Order No. 10130811, George Mason University, 2016.

<u>Teaching Methods and Philosophies</u>

Shaffer discusses the benefits of a flipped classroom as a specific method in which teachers "hack"[63] their classrooms in order to modify them for the benefit of their specific students. At its core, Shaffer explains, "Hacking involves taking what already exists, and then adding small or large improvements to make it work better for [the teacher]."[64] In terms of the flipped classroom specifically, this article highlights the reasons why teachers decide to deliver their content in this way, as well as explaining the research that has been done on the flipped classroom. Shaffer explains, "Despite the recent surge in media attention, [the flipped music theory classroom] is not a new model."[65] The recent media attention in this model is due to the technological innovations that are now available to educators, and because of those innovations, teachers can now deliver content faster, and even offer assessment digitally, which was not possible in years past. While some have compared the short videos to a full online classroom model, Shaffer explains that this is not the purpose behind teacher's desire to change to this model. Rather, Shaffer differentiates this when he explains, "A key difference is that the use of technology in an inverted classroom facilitates deeper real-time interaction between students and the instructor."[66] The important feature in the inverted classroom in not the technology but rather how the inversion shifts the "timing, location, and human support associated with various levels of learning."[67]

There have been several studies done on the current curricula used in the music theory classroom. Nelson discussed the findings of "The College Music Society Music Theory

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[63] Kris P. Shaffer, "Hacking the Music Theory Classroom: Standards-Based Grading, Just-in-Time Teaching, and the Inverted Class," *Music Theory Online* 21, no. 1 (2015).

[64] Ibid.

[65] Ibid.

[66] Ibid.

[67] Ibid.

Undergraduate Core Curriculum"[68] In this across the board survey of the current music theory

collegiate curriculum, Nelson explains what is currently being used in the classroom, and the

deep need for curriculum reform. One area that he explain needed reform is for their to be a

greater emphasis on keyboard harmony because according to Nelson, he considers this element

to be "the single more important part of the curriculum,"[69] because of the student's ability to

synthesize voice leading, harmonic progression, rhythmic stability, and improvisation.[70] An

additional concern that Nelson discusses is the lack of counterpoint in the theory curricula. His

primary concern in this is that "the predilection for the two-year basic theory sequence to cover

all aspects of theoretical discourse."[71] He discusses the current trend with the music theory

sequence concerning because this narrow coverage of the material "does not provide the student

with the best environment to learn all of these complex and time-dependent realms."[72]

In his paramount academic essay, David Elliot makes the case for music education

reforms though the Praxial philosophy.[73] He claims "if music education is going to meet its full

potential in the twenty-first century, then we may need to rethink our assumptions about the

central values of school music." In other words, he is not as concerned with the delivery of the

content, but rather with the "why" behind the content delivery.

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[68] Richard Nelson, "The College Music Society Music Theory Undergraduate Core Curriculum Survey – 2000," *College Music Symposium* 42 (2002): 60-75.
    [69] Ibid., 63.
    [70] Ibid.
    [71] Ibid., 64.
    [72] Ibid.
    [73] David Elliott, "Music Education As/For Artistic Citizenship," *Music Educators Journal* 99, no. 1 (2012): 21-27.

Green teaches music theory through the philosophy of aesthetic realism.[74] His reasoning for such an approach is that he is concern that if music theory teachers focus too much on the "factual" aspect of the world, and do not acknowledge the "value-laden" aspect, that teachers are at risk of "injuring" their students minds. He makes the case that music theory is both incredibly factual while also being beautiful and he teaches from this point of view for the benefit of his students. Green emphasizes the value in learning music theory and by doing so he makes the case for aesthetic realism in the classroom. He wants students to understand the beauty of music through the lens of music theory. He believes that if music theory teachers focus primarily on the facts of music theory, that they will not be able to adequately share the beauty of music through theory.[75]

Cleaver discusses in "Teachers' Views of Constructivist Theory," the chasm that can exist between theory and practice.[76] While teachers have philosophical views, training, and even lesson plans, there can be a difference between the execution of the material and their intended execution. This differentiation is what Cleaver calls the "chasm between teaching theory and teaching practice." Cleaver's research seeks to illuminate how a small amount of teachers engage in both theoretical and practical constructivists view of learning. Cleaver recommends that in order to close potential gaps between theory and practice, that teachers need to discover their own teaching personalities, acknowledge their own personal history, and make their own personal definition of how they find meaning in music education.

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[74] Edward Green, "Harmony and the Oneness of Opposites: Teaching Music Theory Through Aesthetic Realism," *Hellenic Journal of Music, Education & Culture* 2, no. 1 (2011).
[75] Ibid.
[76] David Cleaver, "Teachers' Views of Constructivist Theory: A Qualitative Study Illuminating Relationships Between Epistemological Understanding and Music Teaching Practice," *International Journal of Music Education* 32, no 2 (2014): 228-41.

Factors That Cause Attrition

While several factors cause attrition among music students, a well-designed Praxial course could prevent students dropping out from music programs. In a 2012 study of undergraduates, Russell Gavin explored the potential factors that cause students to withdraw from being a music education major.[77] The purpose of this study was to examine the withdrawal patterns of undergraduate music education majors. It specifically emphasized individual experiences of students who had withdrawn from the major. The reasons for withdrawal from music education programs are diverse, including a lack of connection in the applied music studio, decrease of confidence as a personal musician, realizing that they did not want to be a teacher, new personal career goals and personal life issues.[78] Gavin's primary conclusion about this research is that "not all attrition is negative and not all persistence is positive."[79] He discussed that his findings gave him more questions than answers and believes that more research needs to be done in this area to find cohesive patterns and solid solutions.

There have been several studies done on the attrition rates of undergraduate music education majors. In one such study completed in 1983, Amy Brown and Jayne Alley gathered data from about two hundred freshmen by following them throughout their entire college career.[80] This study found a significant correlation between college performance and attrition. Persistence was an element that was significant in this research. Persistence data between the two years of enrollment revealed an attrition rate in the music education major of

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[77] Russell Gavin, "An Exploration of Potential Factors Affecting Student Withdrawal From an Undergraduate Music Education Program," *Journal of Research in Music Education* 60, no. 3 (2012): 310-23.

[78] Ibid., 318.

[79] Ibid., 320.

[80] Amy Brown and Jayne Alley, "Multivariate Analysis of Degree Persistence of Undergraduate Music Education Majors," *Journal of Research in Music Education* 31, no. 4 (1983): 271-81.

approximately 20% for persons entering as freshmen. Documentation of this rate in music

education specifically may provide a baseline and allow a reliable means of assessing future

intervention procedures.

Studies also have been done on the attrition rates of students when they begin their

instrumental music studies. In this specific study completed in 2005, Gamin studied the

perception of the teacher towards their first year instrumental music studies in order to

understand the factors teacher believe influence their students' decisions to drop out of

instrumental music studies during their first year.[81] Two major themes emerged, which are

practice time and poor academic performance.   The participants indicated that unwillingness to

spend time practicing and poor academic performance were major causes of attrition. Programs

that pulled students out of the regular classroom for lessons had significantly higher attrition

rates than those with a dedicated lesson time. In order for an instrumental music program to be

successful and provide high quality musical experiences for its members, teachers need a strong

base of returning students in order to spiral the development of their skills and potential each

additional year. The very survival of an instrumental music program may depend on the

teacher's ability to recruit and retain a certain number of students. The three highest-ranked

attrition factors were: practice time required, academic problems, and perceived instrument

difficulty. The research found that middle school students tend to think of ability as a static

quantity, rather than something that can be changed by work and practice. Students who believe

the instrument is too hard may actually doubt their ability to improve, and may therefore think of

practice and continued participation as a largely futile effort. A Praxial music theory course

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[81] Rachel Gamin, "Teacher Perceptions Regarding Attrition in Beginning Instrumental Music Classes During the First Year of Study," *Contributions to Music Education* 32, no. 2 (2005): 43-64.

would provide an opportunity for students to continue to work on their instruments while understanding elements in theory. If student composers are able to benefit from a Praxial music composition class, then according to this research, an instrumental music program will experience less attrition.

<div align="center">Factors Which Encourage Students to Become Music Educators</div>

There was an investigative study completed in 2004 that had the purpose of examining how middle school students' experiences in music classes shape their attitudes and beliefs about music education.[82] Three themes were derived from interviews with the participants and those were: (a) music class is fun, (b) music education is important for the talented; (c) the primary purpose of music is for entertainment.[83] This article is valuable because it discusses the perception of general music education and gives further information as to how to design a class for deeper engagement for the student body at large.

