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**ENRICHING THE AURAL SKILLS CURRICULUM WITH THE INCLUSION OF  
POPULAR MUSIC TRADITIONS**

A Thesis in

Music Theory

by

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## ABSTRACT

In today's aural skills classroom, "popular" music and "classical" music are classified into two separate categories. Because of popular music's lack of inclusion in the classical canon, such traditions continue to be neglected and underrepresented in aural skills textbooks and curricula. With many students receiving constant exposure to popular music through technologies such as iPods, YouTube, and music streaming, the disconnect between popular traditions and the aural skills classroom remains startling. If connections can be drawn between repertoire from popular traditions and the aural skills curriculum, students are given the opportunity to understand concepts on a deeper level with repertoire they may be more familiar with.

This thesis sets out to establish the "canonic" problem in the aural skills classroom, suggesting an expansion of the canon to include appropriate popular music repertoire, while simultaneously utilizing the repertoire of the classical canon. This is achieved through aural skills textbook research, outlining the lack of popular repertoire in textbooks used in today's classrooms. Additionally, some harmonic concepts frequently occur in popular music traditions, which are also outlined and explained in this thesis. The culmination of this research results in a discussion of topics in the aural skills classroom, complete with accompanying "popular" repertoire examples. Popular music traditions possess a complementary relationship with the classical canon and can create alternative methods of learning and success in the aural skills classroom.

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## **Chapter 1**

### **Introduction**

In traditional university music curricula, popular music and classical music have usually remained in separate categories. Since popular music is not considered part of the “classical canon,” some educators have seldom gone out of their way to include much of it in their curricula, with some excluding it altogether. What is the purpose of this segregation? Is popular music not of the same quality as works by Bach, Beethoven, and Brahms? Can the works of Mozart highlight concepts better than those by the “popular” artists of today? Is such music not worthy of study because of its lack of representation in today’s canon? Not everything that can be heard today on the radio should be employed in the classroom, but the fact is that this music deserves to have a role in the twenty-first century canon. With most students having extreme exposure to popular music (through the use of technologies such as iPods, computers, and the internet), educators need to find a way to appropriately incorporate this genre into music theory and, more specifically, into the aural skills classroom

### **Purpose and Methodology**

The purpose of this thesis project is to provide substantial reasoning to support the inclusion of popular music specifically in the aural skills classroom. I do not believe popular music should replace the classical canon; there is a reason such masterworks have survived in the classroom for such a long time, and students need to study this repertoire. However, I believe that we, as educators, need to consider what our students are listening to outside of the classical realm and supplement our current curricula with popular music examples. This thesis intends to further examine how such music can be incorporated successfully and appropriately in the treatment of

individual topics, with the ultimate goal of creating specific topic applications for a typical aural skills classroom, complete with a variety of popular music examples.

Naturally, “the canon” always tends to be a problem in the music classroom. When educators need to cover so much ground historically—with an infinite amount of music available to them—something has to be left out. Some have argued that teachers eliminate the canon in general; however, this is almost impossible to avoid through teaching similar courses each year.<sup>1</sup> This is not a feasible option, considering the fact that teachers do need some type of stockpile from which to harvest musical examples. In essence, all professors do some form of canon building as they develop their syllabi each semester.<sup>2</sup> Yet the question is not to investigate the validity of the canon but rather, to ask why (year after year) does popular music continue to be left out of the music theory and aural skills classroom?

This brings into question the overall quality of popular music traditions. While some popular musics may lack the value that is worthy of a higher level of study, there are many examples that could truly benefit students in the classroom. Similarly, this idea can be applied to the music of Beethoven or any other great composer. Though much of Beethoven’s music is profoundly well-written and many works are considered “masterworks,” a portion is untouched by today’s performers and listeners because it just simply lacks his typical high quality. However, just because Beethoven has some mediocre works, we still recognize and highlight his great symphonies and string quartets. The canon itself has its own degrees of quality, much similar to popular music traditions. On that note, we cannot group all popular music works, genres, and artists into one large group and consider them all of lesser quality than the masterworks we study in the theory classroom today. Though teachers must use great discretion

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<sup>1</sup> Timothy D. Taylor, “Canons, History, Capitalism: Some Mid-Career Reflections,” *Journal of Popular Music Studies* no.1 (2010): 85.

<sup>2</sup> Steven Waksman, “Imagining an Interdisciplinary Canon,” *Journal of Popular Music Studies* no.1 (2010): 70.

when choosing such popular music repertoire, it is entirely possible to choose quality popular music.

The first question to arise is what I will consider as “popular music” for study in this thesis. Only Western music (from primarily America but possibly from Western Europe) will be evaluated. World music and non-Western music will not be included, as I do not consider these as popular music traditions. However, musical theater and jazz of the last century will be included, along with genres of rock and roll, country and blues, movie and television themes, and general “pop” (or better known as “Top 40”) hits. Though some of these styles of music may be considered “popular” depending on the person, a narrowed repertoire must be used for the sake of time and length in this thesis. One important thing to consider is that popular music can be more appropriately coined “popular musics;” the plurality of the word takes on great significance, particularly when contemplating its background of many different traditions.

In regard to popular music traditions in the curricula, many current scholars and educators would disagree, saying that popular music has no place in the classroom; evidence of this alone can be seen in the fact that popular music is typically absent in theory classrooms across the nation. Charles Smith, a music theory professor at the SUNY Buffalo, has a very strong outlook on this topic. He finds that the reasoning behind this inclusion is insufficient. Some popular music scholars argue that highlighting some more familiar repertoire (meaning popular music) will benefit the students; Smith argues that all music in general is unfamiliar to almost everybody and that we should not change the curriculum just because students do not care very much about canonic music. Other popular music scholars contend that the inclusion of pop will get more students interested in the subjects of theory and aural skills; Smith retorts that our curriculum should not be driven by student preference, which is something that is entirely true. The pop scholars go one step further, saying that popular music examples may help students more clearly understand certain concepts; Smith questions this, asking what exactly constitutes an

“effective example:” one that complements the theory being taught, one that exposes the students to excellent music, or both?<sup>3</sup>

Smith’s ultimate argument is that we should not replace any repertoire in the current canon with popular music; students should have their daily fill of Bach, Beethoven, and Brahms. They need nothing beyond that, as anything extra can be discovered on their own time. His ultimate reasoning is that we cannot leave out any of the repertoire in the canon; nothing should be excluded, lest it be forgotten or never exposed to our students. Yet, have we not been excluding popular music from the canon this entire time? Would the students be severely affected by the loss of a few Mozart, Beethoven, or Bach works (which currently dominate the canon in exponential percentages)?

However, my goal is to not exclude any repertoire from the canon; I would never argue to remove any of the masterworks that we currently teach and study. What is feasible—and logical—is a supplemental list of popular music repertoire that can be utilized in the classroom. As many popular music pieces from the last sixty years do not necessarily follow some of the harmonic frameworks studied in the theory classroom, a suitable way to incorporate this genre is in the aural skills classroom with ear training and sight-singing. Therefore, this thesis will highlight how to go about this inclusion successfully with an appropriate repertoire balance, all while benefiting the students and aiding in their learning process.

Because the theory of popular music harmony is somewhat obscure, in Chapter 3 I will provide a brief overview of typical harmonic properties that can be found in such musics. Though the topic of theory is quite broad, I will strive to give a summary of some basic functions and ideas that I have found through my research of the theoretical paradigms found in popular

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<sup>3</sup> John Covach, Jane Piper Clendinning, and Charles J. Smith, "Pedagogy Column: 'Pedagogy and the Classical Canon'," *Mosaic: Journal of Music Research* no. 2 (2012), accessed March 3, 2013, <http://mosaicjournal.org/index.php/mosaic/article/view/42/42>.

music traditions. This chapter will also serve to give readers an idea of the intricacies and similarities found in popular music, sparking the underlying notion that such musics could be seriously studied in a collegiate music classroom.

Chapter 4 will be more practical in nature, focusing on how to use popular music in the aural skills classroom. In this chapter, I will choose several examples to show how popular music can be utilized in specific lesson topics; the goal of this exercise is to show that popular music possesses equal potential for learning opportunities in the classroom. The purpose of this chapter is not to serve as a comprehensive catalogue for educators; rather, I hope that my thesis will serve as an example and as a stimulus for professionals to incorporate such musics into their own curricula.