One reason for creating a class for student composers is to encourage students to consider a career in music education. To that end, there have been studies done on how outstanding band student make the decision for music education as a career. For example, in 2006, Jeff Bright completed a study on what elements were in place that influenced band students to choose music education.[84] The purpose of this study was to investigate factors influencing the career choice of outstanding band students. Significant differences in high school GPA between the two academic major groups (music education and other major) were determining factors in this

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[82] Virginia Wayman, "An Exploratory Investigation of Three Middle School General Music Students' Beliefs about Music Education," *Bulletin of the Council for Research in Music Education*, no. 160 (2004): 26-37.
[83] Ibid.
[84] Jeff Bright, "Factors Influencing Outstanding Band Students' Choice of Music Education as a Career," *Contributions to Music Education* 33, no. 2 (2006): 73-88.

study.[85] The findings showed that making the decision to enter the music education profession is a complex process involving many factors. Results from the current investigation indicate that career choice appear to play a role in that decision process. Outstanding band students' perceptions of parent and teacher influence were found to be important in the decision to major in music education.[86] Most would agree the gratification from partaking in musical endeavors is not easily influenced by outside sources, however, music teachers do have the capability to provide learning situations that could influence students' interest and confidence in their talent.[87] Such examples of these situations include teaching sectionals, teaching small groups, conducting warm-ups, setting up for rehearsals, organizing music library, teaching private lessons, and being a peer mentor. Music teachers should monitor these experiences closely to insure that they are positive experiences for the student. This study was initiated with the hope that the results might be useful in identifying and recruiting potential highly qualified teacher candidates into the music education profession. Results from this study suggest that music teachers have the potential to be very influential in students' career choices.[88]

There are schools across the country write their curriculum with music at the center. One such example is Calvin Brainerd Cady was an innovator who designed an entirely new curriculum for music and created an across the board method where music was utilized in all subjects.[89] Another example is found in Edward Trimis' article where he discusses his school that is fully devoted to creating future music majors in "Building a High School Music Major

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[85] Jeff Bright, "Factors Influencing Outstanding Band Students' Choice of Music Education as a Career," *Contributions to Music Education* 33, no. 2 (2006): 75.

[86] Ibid., 79.

[87] Ibid., 85.

[88] Ibid.

[89] Fumiko Shiraishi, "Calvin Brainerd Cady: Thought and Feeling in the Study of Music," *Journal of Research in Music Education* 47, no. 2 (1999): 150-62.

Program."[90] This year-round high school developed a comprehensive music major program in order to create high school graduates who will eventually become successful music educators. Trimis explains, "The program is based on a belief that a comprehensive music education should be provided to all students, even if the student does not have experience in music prior to enrolling in high school."[91] Even though this school did not become a nationwide trend, there are many good principles that are also applicable in designing this class for the student composer. This school has the guiding philosophy of creating "total musicianship" for each student. Trimis explains total musicianship as having six pillars: competency in one primary instrument (or voice) and one secondary instrument, proficient in music history and theory, possesses piano proficiency, has a working knowledge of music technology, and has acquired beginning teaching skills through regular tutoring.[92] These same philosophies are useful in creating a course for the student composer where the goal is also "total musicianship" but in this case it will be by teaching student composers by using Praxial philosophy.

Compositional coursework is vital to giving high school instrumentalists experiences that give deeper meaning to their internal music comprehension. In a study completed in 2010, Clint Randles examined the relationship of compositional experiences of high school instrumentalists' to "music self-concept."[93] This article has several positive implications for designing a Praxial music composition course for high school students. The purpose of this study was to examine the relationship of factors relating to high school instrumentalists' involvement with music

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[90] Edward Trimis, "Building a High School Music Major Program," *Music Educators Journal* 84, no. 5 (1998): 19-23.
 [91] Ibid., 20.
 [92] Ibid., 22.
 [93] Clint Randles, "The Relationship of Compositional Experiences of High School Instrumentalists to Music Self-Concept," *Bulletin of the Council for Research in Music Education*, no. 184 (2010): 9-20.

compositional experiences to music self-concept, which is a "person's personal perception of his or her level of ability of acceptance in any given area."[94] The research findings suggest that students are more likely to choose to remain in a school music program because of the opportunities they are given to create. These findings mean that if a music composition course is designed well, then those students are more likely to remain in their respective music programs.

Student composers have a unique opportunity to create emotional responses from their work. Unlike other elements of life, music has the ability to both express emotion and arouse emotion. Emotions in music have experienced resurgence in the last thirty years.[95] In a study completed in 2012 by Robinson and Hatten, they claim that there is little agreement about the role that emotion plays in music. This research makes the case for new research on expression of emotions, versus the arousal of emotion. Despite differences among researchers about the details, what has been outlined is a widely accepted view of what emotions are and how they function. From this research, Robinson concluded that there is enough evidence from emotional responses in music to suggest that expressively motivated musical trajectories, if well written, may have explosive emotional results.[96]

In an additional study completed in 2013 on the subject of music and emotions, Kawakami, along with a team of researchers, asked their research participants about their emotions while listening to music in a minor key.[97] Participants with music training listened to minor key and densely composed music and rated the felt emotions that they experienced while

[94] Randles, 12.

[95] Jenefer Robinson and Robert S. Hatten, "Emotions in Music," *Music Theory Spectrum* 34, no. 2 (2012): 71-106.

[96] Ibid.

[97] Ai Kawakami, Kiyoshi Furukawa, Kentaro Katahira, Keiko Kamiyama, and Kazuo Okanoya, "Relations Between Musical Structures and Perceived and Felt Emotions," *Music Perception: An Interdisciplinary Journal* 30, no. 4 (2013): 407-17.

listening to it. These findings will lead to a better understanding of the connection between minor key music and sad emotions. Overall, these findings contribute to the study about the fascination of sad music as well as the connections between music and emotions.

<p align="center">The Need for a Curriculum Design that is Enjoyable for the Teacher</p>

A course that is designed well will be enjoyable for the student, and enjoyable for the teacher. By creating classes that are enjoyable for the educator, fewer teachers will experience burnout. In a survey completed in 2006, Hewitt and Thompson researched music teacher's professional backgrounds, responsibilities, and demographics with the purpose of understanding what causes burnout and how to prevent it.[98]

Unlike elementary music instruction, secondary music educators face a series of challenges unique to this field. Sometimes the challenges push these teachers into feeling burned out as an educator. In a 2012 study completed by Joshua Russell, he investigated the short and long-term plans of secondary music educators and how those plans effected their personal satisfaction with their career.[99] This study identified three different types of secondary music teachers: the "Stayers," "Movers," and "Leavers."[100] Short-term stayers reported greater satisfaction with their professional environment. Movers reported the greatest dissatisfaction with these issues. Movers taught more minority students as well as more special needs students. Leavers were less likely to have had a mentor and earned a lower college GPA. One of the main questions this study has is "What are the underlying issues regarding teacher perceptions of their

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[98] Michael Hewitt and Linda Thompson, "A Survey of Music Teacher Educators' Professional Backgrounds, Responsibilities and Demographics," *Bulletin of the Council for Research in Music Education*, no. 170 (2006): 47-61.

[99] Joshua Russell, "The Short and Long-Term Career Plans of Secondary Music Educators: Characteristics of Stayers, Movers, and Leavers," *Bulletin of the Council for Research in Music Education*, no. 191 (2012): 61-80.

[100] Ibid., 65.

jobs and environments?"[101] Some of the main factors that came out of this research are "benefits

of music, comprehensive educational philosophy, community relationships, teaching

responsibilities, and Praxial music philosophy."[102] If courses are well designed, then teachers are

more likely to enjoy the teaching process. An overall understanding of where music educators go

when they leave helps in the securing of access to high quality music education for as many

students as possible.

A Praxial class for student composers has the potential to prevent programming cuts for

the arts. Kenneth Phillips suggests changing the mindset of arts advocacy so that if school board

members think of themselves as being musical, then he claims that then music teaching positions

would not be among the first to be cut in hard economic times. In order to preserve music

education in the 21st century, Phillips offers six focus areas for music educators: (1) teach for a

quality music experience, (2) develop critical thinking skills, (3) reinforce other curricular

subjects, (4) make music learning an enjoyable experience, (5) improve and test skills, and (6)

impart and test knowledge.[103] According to his research, these strategies result in students

learning about music, improving musicianship, responding affectively to school music, thinking

independently, understanding how music involves and reinforces other curricular areas, and how

enjoying music enhances the quality of their lives.[104] He offers the following solution: improve

the quality of music teaching so that all students who come through learn that they are musical,

and that music has value in their lives. He concludes with "People spend money on those things

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[101] Joshua Russell, "The Short and Long-Term Career Plans of Secondary Music
Educators: Characteristics of Stayers, Movers, and Leavers," *Bulletin of the Council for
Research in Music Education*, no. 191 (2012): 67.
[102] Russell, 71.
[103] Kenneth Phillips, "Preserving Music Education in the 21st Century," *Bulletin of the
Council for Research in Music Education*, no. 185 (2010): 87-93.
[104] Ibid., 88.

they value."[105] He recommends that rather than focusing on the many benefits of music, he recommends that improving the quality of music instruction will teach all students that they are indeed musical. He explains, "Improving the quality of music instruction so that students will grow into adults who support music education because of positive experiences with music in the schools is offered here as a means to that end."[106] By creating a Praxial course for the student composer, more students will have positive, meaningful experiences with their music education and those students will grow up into adults who, according to this research, will be more likely to support music education.