### **Justification**

Popular music needs to have a place in the aural skills classroom. This genre has been excluded from the music classroom for as long as it has existed, and in an age where technology rules supreme, there is no reason to exclude it. That is not to say that it should be the main focus of music theory and aural-skills for college-level students; the current classical canon should not be replaced but rather expanded to include such popular music. If a popular music example can equally or better highlight a lesson for students, why should it not be used in the classroom? The inclusion of such music will only benefit students and improve their overall education and understanding of music. Popular music pieces—when carefully selected for their quality and appropriateness for specific topics—can help students relate better to certain ideas and concepts. This thesis intends to shed light on ways that educators can incorporate this style of music appropriately and effectively, as its inclusion can provide educators with an overall better understanding of today's students in the aural skills classroom.

### **Organization**

Chapter 1 will serve as an overall introduction to the thesis. In Chapter 2, I will review the literature as an overview of current aural skills textbooks used in today's classrooms. Chapter 3 will provide a definition and general summary of popular music harmony. Chapter 4 will serve as a culmination of the entire project, discussing topics in the aural skills classroom; here I will find several classroom examples of how popular music could highlight different lesson topics. Finally, Chapter 5 will offer a conclusion for my thesis.

## Chapter 2

### Aural Skills Textbook Review

#### Introduction

For this section of my thesis, I will be examining and reviewing some of the textbooks being used in today's aural skills classroom. The purpose of this evaluation is to find how popular music traditions are used in today's textbooks and whether or not their inclusion is sufficient or lacking. With classrooms and curricula focusing on the instructor's choice of text, these books provide a significant influence on how students are exposed to popular music in the classroom setting. At the end of this review, I will compile several charts to show exactly how much popular music is being utilized in these books, as well as what genres of popular music traditions can be found in these textbooks. I will determine the total number of musical examples of each book as well as the total number of specifically popular music examples. With these figures, I will finally calculate what percentage of each total book constitutes popular music traditions, ultimately setting out to see how many books include such music and what types of popular musics they are including.

As mentioned in my introductory chapter, there are many different genres and subtypes that go into the overall category of "popular music." The categories I will be looking for in this study include the following: Rock, Jazz, Country and Blues, Movie and Television Themes, "Pop," and Musical Theatre. In the category of "Rock," I am looking to include traditional rock'n'roll bands from the sixties up until the present day, involving repertoire from classic rock bands to modern rock groups. "Jazz" is much more self-explanatory, including any type of jazz traditions from any era. "Country and Blues" includes current country artists (such as Willie Nelson) and classic blues artists (such as Johnny Cash, who is considered to be both blues and

classic country). “Movie and Television Themes” includes music that was written or composed for any movie or television series and can come from any era. The “Pop” category is designated for generic “pop” music, such as that found on the radio; this can include music from the 1970s (such as disco), the 1980s, the 1990s, and the 2000s. Music in this category is typically found on the top 40 charts but cannot be labeled as any of the other categories. Finally, “Musical Theatre” includes all music written for musical theatre productions from any era, including music from Irving Berlin to Stephen Schwartz.

#### ***Sight Singing, Second Edition – Samuel Adler*<sup>4</sup>**

In his preface, Samuel Adler states that “a more comprehensive approach was called for,” which he remedies by “increasing the number of examples of standard literature.” Though no mention of the word “popular” is included in his preface, Adler does write that he offers “works from the sixteen to the twentieth centuries that are to be performed with accompaniment.”<sup>5</sup>

After examining Adler’s textbook, I found a total of 938 musical examples. Six of those excerpts can be considered as popular music traditions, with three of them being musical theatre and three being jazz traditions. These examples are used in chapters concerning “The Sixth,” “The Seventh,” “The Tritone and Enharmonic Intervals,” and “Ensemble Pieces For Review.” While two of the examples (“Maria” and “Tonight” from Leonard Bernstein’s *West Side Story*) may be recognizable by students, the other four are rather unfamiliar. This brings up an important point in the inclusion of popular music traditions in the classroom: if the students are totally unfamiliar with the repertoire, then the inclusion of such musical examples is somewhat unjustified. Therefore, though Samuel Adler chose to include six popular music examples, only two of these examples would be the most beneficial for all students.