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[105] Kenneth Phillips, "Preserving Music Education in the 21st Century," *Bulletin of the Council for Research in Music Education*, no. 185 (2010): 90.
    [106] Ibid., 92.

The Gap in the Existing Literature

While the existing literature covers information on the flipped classroom, the Praxial philosophy, and the need for curriculum reform, not a lot has been said about a solution in the form of a brand new approach to teaching music theory for student composers by employing the Praxial philosophy. While there is research for teaching Praxial in the collegiate setting, there are not many examples of Praxial at the high school level. My primary aim in this research is to create a substantive, appealing curriculum that can be easily implemented for the motivate high school student composers. By understanding and designing an engaging curriculum, there will be less attrition of students and less burnout of music teachers. With a class that has simple implementation and high enjoyment for both the student and educators, music education in the United States will receive a valuable strengthening in its purpose and destiny for the 21st century classroom.

CHAPTER THREE: METHODS

<u>Introduction</u>

Historical research is the primary research design that is used in this study and curriculum project. It is the aim of this research to combine what has been found from the music theory curriculum, the Praxial curricula and finally, with the flipped classroom to combine these findings in order to create a new appealing music theory curriculum for high school instruction. Twenty-two different theory curriculums for classrooms, from grade two all the way up to graduate level theory, were examined for this study. Each of those textbooks was studied to understand their intended audience, the scope of the material that they cover, format of the instructional delivery, and the teaching philosophy from which they derived their instructional style. Of those twenty-two textbooks, eighty-three different elements of music theory were either a prerequisite (=PR), introduced (=I), reviewed (=R), or in some cases not covered (=NC). Each element of music theory was classified as either beginning (=1), intermediate (=2), or advanced (=3). Some examples of beginning material is eighth notes and reading music on both the treble and bass clef while some examples of advanced material is Neapolitan chords and twelve-tone compositions.

<u>Research Question and Sub Question</u>

The research question for this historical research is:

RQ1: "What are the characteristics of a flipped-classroom music theory curriculum that will engage the future composer?

RQ2: "How can the Praxial model prevent attrition of student composers from their high school music program?

<u>Hypothesis</u>

If I can combine what is currently working well in music theory curriculum (content) with how to present it to high school student composers (delivery based off of best practices and research), then this will broaden the outreach of music theory to high school student composers (relevance and meaning through deeper engagement). Additionally, if I can create engaging music theory curriculum then this engaging classroom experience can prevent attrition from high school music programs.

CHAPTER FOUR: RESEARCH FINDINGS

Twenty-Two books were researched for this curriculum project in order to find common patterns in the music theory curricula.[107] Out of those twenty-two books, eighty-three distinct pedagogical elements were identified.[108] Of those eighty-three elements textbooks, each element related to the textbook in one of four different ways: Prerequisite (=PR), Introduced (=I), Reviewed (=R), and Not Covered (=NC). There were a variety of intended audiences including elementary general music classroom students (14%), secondary music classroom students (23%), intermediate musicians (9%), adult beginners (15%), high school composers (9%), college freshmen music majors (26%) and graduate music majors (4%). The length of the books varied depending on the intended audience. The textbooks for undergraduate and graduate music majors were much more lengthy than the textbooks for the elementary to secondary students and they also had many more lessons than the grade school students. The grade school student textbooks are designed for weekly instruction in the classroom and they typically contained about fifteen lessons of instruction per semester with an average of two pages per lesson. The collegiate level textbooks, on the other hand, range from 282 to 686 pages. The collegiate level textbooks each contained an average of about twenty chapters with each chapter containing several sub-sections.

Textbooks for undergraduates cover more material, and they also come with the assumption that some basic elements of music have already been mastered. It is fair to make this assumption in this instance because in order for students to major in music, they must pass an audition process and before they take undergraduate level music theory, they must take an entrance exam. Additionally, while the undergraduate textbooks cover two courses (for

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[107] For a full list of all the textbooks studied, see Appendix B.
[108] For a full list of all eighty-three elements discovered, see Appendix C.

example, Theory I and Theory II), the 2nd -12th grade textbooks cover about half as much

material and do not carry the assumption that students have a rudimentary background of music.

The academic material in these textbooks ranged from beginning to advanced information.

Beginning music elements (=1) covered 50%, intermediate material (=2) was 31% and advanced

content (=3) was 19%.

Out of the twenty-two textbooks, three were designed with the Praxial philosophy in

mind with all of their hands-on activities. Of those three textbooks, two were designed for the

elementary music classroom while the remaining one was designed for a self-study beginning

adult music student. Out of the twenty-two textbooks, none of the collegiate level material was

designed with the Praxial philosophy in mind. This is not to say that an instructor using these

collegiate level textbooks could not instruct by using the Praxial philosophy, but rather from the

content alone found in these textbooks, there was not any Praxial philosophy within the pages.

Of the twenty-two textbooks studied, six of them provided direct compositional

opportunities and activities. While most of the textbooks with compositional elements were

designed for the general music grade school classroom, there are also some current textbooks

that are used in the band classroom that integrate improvisation, ear training and composition for

a hands-on learning experience for the students.

These textbooks provided valuable information and insight in designing this Praxial class

for student composers. One of the most interesting elements of this research is that the advanced

music theory textbooks directed towards high school students were in dire need of an update. In

contrast, the textbooks that were published in 2010 and beyond did not cover nearly as much

material and overall were much more elementary in their approach with their content delivery. If

the outdated textbooks could be updated with more recent song examples, but still hold their

commitment for challenging the high school student musician, then this gap in the material could be closed. One of the biggest takeaways from this curriculum study is that the grade school classroom material for the student composer would be too easy, while the undergraduate music major material would be too overwhelming. The gap in this existing literature resides in creating challenging, engaging content for the student composer that can adequately prepare them for majoring in music in college. As it currently stands, the high school curriculum for student composers is not challenging, and as such, there is a need to create more challenging content that is also engaging.

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APPENDIX A: CURRICULUM PROJECT

CURRICULUM PROJECT – ANALYSIS CHART. CHART #1.

Michelle Nagy	MUS210 Music Theory for Student Composers
Required Textbook for Class: Gorow, Ron. Hearing and Writing Music: Professional Training for Today's Musician. September Publishing; 2nd ed., (2015). Russo, William. Composing Music: A New Approach. University of Chicago Press (1988).	
What is the problem?	
This course provides an avenue for creativity for student composers by giving them a meaningful music theory learning experience through the Praxial philosophy and flipped classroom delivery.	
Who are the learners and what are their characteristics?	
The students are composers who are highly motivated and creative individuals. This course is designed to cater to those who have learned music both through study and by ear. These students are seeking a highly engaging experience and some of them are considering pursuing music as a career.	
What is the new desired behavior?	
The aim of this course is to train these students in the essentials of arranging and composition. The students will learn about sound balance, blend, arranging and composition. They will learn that composing is not an innate talent but rather a skill that requires discipline and practice. They will be able hear a song, and then arrange it with a new a fresh style. The students will learn how to take small music ideas that they have created and form them into a complete song. The students will be able to compose in the styles of Classical, Jazz, Rock 'N Roll, and Blues. The students will understand how to go from a simple melodic idea and expand it into a full-scale composition.	
What are the delivery options?	
This course is residential and will meet every day, Monday through Friday, for 47 minutes each class period.	
What are the pedagogical considerations? *(Describe your general content and methodology for the course.)*	
After a short lecture with listening examples, this class will mainly consist of creative projects for individuals and groups.	
What adult learning theory considerations apply? Why?	
Cognitive Load Theory is being considered in designing this course. It will be broken down into two main parts: arrangement, and composition.	

Learning Outcomes
At the end of the course, students will be able to:
1. List various styles of arranging and composition. Define the genres Classical, Blues, Rock 'n Roll and Jazz.
2. Describe their own arranging and composition style and what makes it unique. Recognize what makes Classical, Blues, Rock 'n Roll and Jazz unique.
3. Use proper technology tools to create their own arrangements and compositions. Listen to other compositions and be able to imitate their own work in a similar style. Illustrate the characteristics of Classical, Blues, Rock 'n Roll and Jazz.
4. Examine their classmates' arrangements and compositions and offer insight as to how they can improve their work. Examine their classmates' projects and offer constructive feedback.
5. Create their own full-scale composition, once in a group and once as an individual that will be a reflection of the skills that they had learned. Compose one full-scale composition that will be a culmination all the entire course.