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<sup>4</sup> Samuel Adler, *Sight Singing*, 2<sup>nd</sup> ed. (New York: W.W. Norton & Company, 1997).

<sup>5</sup> *Ibid.*, x-xi.



Another interesting fact that I noticed was found in Chapter XVI, “Melodies for Review: From Gregorian Chant to the Present Day.” This chapter is full of melodies from Beethoven, Bach, Brahms, and Stravinsky, but the only tunes that could be considered “present day” are one “American Spiritual” (“Trav’lin’ Shoes” on pg. 247) and several “folk songs” (such as “Two Old Folk Tunes” on pg. 240). Though it is nice to see these folk inclusions, this chapter could be an appropriate outlet for popular music inclusions; unfortunately, no popular musics are included in this chapter.

After my full text review, I do not believe that Adler’s textbook took full advantage of including popular music traditions. Though he had two great examples from *West Side Story*, the book could stand for some more diverse examples.

#### ***More Music for Sight Singing – Robert W. Ottman*<sup>6</sup>**

This textbook serves as a “sequel” of sorts to Ottman’s first book, *Music for Sight Singing*, providing even more musical examples that can be used in the aural skills classroom for a variety of topics. In his preface, Robert Ottman states that “also as in the earlier volume, these examples are drawn from music literature representing all historical eras and a wide variety of composers, as well as a variety of folk music from many parts of the world.”<sup>7</sup> He also goes on to discuss how “separate chapters present special materials: ... (3) music of the twentieth century, including contemporary jazz; and (4) music from non-Western cultures.”<sup>8</sup>

After examining 1,058 total musical examples, I found that Ottman included three popular music traditions: “Nothing is Enough!” by Samuel Adler and “Euphonic Sounds” and “The Easy Winners” by Scott Joplin. Though Scott Joplin may be a familiar name for students, the two pieces that are included in the textbook are not his most recognizable compositions. All three of the popular music excerpts can be found in “Part 5 – Music of the Twentieth Century.”

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<sup>6</sup> Robert W. Ottman, *More Music for Sight Singing* (Englewood Cliffs, NJ: Prentice Hall, 1981).

<sup>7</sup> *Ibid.*, v.

<sup>8</sup> *Ibid.*, vi.

Similarly to Samuel Adler's textbook, Ottman's book could use some more recognizable pieces, rather than the unfamiliar ones it currently includes.

Though Part 5 is devoted to music of the twentieth century, it is mostly comprised of "canonic" composers, including Vaughn Williams, Ives, Stravinsky, and Berg. Despite the fact that he includes some "contemporary jazz," the artists and works are not among some of the most popular jazz composers and pieces, including names such as Jack Petersen, Rich Matteson, Phil Wilson, Dan Haerle, and Mark Taylor, whom students may not know.

After this review, I found that Ottman could use both more popular music examples and more familiar repertoire choices. If instructors want to utilize popular music traditions to their maximum potential in the classroom, they need to choose pieces that students recognize and understand.

#### ***Anthology for Sight Singing – Karpinski, Kram***<sup>9</sup>

In the preface, the authors write that "these excerpts are taken from both composed works and folk sources,"<sup>10</sup> highlighting the fact that though the authors use many examples from the standard literature, several exercises are taken from folk traditions. They go on to explain their selection process for their repertoire: "Although the lion's share of the excerpts come from Western European art music of the common-practice period, many are drawn from Medieval, Renaissance, twentieth-century, and popular repertoires and over a hundred excerpts come from folk sources. A significant number of excerpts were composed by women and by American composers."<sup>11</sup> Additionally, the authors make it clear that they understand the importance of including familiar repertoire: "We have intentionally included a fair number of excerpts from well-known compositions from the Western canon—'warhorses,' if you will—for two important

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<sup>9</sup> Gary Karpinski and Richard Kram, *Anthology for Sight Singing* (New York: W.W. Norton & Company, 2007).

<sup>10</sup> *Ibid.*, ix.

<sup>11</sup> *Ibid.*

reasons. First, students can more readily associate new concepts and skills with music that is already familiar to them. For example, students who know the second theme from the overture to Rossini's *William Tell* already have a solid foundation on which to build the labels for the tonic and dominant triads. Second, these excerpts also afford ample opportunity for students to learn themes from many of the canonic works of Western music."<sup>12</sup> This ideal can be directly applied to the inclusion of popular music traditions as well, something that I hoped to find in Karpinski and Kram's textbook.

After reviewing 1,236 musical examples, I found three popular music traditions used in this textbook, including Buddy Holly's "Everyday," Dan Wilson's "Closing Time" chorus, and Willie Nelson's "Crazy." I was especially impressed with the inclusion of "Closing Time," a 1999 Semisonic hit that is extremely well known. The authors include this tune in a chapter focusing on syncopation, and this excerpt is a very appropriate choice. Though some students may be familiar with Willie Nelson and Buddy Holly, I am not entirely sure how well students may know the two pieces included in this textbook.

Although there are several folk songs included in this book (from all over the world) as well as Christmas carols, national anthems (from Australia and Great Britain), and even a fight song (from Northwestern University), there are only three tunes that could be categorized as "popular music" in this anthology of 1,236 melodies. Therefore, with such a large anthology of music, Karpinski and Kram could have certainly incorporated a larger amount of popular music traditions.

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<sup>12</sup> Ibid.

***A New Approach to Sight Singing, Fifth Instructor's Edition – Berkowitz, Fontrier, Kraft, Goldstein, Smaldone***<sup>13</sup>

In the preface, the authors write that “a *New Approach to Sight Singing* contains a coordinated body of musical materials specifically composed for the study of sight singing, as well as a chapter of melodies drawn from the standard classical and folk repertoires.”<sup>14</sup> Though this may seem to exclude popular music traditions, the preface goes on to say that “Chapter One, Section V is new to the fifth edition, and provides a complete program for developing comfort and skill in singing various styles of twentieth- and twenty-first-century music.”<sup>15</sup> With this new addition, the authors set themselves up for a perfect outlet for popular music inclusion.

However, after sorting through 1,344 total musical examples, I found no inclusion of any popular music traditions. Almost all musical examples are characterized by some musical term (ie. “andante espressivo” or “rather slowly”) and (sometimes) a country of origin or a composer of origin. There is no musical index in the back of the book. Additionally, the Chapter One, Section V cited in the preface is solely comprised of atonal melodies of the twentieth- and twenty-first-centuries, comprised of absolutely zero popular musics. Though there are some folk tunes incorporated, I found no inclusion of any genres of popular music (including rock, jazz, or musical theatre).

Therefore, my conclusion of this review is rather predictable: this textbook could use a substantial increase of popular music traditions.

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<sup>13</sup> Sol Berkowitz et al., *A New Approach to Sight Singing*, 5<sup>th</sup> Instructor's ed. (New York: W.W. Norton & Company, 2010).

<sup>14</sup> *Ibid.*, vii.

<sup>15</sup> *Ibid.*

***Developing Musicianship Through Aural Skills – Cleland, Dobrea-Grindahl*<sup>16</sup>**

With this being one of the newer textbooks I have reviewed (published in 2010), I am eager to see how Cleland and Dobrea-Grindahl included popular music in their textbook. The only reference to what type of repertoire the authors used can be found in the preface: “Next comes a series of melodies, duets, self-accompanied melodies, and examples from the literature...”<sup>17</sup> With the authors use of the words “the literature,” I expect to find many examples from the canon.

However, after examining 1,301 musical examples, I was disappointed to find no inclusion of popular music traditions. In fact, only 138 of those examples are even from actual musical literature, with the rest all being self-composed. There is an extensive amount of folk literature in this textbook that is listed both by name and by country or origin, such as Finnish, French, African, Native American, Japanese, and Chinese; the authors include twenty-nine total folk examples.

Therefore, similar to my review of *A New Approach to Sight Singing*, Fifth Edition, this textbook needs a serious increase of popular music traditions and could even use more examples from the standard literature. Though self-composed examples can help authors to depict exactly what they want students to learn, these exercises fail to help students learn any sort of repertoire in their studies.