COURSE SYLLABUS

NAME OF COURSE: **MUS210 Music Theory for Student Composers**

COURSE DESCRIPTION

This course is designed to give the advanced high school musician tools for arranging and composing music. The student needs to be ready for a challenge and if the student desires to go into the music industry, this course is designed to prepare them for the profession. Designed for the student who enjoys a good challenge, this course will cover the history and compositional style of the genres Classical, Blues, Rock 'N Roll and Jazz. Through small group projects, readings, quizzes, tests and ultimately and final composition project, the student who will take this class will have a deep understanding of how to compose well in the four different genres. Upon successful completion of this course, the student will be able to understand what unique elements create Classical, Blues, Rock 'N Roll and Jazz as well as be able to compose with fluidity.

RATIONALE

This course is for the creative student who desires a challenge and enjoys creating and composing music. No previous experience is required, but the students do need to be willing to work hard and stretch themselves beyond what they have done before. This course is both for the classical and "by-ear" musician. In order to create musicians who are ready for collegiate studies and the music industry, it is vital for them to have a deep understanding of four of the most influential genres of music today. By successful completion of this class, students will be ready to continue to develop their own compositional skill set and either go straight into the music industry, or begin studying composition on the collegiate level.

I.   PREREQUISITES

       Music Theory I
       Music Theory II
       Assessment Test

II.   REQUIRED RESOURCES

       An iPad with the following apps: Garage Band, Tuner Lite and SmartMusic
           Staff Paper and Ruler

       Hearing and Writing Music: Professional Training for Today's Musician by Ron Gorow.
           Composing Music: A New Approach by William Russo.

       Schmeling, Paul. *Berklee Music Theory: Book 2, Fundamentals of Harmony*. Boston:
           Berklee Media, 2006. ISBN: 0876390661

       Alexander, J. H. *To Stretch Our Ears: A Documentary History of America's Music.*
           New York: W. W. Norton & Company, 2002. ISBN: 0393974111

       Russo, William. *Composing Music: A New Approach*. Chicago: University of Chicago
           Press, 1988. ISBN: 0226732169

III.   ADDITIONAL MATERIALS FOR LEARNING
You will need to bring a notebook and writing utensils for taking notes.

IV.   MEASURABLE LEARNING OUTCOMES
Upon successful completion of this course, the students will be able to:

A. List various styles of arranging and composition. Define the genres Classical, Blues, Rock 'n Roll and Jazz.
B. Describe their own arranging and composition style and what makes it unique to them. Recognize what makes Classical, Blues, Rock 'n Roll and Jazz unique.
C. Use proper technology tools to create their own arrangements and compositions. Listen to other compositions and be able to imitate their own work in a similar style. Illustrate the characteristics of Classical, Blues, Rock 'n Roll and Jazz.
D. Examine their classmates' arrangements and compositions and offer insight as to how they can improve their work. Examine their classmates' projects and offer constructive feedback.
E. Create their own full-scale composition, once in a group and once as an individual that will be a reflection of the skills that they had learned. Compose one full-scale composition that will be a culmination all the entire course.

V.   COURSE REQUIREMENTS AND ASSIGNMENTS
A. Textbook readings and listening assignments
B. Lecture notes
C. Short arranging or composition assignments (6)
Short arranging or composition assignments will be given weekly and will be based on the material learned in that week. These assignments will be 16-24 bars in length.
D. Large arranging assignments (2)
You will have two large-scale arrangement assignments. These assignments will take a current song and you will arrange it in your own style. These arrangement assignments must be a minimum of 36 bars.
E. Large Composition Assignment (2)
For this assignment, students will be required to compose an original work. While certain parameters will be given, there will be a lot of creative license in this assignment.
F. Group Arrangement Assignments (3)
Students will be divided into small groups and need to create an arrangement, and perform it for the class, based on pre-approved works given by the instructor
G. Peer Coaching
With each assignment that the students complete, there will be an opportunity for peer review in a friendly, supportive environment.
H. Comprehensive Exams (2)
Students will have a mid-term and a final comprehensive exam that will include information from the lectures and a listening portion that they will need to evaluate. There will also be a short composition portion on the exam.

VI. COURSE GRADING AND POLICIES

Short Composition and Arrangement Assignments: 6 @25 points each	150 points
Large Arranging Assignment: 2 @50 points each	100 points
Large Composition Assignment: 2 @75 points each	150 points
Group Arrangement Assignment: 3 @ 50 points each	150 points
Peer Coaching: 10 @ 10 points each	100 points
Exams: 2 @ 100 points each	200 points
Extra Credit	10 points

A. Scale

A = 940–1010   A- = 920–939   B+ = 900–919   B = 860–899   B- = 840–859
C+ = 820–839   C = 780–819   C- = 760–779   D+ = 740–759   D = 700–739
D- = 680–699   F = 0–679

B. Late Assignment Policy

All assignments should be completed and turned in on time. Assignments that are one school day late will receive a 5% penalty deduction. Assignments that are two to five school days late will receive a 10% deduction. Assignments that are six to ten school days late will receive a 20% deduction. Assignments that are more than ten days late will receive a thirty% deduction. Assignments turned in later than five days after the end of the course will not be accepted.

CURRICULUM PROJECT – DESIGN CHART. CHART #2.

First: Evaluate the Analysis Chart and Learning Outcomes

Michelle Nagy		MUS210 Music Theory for Student Composers	
Concept Statement: Be able to understand, imitate, and compose in the styles of Classical, Blues, Rock 'N Roll and Jazz.			
Learning Outcomes *(List in the order you plan to address in 12 weeks)*	**Content** *(What must be learned to reach this objective?)*	**Learning/Training Activity** *(How will you teach the content?)*	**Assessment** *(How will you know that the student has met the objective?)*
1. List and identify the genres of Classical, Blues, Rock 'n Roll and Jazz. Discover what it is that makes each genre unique. Identify how each genre has made its impact on modern music.	Week 1: Students will learn about the Classical genre and it's influence on music today. Week 2: Students will learn about the genres Blues, Rock 'N Roll and Jazz and their influence on compositions today.	Week 1: Students will listen to three Classical excerpts: Bach Cantata No. 140, Handel "Water Music," and Mozart "Eine kleine Nachtmusick." Week 1: Reading from Forney & Machlis, Chapters 1, 2, 5 & 6. Week 2: Reading from Forney & Machlis, Chapters 40 & 43. Week 2: Students will listen to "Billie's Blues, "Take the A Train," Beatles "Twist and Shout," and Elivs "Jailhouse Rock." Week 2: Students break up into small groups and each group gets assigned a genre. Students are required to arrange a folk tune, on the spot, in one of the specific genres.	Week 1: Composition introductory assessment. Student writes down a folk tune. Students need to save this for future assignments. Week 1: Introductory Listening Assessment quiz with examples from all 4 genres covered. Week 2: Test. The test has three portions: listening, identifying and simple composition. Students will be required to identify and imitate Classical, Blues, Rock 'N Roll, and Jazz genres through listening, identification and simple in-class compositions.

2. Describe what makes Classical, Blues, Rock 'N Roll, and Jazz unique and understand how the same tune can be formatted in several different genres through chord changes, instrumentation and rhythms.	Week 3: Students will learn about the importance of chord structure, rhythm and instrumentation and how those choices can imply genre. Week 3: Students will learn what it is specifically about the chord structure, rhythm and instrumentation of Classical, Blues, Rock 'N Roll, and Jazz, that makes them unique.	Week 3: Reading from Alexander, Chapter 50, 51 & 52. Week 3: Berklee Music Theory Workbook: Lesson 42, 43, 44, 45.	Week 3: Students compose an 8 bar phrase, based off of a folk tune, in the style of Classical Music. Week 3: Students compose an 8 bar phrase, based off of a folk tune, in the style of Blues or Jazz. Week 3: Listening test. Several different types of songs are played, and the students need to identify which genre they are hearing, and why.
3. Imitate, through simple compositions, Classical, Blues, Rock 'n Roll and Jazz.	Week 4: Students will understand that Classical music normally holds a I, IV, V7, I chords structure and typically uses orchestral or band instruments. Students will understand that Classical music typically does not have text. Week 4: Students will understand that Blues music always follows the same chord progression that is led by the bass line. Students will understand that Blues music typically has simple instrumentation and quite often also has words. Students will	Week 4: In groups of 2-3, students will begin to create their own music in all four styles. Week 4: Berklee Music Theory Workbook: Lesson 46, 47, 48, 49. Week 4: Reading from Alexander, Chapters 55, 56, 57. Week 5: Student will arrange their folk melody in a Rock 'N Roll and Jazz. Week 5: Berklee Music Theory Workbook: Lesson 50, 51, 52, 53. Week 5: Reading from Armstrong, Chapters 80, 81, 82.	Week 4: Test. Give examples of well-composed Classical excerpts, and poorly composed Classical works. Student needs to identify which songs were composed well and explain why. Student needs to explain why the poor examples are poorly composed. Week 5: Listening test. Instructor plays several different types of Jazz chords and students are required to identify the chords that they are hearing. Week 6: In class essay test. Students will be given a writing prompt

	understand that the subject matter of Blues is often about life's hardships. Week 5: Students will understand that Rock 'N Roll is an extension of Blues, except with an altered instrumentation. Week 6: Students will understand that Jazz has a more complex chord structure than Blues, but with more room for improvisation.	Week 6: In small groups, students will take turn performing each other's compositions, in the various styles. Week 6: Reading from Armstrong, Chapter 102 & 103. Week 6: Berklee Music Theory Workbook: Lesson 54, 55, 56, 57.	about Louis Armstrong and his influence on American Music.
4. Examine their classmates' arrangements and compositions and offer insight as to how they can improve their work. Through group projects and peer review, be able to offer constructive observations and feedback.	Week 7: Students need to understand how feedback is helpful and how to give constructive feedback in a caring way. Week 8: Students will need to know about the wide variety of chords, inversions and voice leading principles. Week 9: Students will learn how to take a melody, and expand it into a composition.	Week 7: Berklee Music Theory Workbook: Lesson 58, 59, 60, 61. Week 7: Reading from Armstrong, Chapter 106 & 107. Week 8: Berklee Music Theory Workbook: Lesson 62, 63, 64, 65. Week 9: Berklee Music Theory Workbook, Reviewing main concepts.	Week 7: In class test. Students will be all given the same folk tune and will be assigned to arrange it in the style of Jazz. Week 8: Students submit their feedback forms for every student, that share the strengths of the composition and the opportunities for improvement. Week 9: Mini-Master Class. Students present an 8 bar original composition for the class and the students all take turns giving constructive feedback.
5. Create two full-scale compositions: one in a group setting, and one by themselves. Students will have the option to pick the	Week 10: Students need to understand how to chart out a composition. Students need to understand that composers both write	Week 10: Students begin collecting their ideas on composition #1 and #2. They are given parameters and guidelines for outlining	Week 10: Outline of composition #1 and composition #2 is due. Week 11: Composition #1 is due.

desired genre.	because of inspiration, but also because of diligence. Week 11: Students need to know how to complete their compositions and how to critique their own work. Week 12: Students learn how to take their ideas from mere concepts here and there, to a full scale compositions.	the songs. Week 11: Through a peer-review process, the students assist each other in their compositions. Week 12: Students perform each others compositions in groups of 2-3.	Week 12: Composition #2 is due.

Learning Outcomes	Rational for Sequence
1. List and identify the genres of Classical, Blues, Rock 'n Roll and Jazz. Discover what it is that makes each genre unique. Identify how each genre has made its impact on modern music.	An overview of all four genres in order to give the student exposure to several different styles. Student might have had familiarity with these various genres, but by doing a broad overview in the context of composition, student will be able to consider composing in a wide variety of styles and have an understanding of a wide variety of styles.
2. Describe what makes each of these four genres unique and understand how the same tune can be formatted in Classical, Blues, Rock 'n Roll and Jazz, through chord changes, instrumentation and rhythms.	The student will transition from identification to description which will further their understanding of the composition process. The more a student is able to fully describe Classical, Blues, Rock 'N Roll, and Jazz, the more a student will then be able to create unique compositions.

3. Imitate, through simple compositions, Classical, Blues, Rock 'n Roll and Jazz.	With these four genres as a framework, the student will begin to imitate what they know through simple compositions. These imitation exercises are a simple step that go from identification and gradually will build upon their mastery of composition.
4. Examine their classmates' arrangements and compositions and offer insight as to how they can improve their work. Through group projects and peer review, be able to offer constructive observations and feedback.	This step will help them begin to take on the role of teacher and when a student is able to examine other student's compositions, through the peer review process, the student will understand more about the composition process. When a student composes, similar to writing a paper, the student needs to understand that the process is complex and takes a lot of time to mature and perfect. By reviewing their peer's compositions, the student will see first-hand how the process can go from beginning, to mastery.
5. Create two full-scale compositions: one in a group setting, and one by themselves. Students will have the option to pick the desired genre.	Now that the student has a full understanding of Classical, Blues, Rock 'N Roll and Jazz, now that they are able to imitate it, now that they have reviewed their peer's compositions, the student is now ready to take on the responsibility of creating two large-scale works. The student will have the option of choosing their own genre and as such, will take ownership of their composition.

CURRICULUM PROJECT – DEVELOPMENT CHART. CHART #3.

Michelle Nagy	MUS210 Music Theory for Student Composers
*Consider the 3 advance organizer methods below. You must create an advance organizer for **each** method below to use as a pre-instructional strategy (to prepare the student to link what they **do** know to what they **do not** know).*	

Expository *(You are verbally describing the new content you are about to cover; enter below what you will say. This can be done in a script or YouTube video)*	

What are some reasons that it would be useful to understand how to arrange a melody in different genres? What are some reasons that perhaps film composers, for example, might find this skill particularly useful? By now, we have discussed the basic features of Classical, Blues, Rock 'N Roll and Jazz. We have studied examples of great compositions in each of these genres.

Now in this lesson, we will be discussing how to take one simple melody can be arranged in four different styles: Classical, Blues, Rock 'N Roll, and Jazz. By now, we have already looked at the essential elements that make up these four genres. Because we already understand the essential features that make up these genres, we can take what we know, and apply it to the same melody and then create four unique compositions. Even though each composition will feature the same melody, we will be learning that melody does not equal genre but rather, chord structure, voicing, instrumentation and timbre are what create the genre. Now let us take a simple melody, let's say, "Twinkle Twinkle Little Star," and discuss what is the scaffolding process of each genre that we would need to know, in order to arrange this familiar childhood melody in the four genres that we have been studying. Who is ready? Let's begin.

Narrative *(You are presenting the new information in a story format; enter below what you will do or say.)*

I used to believe that those who enjoyed classical music were only the cultured people who could appreciate it and had the patience to sit and understand an entire symphony until one day, I received a call from the Trans Siberian Orchestra. They were in town, and they needed an extra back-up violinist to play along with them. As somebody who is always game for a new adventure, I of course said yes. Playing with them was an experience that I will never forget and it was in playing with them that I understood the value of taking a familiar melody and then re-arranging it in order to appeal to a broad audience.

If you have never been to a Trans Siberian Orchestra (TSO), you must try to go in the future. They put on a spectacular show, complete with indoor pyro-techniques, special effects and acrobatics. It truly is a sight to behold. The most wonderful part though, is that they took all melodies that I was familiar with, from my symphony orchestra background, and those tunes were re-arranged in order to appeal to their audience. Suddenly, Beethoven's V Symphony was even more exciting, because it was set to fire! Vivaldi's Winter was breathtaking because it was overlaid with a skilled electric guitar solo. I could go on, but the point is, the TSO understood both the beauty from the classical tunes but they also understood that in order to appeal to a wide audience that the audience needed a multi-media visual experience. By doing this, they were exposing all kinds of audiences to classical music and in turn, myself, a classical

musician was exposed to the excitement of a pyro-technique performance.

The same applies for us as composers. We are taking a tune that we already know, and arranging it in order to appeal for a specific audience. This is the same thing that film composers do in order to be a good storyteller; they understand that just having a great melody is not enough. Imagine the "Star Wars" theme. Would it be nearly as effective if instead of composing it for the brass section, that instead it was composed for a marimba? It would still be a great theme, but it would not carry the grandeur and strength that the brass is able to do. Now, let us focus on "Twinkle Twinkle Little Star," and as a class, arrange it for a Rock band. This should be fun; let's begin!

Graphical Organizers *(You are presenting an original visual pictograph, chart, or concept pattern.)*
Describe the visual below and then copy and paste your original graphic.

Picture of all four seasons. The relationship between the melody and the genre is like a tree during changing seasons. Even though different outside weather patterns effect the way the tree looks, feels, and smells, the main framework of the branches of the tree does not change. The tree itself is still recognizable, but as the leaves change colors and even fall off as the seasons progress. The same goes for arranging the same melody in different genres. Even though the melody (or, branches) will be recognizable, the way that even though the leaves on a tree change, the tree itself is still the same tree it always has been.