***Music for Sight Singing, Eighth Edition – Ottman, Rogers*<sup>18</sup>**

Having previously reviewed Ottman’s addition to his first text, I am eager to see new developments in the eighth edition of his book. Dating from 2008, this new edition shares the same name as Ottman’s first textbook but is mostly comprised of changes made by Rogers. The

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<sup>16</sup> Kent Cleland and Mary Dobrea-Grindahl, *Developing Musicianship Through Aural Skills: A Holistic Approach to Sight Singing and Ear Training* (New York: Routledge, 2010).

<sup>17</sup> Ibid.

<sup>18</sup> Robert W. Ottman and Nancy Rogers, *Music for Sight Singing*, 8<sup>th</sup> ed. (Upper Saddle River, NJ: Pearson, 2010).

preface describes the book's use of an "abundance of meticulously organized melodies drawn from the literature of composed music and a wide range of the world's folk music."<sup>19</sup> With many additions and changes from the first book, I hope to find some new incorporations of more well-known popular music traditions.

After reading through 1,357 musical examples, I found only three examples of popular musics, the same number that I found in *More Music For Sight Singing*. Two of those examples come from the previous edition that I reviewed: Scott Joplin's "The Easy Winners" and Samuel Adler's "Nothing is Enough!" The second Joplin excerpt is replaced with Kurt Weill's "Tchaikovsky" from *Lady in the Dark*.

Just like the old Ottman edition, this book is mostly comprised of "folk" melodies, listed only by country and region, including America, Isle of Man, Basque, and other random countries, or by state, such as Texas, Pennsylvania, Massachusetts, and Tennessee. Though this is the eighth edition of this text, it shows that previous revisions have failed to include popular music traditions.

### ***Sight Singing Complete, Seventh Edition – Carr, Benward*<sup>20</sup>**

After searching through the preface, I found no reference to the use of popular music traditions. Though the book dates from 2007, I do not expect to find any popular music included in the text due to its lack of suggestion in the preface. However, after looking through 1,465 musical examples, I found a total of sixteen musical examples that could be considered popular music; yet, I am not sure of the effectiveness of their incorporation. Fifteen of the sixteen examples were jazz-related, coming from sections entitled "Melodies by Duke Ellington" and "Melodies Related to Jazz." The final exercise is Leonard Bernstein's "It Must Be Me" from *Candide*, coming from "Twentieth-Century Melodies for Careful Study and Preparation." While

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<sup>19</sup> Ibid.

<sup>20</sup> Maureen Carr and Bruce Benward, *Sight Singing Complete*, 7<sup>th</sup> ed. (New York: McGraw-Hill, 2007).

the authors should be commended for their incorporation of popular music traditions—the largest I have examined so far—the efficiency of these examples needs to be examined. The sections focusing around jazz studies are very useful for students, as they may be familiar with the art of jazz or, at the very least, they will become familiar with jazz. However, I would have preferred more popular music included in sections throughout the entire book, rather than just in one particular section.

***The Musician’s Guide to Aural Skills – Phillips, Murphy, Marvin, Clendinning***<sup>21</sup>

I am eager to review this textbook as I am familiar with the theory text from these authors. The theory text does a sufficient job incorporating a variety of popular music traditions, so I expect the same from this aural skills book. After reviewing the preface, I found that the authors explain their approach that “using real music examples encourages you to learn by listening to and imitating the music of diverse composers who wrote in a variety of styles, from classical to popular.”<sup>22</sup> They continue by explaining their rationale for choosing the book’s repertoire: “Most of the remaining melodies are drawn from a wide range of music literature—from popular (Broadway musicals, movies and television, classic rock, jazz, and blues) as well as common-practice music literature.”<sup>23</sup>

After examining 1,519 musical examples, I found a total of seventy-eight popular music examples, more than any of my other reviews combined. The authors also include a wide variety of genres, including rock, jazz, country blues, “pop,” movie and television themes, and musical theatre. Though the authors certainly deserve to be commended for their efforts, I have to question the relevance of the inclusion of these examples. As I reviewed each one, I had to further research almost every example because I was unfamiliar with the composer or the piece;

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<sup>21</sup> Joel Phillips, Paul Murphy, Elizabeth West Marvin, and Jane Piper Clendinning, *The Musician’s Guide to Aural Skills: Volume 1, Sight-Singing, Rhythm Reading, Improvisation, and Keyboard Skills*, 2<sup>nd</sup> ed. (New York: W.W. Norton & Company, 2011).