Gagne's Nine Events of Instruction

Instruction Event	Describe how each instructional event will be addressed in your instructional unit. Cite a reference from your text as to why this approach will be effective.
1. Gain attention	I will begin by asking the class open-ended questions about why this material applies to them. (Nilson, 115)
2. Inform learners of objectives	As I wrap up the open-ended questions, I will clearly state what the purpose of the lesson plan is. (Nilson, 114)
3. Stimulate recall of prior learning	Before I begin explaining the new material, I will go over what they already know and how that knowledge connects them to the new information. (Nilson, 114)
4. Present the content	Content will be presented in several different ways, through a straight explanation, visuals and stories. They will have been prepped for the content through music theory assignment. (Nilson, 115)
5. Guide learning	We will begin the arranging process by doing an arrangement as a class in which I will do most of the heavy lifting for it. They will have the opportunity to contribute, but in general, I will do the simplest version of what they will be expected to do. (Nilson, 118)
6. Elicit performance (practice)	Then, we will break up into small groups and each group will have the arrange the same tune that I did, but in a different genre from the example given for the class. (Nilson, 119)
7. Provide feedback	Each student will present his or her group's arrangements for the class, and as a class, we will discuss if it was a successful arrangement. (Nilson, 149)
8. Assess performance	Students will be given homework of arranging their own folk melody in a style of my choosing. The assignment will be due the next day, and I will provide written feedback on their arrangement. (Nilson 277)
9. Enhance retention and transfer	We will continue with this unit for 3 weeks, and then from there on out, they will have to provide original melodic material (new concept), but arrange it in a style that they have already been working with on a regular basis. (Nilson, 305)

Curriculum Project – Implementation Chart. Chart #4.

Part I: Evaluate and revise the analysis, design, and development charts and the learning objectives

Michelle Nagy	MUS210 Music Theory for Student Composers
Physical Item	Rationale for Use Cite a reference from your text for each item indicating its effectiveness
Handout with Twinkle Twinkle Little Star written on the top of staff paper with the rest of the staff paper blank.	Will use for several short, composition-based assignments. (Nilson, 145)
PowerPoint with specific audio examples and key characteristics of each genre: Classical, Rock 'N Roll, Blues, and Jazz.	Will use for presentation of each genre presentation. Will use for review and students will have access to this presentation as a way to review key concepts. (Nilson, 103)
Poster with key aspects about Classical, Rock 'N Roll, Blues, and Jazz. To hang in classroom.	For classroom decoration and as a constant reminder of the four genres. Designed for the students who are visual and also for students who need review. (Nilson, 240)
Laminated flash cards with different elements of each genre.	Will use for manipulates, small assignments and group work. (Nilson, 250)
Activity sheet with each element of Rock 'N Roll on it.	Student will study each element and then compose a short example of each element. (Nilson, 231)
Unit 1 test.	This test will contain information from the first Unit. (Nilson, 290)

Part II: List at least 6 necessary tasks and provide a rationale.

Task	Rationale for Task
Prepare all recordings and video lectures.	Recording examples will be used daily for class examples. Video lectures will be watched about twice a week. (Nilson, 104)
Arranging chairs in groups of four. Each group has its own small table.	The class will be a combination of short lecture and group work. The students will work in groups daily reinforcing key concepts presented in the lecture, per Praxial philosophy teaching styles. (Nilson, 160)
Photocopying all worksheets.	It takes a little time on the front end, but it is worth it to have all of the handouts ready to go. This also helps in case I need a sub. (Nilson, 49)
Preparing grade book with each assignment, due date, and student's name.	By preparing the grade book ahead of time, it will be easier for me to keep current with assignments and grading. (Nilson, 45)
Test software and get acclimated with its interface.	By understanding the software ahead of time, then I will be able to answer any questions the students might have from experience. (Nilson, 260)
Take inventory of classroom supplies: pencils, staff paper, and textbooks.	There are few things worse than not having pencils if you need them, especially in a music theory class! I want to also make sure I am ready, with staff paper and of course, the textbooks. (Nilson, 43)

Part III: Describe in 4–6 sentences 1 type of Formative Assessment that you would choose to implement and detail its effectiveness for your course.

Formative Assessment Type	Assessment Details
Essay Questions	I would play an excerpt of a piece and then the student would be instructed to describe what genre they are hearing, and why. They would be required to give very specific reasons to why it is that genre including rhythm, instrumentation and types of chords. Because of the advanced nature of this course, I am requiring for the students to be thinking at a high level. By using essay question, they are not able to cram for the exam but rather must express true knowledge of the course in their own words. Additionally, cheating is nearly impossible with this type of assessment. This high level of thinking can assess students' abilities to logically compose their argument (Nilson, 290).

CURRICULUM PROJECT – EVALUATION CHART. CHART #5.

Student: Michelle Nagy	MUS210 Music Theory for Student Composers	
Learning Outcomes	**Your Formative Assessment Plan**	**Rationale for Formative Assessment Type**
1. Define the genres Classical, Blues, Rock 'n Roll and Jazz.	Recall, Summarize, Question, Connect, and Comment	This will help the student connect their new information to the information that they already know. (Nilson, 277)
2. Recognize what makes Classical, Blues, Rock 'n Roll and Jazz unique.	Concept Map	A way for the student to connect and get their minds around the abstract relationship between the four different genres. (Nilson, 276)
3. Illustrate the characteristics of Classical, Blues, Rock 'n Roll and Jazz.	Memory Matrix	This will show how much my students can organize the main principles and properly associate the concepts (Nilson, 275).
4. Examine their classmates' projects and offer constructive feedback.	Application Cards	Help the students connect between the theoretical materials of the lecture to the real-world application of giving their classmates feedback (Nilson, 277).
5. Compose one full-scale composition that will be a culmination all the entire course.	Project Prospectus	This will aide the students by teaching them planning and organizational skills and giving them early feedback in their composition project (Nilson, 276).

Evaluation and Reflection

Issue/Strategy	Rationale for Changing
Changed course from "Composing and Recording," to only "Composing."	Originally designed to be a broad course, I have decided to narrow it down because all of the material could not be covered adequately in the twelve-week unit length.
Prerequisite test in order to qualify for class. Originally, the prerequisite was only Theory I and Theory II.	In order for the students to understand composition in the various styles, it is important that they are competent in several different pillars of a traditional music theory curriculum. However, in order to ensure that all students come in with the

	same background information, a prerequisite test will be administered before students are permitted to take the course.
Change strategy for compare and contrast "poor" and "well" composed works. Instead, present only well composed pieces.	Presenting "poorly" composed pieces has the appearance of making a mockery of other composers who had been trying to produce something worthwhile. Instead, I will focus on the positive and present good examples of composition and focus on the good.
Tighten up final project from two compositions, each representing a different style to only one composition.	Given that the unit is within twelve weeks, assigning two compositions is too much work for the student load. Instead, they will work on their final project and there will be both group and individual work involved in the compositional process.
Add a writing element to the listening tests.	Each genre section will wrap up with the listening portion, but in order to ensure full retention of the material, there will also be a writing portion of the test that will be based off of the reading material.
Increase Praxial philosophy throughout the course.	While there are certain Praxial sections of the course, I want there to be more regular hands-on activities in order to give the students more opportunities to work out their concepts.

COURSE SYLLABUS

MUS210 Music Theory for Student Composers

COURSE DESCRIPTION

Designed for the student who enjoys a good challenge, this course will cover the history and compositional style of the genres Classical, Blues, Rock 'N Roll and Jazz. Through small group projects, readings, quizzes, tests and ultimately and final composition project, the student who will take this class will have a deep understanding of how to compose well in the four different genres. Upon successful completion of this course, the student will be able to understand what unique elements create Classical, Blues, Rock 'N Roll and Jazz as well as be able to compose with fluidity.

RATIONALE

In order to create musicians who are ready for collegiate studies and the music industry, it is vital for them to have a deep understanding of four of the most influential genres of music today. By successful completion of this class, students will be ready to continue to develop their own compositional skill set and either go straight into the music industry, or begin studying composition on the collegiate level.

VII. **PREREQUISITES**
   Music Theory I and Music Theory II
   Assessment Test

VIII. **REQUIRED RESOURCE PURCHASE(S)**
   An iPad with the following apps: Garage Band, Tuner Lite, and SmartMusic
   Staff Paper and Ruler

   Schmeling, Paul. *Berklee Music Theory: Book 2, Fundamentals of Harmony*. Boston: Berklee Media, 2006. ISBN: 0876390661

   Alexander, J. H. *To Stretch Our Ears: A Documentary History of America's Music*. New York: W. W. Norton & Company, 2002. ISBN: 0393974111

   Russo, William. *Composing Music: A New Approach*. Chicago: University of Chicago Press, 1988. ISBN: 0226732169

IX. **ADDITIONAL MATERIALS FOR LEARNING**
   Students will need to bring a notebook and writing utensils for taking notes.

X. **MEASURABLE LEARNING OUTCOMES**

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

A. Define the genres Classical, Blues, Rock 'n Roll and Jazz.

B. Recognize what makes Classical, Blues, Rock 'n Roll and Jazz unique.

C. Illustrate the characteristics of Classical, Blues, Rock 'n Roll and Jazz.

D. Examine their classmates' projects and offer constructive feedback.

E. Compose one full-scale composition that will be a culmination all the entire course.

XI. **COURSE REQUIREMENTS AND ASSIGNMENTS**
   A. Textbook readings and listening assignments
   B. Lecture notes
   C. Short arranging or composition assignments (6)
   > Short arranging or composition assignments will be given weekly and will be based on the material learned in that week. These assignments will be 16-24 bars in length.
   D. Large arranging assignments (2)
   > You will have two large-scale arrangement assignments. These assignments will take a current song and you will arrange it in your own style. These arrangement assignments must be a minimum of 36 bars.
   E. Large Composition Assignment (1)
   > For this assignment, students will be required to compose an original work. While certain parameters will be given, there will be a lot of creative license in this assignment.
   F. Group Arrangement Assignments (3)
   > Students will be divided into small groups and need to create an arrangement, and perform it for the class, based on pre-approved works given by the instructor.

   G. Peer Coaching
   > With each assignment that the students complete, there will be an opportunity for peer review in a friendly, supportive environment.

   H. Comprehensive Exams (2)
   > Students will have a mid-term and a final comprehensive exam that will include
   information from the lectures and a listening portion that they will need to evaluate.
   There will also be a short composition portion on the exam.

XII. **COURSE GRADING AND POLICIES**
   Short Composition and Arrangement Assignments: 6 @25 points each   150 points
   Large Arranging Assignment: 1 @100 points   100 points
   Large Composition Assignment: 2 @75 points each   150 points
   Group Arrangement Assignment: 3 @ 50 points each   150 points
   Peer Coaching: 10 @ 10 points each   100 points
   Exams: 2 @ 100 points each   200 points
   Extra Credit   10 points

C. Scale

A = 940–1010   A- = 920–939   B+ = 900–919   B = 860–899   B- = 840–859

C+ = 820–839   C = 780–819   C- = 760–779   D+ = 740–759   D = 700–739

D- = 680–699   F = 0–679

D. Late Assignment Policy: Any late work turned in will automatically receive a 10% grade reduction per days that it is late.

Formative Assessment, 10 Questions.
20 points possible.
Background Knowledge Probe (Nilson 275). This assessment will be given as a way to see how much the students already know about the classical music genre as well as to find any preconceived notions that they have about classical music.

1. What are some ways to know that a piece was written in the *Classical* style? 2 points.
    A. Instrumentation
    B. Rhythmic Use
    C. The Purpose of the Song
    *D. All of the Above

2. Classical Era Music and the Classical style are essentially the same thing. 2 points.
    True
    *False

3. Repetitive 16th notes are strictly aesthetic and had no practical value. 2 points.
    True
    *False

4. In order for a piece to be classical, it needs to not have any lyrics whatsoever. 2 points.
    True
    *False

5. Circle all of the composers who still bear an influence on classical music today. 2 points.
    *Beethoven
    *Mozart
    *J. Williams
    *Copland

6. In order for a song to be classical, it can only be performed in a concert hall. 2 points.
    True
    *False

7. All classical music composers are still relevant today. 2 points.
    True
    *False

8. One of the most important elements about classical music is the instrument choice. 2 points.
    *True
    False

9. In order for a song to be classical, it needs to be well liked by old people. 2 points.
    True
    *False

10. Finally, the more instruments that are scored for a song, the more likely it's a classical piece. 2 points.

        True
        *False

Summative Assessment, 25 Questions. 100 points possible.
This assessment will be given after the unit that will cover the Blues, writing out various types of 7th Chords, and the Brass Family.

1. According to the text, blues primarily plays a role in the history of which culture? 4 points.
        *A. African American
        B. Asian American
        C. Native American
        D. All of the Above

2. Based on the text, finish this quote. "The Blues is a style, a type of performance, a musical form, and _____ _____ ___ _____." (Answer: A state of mind.) 4 points.

3. Short Answer. According to the words of W.C. Handy, composer of *St. Louis Blues* he explains that the blues comes from **where** and **how is that place satisfied**?
(Answer: The blues came from the man farthest down. The blues came from nothingness, from want, from desire. And when a man sang or played the blues, a small part of the want was satisfied from the music.) 4 points

4. How did the blues move away from the rural environment into a wider experience? 4 points
        A. From minstrel shows
        B. Via the Northwestern exodus of American Americans from the south
        C. Via slaves who were freed and needed gainful employment
        *D. All of the Above

5. Who was William Christopher Handy (1873-1958)? 4 points
        A. Inventor
        B. Saxophone Musician
        *C. Music Publisher
        D. Historian

6. Fill in the blank. William Christopher Handy gave _____ to the genre of _____ and helped _____ its form. (Answers: identity, blues, crystallize.) 4 points

7. Who wrote this poem? 4 points
           "All riddles are blues
           And all blues are sad.
           And I'm only mentioning
           Some blues I have had."

A. Scott Joplin
B. Aaron Copland
*C. Maya Angelou
D. Billie Holiday

8. According to the Forney text, blues is an American genre of folk music. List three of the main elements found in this genre. (Answers include: Repetitive, poetic musical form, three-line strophes, all music is set to a repeating harmonic pattern.) 4 points

9. Short answer. Describe a "blue" note. (Answer: A blue note is a slight drop in the pitch on the third, fifth, or seventh tone of the scale.) 4 points

10. Short answer. What types of instruments can play "blue" notes? (Answer: trumpet, voice, trombone, saxophone, guitar, and upright bass.) 4 points

11. Fill in the blank. Blues is a fundamental form in _____. (Answer: jazz.) 4 points

12. The art of *what* is crucially important in the blues? 4 points
    *A. Improvisation
    B. Skilled playing
    C. Being sad, or "feeling blue."
    D. Having a good ear for music

13. The typical blues progression has _____ amount of bars. (Answer: 12) 4 points

14. What is a good substitute for a complete score that is often used in popular music? 4 points
    A. Graph
    *B. Lead Sheet
    C. Post-it Notes
    D. Venn Diagram

15. What are some elements of the "good substitute" listed in Question #14? (Answer: melody and chords expressed by chord symbols.) 4 points

16. Short answer. Write out an F Major 7. (Answer: F, A, C, E) 4 points

17. Short answer. Write out a g minor 7 chord. (Answer: G, B flat, D, E flat) 4 points

18. Short answer. Write out a C7 chord. (Answer: C, E, G, B flat) 4 points

19. Short Answer. Write out a C minor 7 chord. (Answer, C E flat, G, B flat.) 4 points

20. Short Answer. According to Hansen, how is sound produced on a brass instrument? (Answer: Sound is produced on all brass instruments by the performer's lips, which vibrate together to make a buzz.) 4 points

21. According to Hansen, what is the element that determines the pitch? 4 points
        A. How much air is blown
        B. The valve that is pressed down
        *C. Lip tension
        D. Humming the note in your mind

22. For the trumpet, which register is the strongest and most penetrating? 4 points
        A. Low
        B. Middle
        *C. High
        D. All of the above

23. List three elements that brass players can use for special effect. (Answers include: Vibrato, lip trill, glissando, "brassy tone" or *metallizzare i suoni*, "bells up" or *campana in aria*, and multiphonics). 4 points

24. List three types of brass mutes. (Answers include: straight, cup, mica, harmon, bucket, wispa, solotone.) 4 points

25. In the brass family, which instruments transpose? Circle all that apply. 4 points
        *A. Trumpet
        *B. French Horn
        C. Trombone
        D. Tuba

References

Elliot, David J. *Praxial Music Education: Reflections and Dialogues.* New York: Oxford University Press, 2005.

Forney, Kristine. *The Enjoyment of Music: An Introduction to Perceptive Listening.* New York: W. W. Norton and Company, 2007.

Greher, Gena H. *Computational Thinking in Sound: Teaching the Art and Science of Music and Technology.* New York: Oxford University Press, 2014.

Hansen, Brad. *The Essentials of Instrumentation.* Mountain View: Mayfield Publishing Company, 1991.

Jones, George T. *Music Theory.* New York: HarperCollins Publishers, 1974.

Nilson, Linda B. *Teaching At Its Best: A Research-Based Resource for College Instructors.* San Francisco: John Wiley and Sons, 2010.

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

Reimer, Bennett. *A Philosophy of Music Education: Advancing the Vision.* Upper Saddle River: Pearson Education, 2003.

Van Brummelen, Harro. *Steppingstones to Curriculum: A Biblical Path.* Colorado Springs: Purposeful Design Publications, 2002.

APPENDIX B: TEXTBOOKS USED IN RESEARCH

Author	Title
Aldwell, Edward and Schachter, Carl	Harmony and Voice Leading
Benjamin, Thomas and Horvit, Michael, and Nelson, Robert	Techniques and Materials of Tonal Music
Bowman, Chris	Music Theory Workbook For all Musicians: A Self-Study Course
Burkhart, Charles and Rothstein, William	Anthology for Musical Analysis (7th Edition)
Burrows, Mark	Outside the Lines: A New Approach to Composing in the Classroom
Cremisio, Matthew and Lee-Alden, Jennifer	Mission: Composition
Faber, Nancy and Randall	Theory Book: Accelerated Piano Adventures Book 1
Faber, Nancy and Randall	Theory Book: Accelerated Piano Adventures Book 2
Gauldin, Robert	Workbook for Harmonic Practice in Tonal Music
Harmony, Ray	Hack Music Theory: Part 1 Scales and Chords
Moore, Donald	Music 2000 Classroom Theory Lessons for Secondary Students
Nowlin, Ryan and Pearson, Bruce	Excellence in Theory: Music Theory, Ear Training, and History
Pearson, Bruce	Standard of Excellence Three: Music Theory and History Workbook
Perry, Dave and Perry, Jean	Hear It, Read It, Write it: 30 Sequential Music Dictation lessons
Peters, Charles and Yoder, Paul	Master Theory, Book 4 "Elementary Harmony & Arranging"
Peters, Charles and Yoder, Paul	Master Theory, Book 6 "Advanced Harmony & Arranging"
Rathnau, Heather	Theory Time: Grade Eight Workbook Series- Intermediate
Sorce, Richard	Music Theory for The Music Professional
Spencer, Peter	The Practice of Harmony
Surmani, Andrew and Surmani, Karen and Manus, Morty	Music Theory: A Complete Self-Study Course for all Musicians
White, Gary	Music First! (4th Edition)
Willoughby, David	The World of Music (7th Edition)

Intended Audience	Title
Adult Beginner	Theory Book: Accelerated Piano Adventures Book 1
Adult Beginner	Theory Book: Accelerated Piano Adventures Book 2
Adult Beginner	Music Theory: A Complete Self-Study Course for all Musicians
Adult Beginner	Music First! (4th Edition)
College Freshman Music Major	Harmony and Voice Leading
College Freshman Music Major	Techniques and Materials of Tonal Music: With An Introduction to Twentieth-Century Techniques
College Freshman Music Major	Anthology for Musical Analysis (7th Edition)
College Freshman Music Major	Workbook for Harmonic Practice in Tonal Music
College Freshman Music Major	The Practice of Harmony
College Freshman Music Major	The World of Music (7th Edition)
Elementary General Music	Outside the Lines: A New Approach to Composing in the Classroom
Elementary General Music	Theory Time: Grade Eight Workbook Series- Intermediate
Graduate Level Music Major	Music Theory for The Music Professional
High School Composer	Mission: Composition
High School Composer	Master Theory, Book 6 "Advanced Harmony & Arranging Workbook"
Intermediate Musician	Music Theory Workbook For all Musicians: A Self-Study Course
Intermediate Player	Hack Music Theory: Part 1 Scales and Chords
Secondary Classroom Student	Music 2000 Classroom Theory Lessons for Secondary Students
Secondary Classroom Student	Excellence in Theory: Music Theory, Ear Training, and History (Teacher Answer Key)
Secondary Classroom Student	Standard of Excellence Three: Music Theory and History Workbook
Secondary Classroom Student	Hear It, Read It, Write it: 30 Sequential Music Dictation lessons
Secondary Classroom Student	Master Theory, Book 4 "Elementary Harmony & Arranging Workbook"

Year Published	Title
1966	Master Theory, Book 4 "Elementary Harmony & Arranging Workbook"
1968	Master Theory, Book 6 "Advanced Harmony & Arranging Workbook"
1983	The Practice of Harmony
1989	Harmony and Voice Leading
1995	Music Theory for The Music Professional
1996	Music 2000 Classroom Theory Lessons for Secondary Students
1998	Techniques and Materials of Tonal Music: With An Introduction to Twentieth-Century Techniques
2000	Theory Book: Accelerated Piano Adventures Book 1
2000	Standard of Excellence Three: Music Theory and History Workbook

2003	Music First! (4th Edition)
2004	Theory Book: Accelerated Piano Adventures Book 2
2004	Music Theory: A Complete Self-Study Course for all Musicians
2004	Workbook for Harmonic Practice in Tonal Music
2007	Theory Time: Grade Eight Workbook Series- Intermediate
2008	Outside the Lines: A New Approach to Composing in the Classroom
2010	The World of Music (7th Edition)
2011	Excellence in Theory: Music Theory, Ear Training, and History (Teacher Answer Key)
2012	Anthology for Musical Analysis (7th Edition)
2013	Music Theory Workbook For all Musicians: A Self-Study Course
2015	Mission: Composition
2015	Hear It, Read It, Write it: 30 Sequential Music Dictation lessons
2017	Hack Music Theory: Part 1 Scales and Chords

APPENDIX C: EIGHTY-THREE ELEMENTS FOUND IN THEORY TEXTBOOKS

1 = Beginner	2 = Intermediate	3 = Advanced
PR = Prerequisite I = Introduced	R= Reviewed	NC = Not Covered

Example: The ability to read 8th notes is classified as a "beginner musician skill" and was a prerequisite in 10 textbooks, introduced in 9 textbooks, reviewed in 1 textbook and not covered in 0 textbooks.

Level of Difficulty	Topics Covered in Textbook	PR	I	R	NC
1	8th notes	10	9	1	0
1	16th Notes	8	11	1	0
1	Accidentals	0	5	0	15
1	Arpeggios	0	5	0	15
1	Articulation	0	4	0	16
1	Basic Elements of Music	0	6	0	14
1	Bass Clef	0	4	0	16
1	C, G & F Scales	6	11	3	0
1	Cadences	0	4	0	16
1	Circle of 5ths	0	7	1	12
1	Composer/Performer Timeline	6	9	3	2
1	Dotted Quarter Note	8	9	1	2
1	Dynamics	0	1	0	19
1	Eighth Note Rest	0	1	1	18
1	Enharmonics	8	8	1	3
1	Flats	9	7	2	2
1	I Chords	8	11	1	0
1	I-IV-V7 Chord Progression	1	4	0	15
1	Intervals	8	6	1	5
1	IV Chords	3	10	3	4
1	Key Signatures	3	11	1	5
1	Major Pentascales	4	7	0	9
1	Major Scales	0	5	0	15
1	Major Triads	0	4	0	16
1	Melodies	7	3	2	8
1	Minor Scales	3	8	0	9
1	Notation	9	5	0	5
1	Note Reading	0	6	1	13

1	Rests	0	0	6	14
1	Rhythms	0	5	1	14
1	Road Maps	0	5	0	15
1	Sixteenth Notes/Rests	9	7	1	2
1	Tempo Markings	9	7	1	2
1	Time Signatures	9	8	2	1
1	Treble Clef	6	8	2	4
1	Triads	8	10	2	0
1	V Chords	0	7	0	13
1	V7 Chords	0	4	0	16
1	Whole/Half Steps	4	9	1	6
2	Diatonic Sequences	1	14	1	4
2	Passing Tones	0	11	3	6
2	ABA Form	0	9	3	8
2	Arranging for Piano	2	13	1	4
2	Arranging for Strings	2	8	3	7
2	Borrowed Chords	1	11	1	7
2	Chord Progressions	2	10	5	3
2	Chordal Functions	5	7	3	5
2	Complex Time Signatures	2	16	2	0
2	Composing Melodies	2	10	5	3
2	Diatonic Harmony	1	9	2	8
2	Four-Part Writing	2	11	5	2
2	Harmonic and Melodic Intervals	1	14	2	3
2	Harmonizing	3	2	3	12
2	Inversions	0	7	0	13
2	Meters (simple and compound)	1	7	0	12
2	Modulation	0	5	0	15
2	Non-Harmonic Tones	0	4	0	16
2	Parallel and Relative Minors	0	7	0	13
2	Pentatonic Scales	8	7	3	2
2	Relative Keys	11	7	2	0
2	Secondary Dominant	4	4	1	11
2	Secundal Harmony	3	6	2	9
2	Solfeggio	3	3	2	12
2	Transposition	10	9	1	0
2	V9 Chords	6	11	3	0
2	Voice Leading	10	9	1	0
3	Aug 6th Chords	1	4	0	15
3	Diminished 7th Chords	1	4	0	15
3	12 Tone Music	10	9	1	0
3	9th, 11th and 13th Chords	0	2	1	17
3	Chromatic Harmony	1	5	0	14

3	Chromatic Scales	7	11	1	1
3	Dim. 7th Chords	2	4	0	14
3	Dissonance and Chromatism	1	4	0	15
3	Gr, Fr, and It6 Chords	7	10	3	0
3	Modal Harmony	1	10	1	8
3	Modes	9	9	2	0
3	Neapolitan Chords	4	12	4	0
3	Non-Functional Harmony	1	9	5	5
3	Substitutions	0	11	2	7
3	Tetra Chords	0	4	0	16
3	The Blues	0	7	0	13
3	Whole-Tone Scales	0	4	0	16