<sup>22</sup> *Ibid.*, vii.

<sup>23</sup> *Ibid.*, viii.

the works “sounded” popular in nature, but I had to confirm that through multiple searches. With that being said, if I have to put in the time to discover the exact nature of each of the popular music examples, it is likely that students will not be able to appreciate the exercises for being popular.

The similar conclusion for all of these reviews seems to be that authors include popular music traditions, but the examples are not “popular” in society. If an example is not known by the students, it does not possess the full potential as an example that is known by the students would. Regardless, I am very impressed with this text and with the authors’ inclusion of such popular traditions. This book also contains the largest number of total examples. Of all of the books I am reviewing, I would choose this as the best book in terms of a wide variety of repertoire and popular music inclusion.

***Music for Sight Singing, Sixth Edition – Benjamin, Horvit, Nelson*<sup>24</sup>**

The final book I am reviewing also happens to be the newest book, published in 2013. In the preface, the authors describe how “...the music from the literature has been carefully selected to be appropriate and workable...”<sup>25</sup> I also admire the authors’ choice for repertoire selection: “We feel that it is important to expose the student to a wide variety of vocal part music from the standard repertoire.”<sup>26</sup>

Yet after reviewing a total of 1,313 musical examples, I found no popular music traditions. The book is entirely composed of classical literature. After further examination, I can determine that the book is mostly comprised of self-composed works, supplemented with literature from the Renaissance/Antiquity through 20<sup>th</sup> Century classical repertoire. As expected, the only conclusion I come to for this text was that popular music needs to be included.

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<sup>24</sup> Thomas E. Benjamin, Michael Horvit, and Robert S. Nelson, *Music for Sight Singing*, 6<sup>th</sup> ed. (Boston, MA: Cengage Learning, 2013).

<sup>25</sup> *Ibid.*, viii.

<sup>26</sup> *Ibid.*



| Title   | Total Examples | Total Popular Examples | Rock | Jazz | Country Blues | “Pop” | Movie/TV Themes | Musical Theatre | Total Pop Percentage |
|---|----------------|------------------------|------|------|---------------|-------|-----------------|-----------------|----------------------|
| <i>Sight Singing (2nd ed.)</i>                      | 938            | 6                      | 0    | 1    | 0             | 0     | 0               | 5               | 0.6%                 |
| <i>More Music for Sight Singing</i>                 | 1,058          | 3                      | 0    | 2    | 0             | 0     | 0               | 1               | 0.3%                 |
| <i>Anthology for Sight Singing</i>                  | 1,236          | 3                      | 2    | 0    | 1             | 0     | 0               | 0               | 0.2%                 |
| <i>A New Approach to Sight Singing (5th ed.)</i>    | 1,344          | 0                      | 0    | 0    | 0             | 0     | 0               | 0               | 0.0%                 |
| <i>Developing Musicianship Through Aural Skills</i> | 1,301          | 0                      | 0    | 0    | 0             | 0     | 0               | 0               | 0.0%                 |
| <i>Music for Sight Singing (8th ed./Ottman)</i>     | 1,357          | 3                      | 0    | 1    | 0             | 0     | 0               | 2               | 0.2%                 |
| <i>Sight Singing Complete (7th ed.)</i>             | 1,465          | 16                     | 0    | 15   | 0             | 0     | 0               | 1               | 1.1%                 |
| <i>The Musician's Guide to Aural Skills</i>         | 1,519          | 78                     | 13   | 17   | 9             | 6     | 10              | 23              | 5.1%                 |
| <i>Music for Sight Singing (6th ed./Horvit)</i>     | 1,313          | 0                      | 0    | 0    | 0             | 0     | 0               | 0               | 0.0%                 |

| Total Books Reviewed | Total Examples Reviewed | Total Popular Examples | Total Rock | Total Jazz | Total Country Blues | Total “Pop” | Total Movie/TV Themes | Total Musical Theatre | Overall Pop Percentage |
|----------------------|-------------------------|------------------------|------------|------------|---------------------|-------------|-----------------------|-----------------------|------------------------|
| 9                    | 11,531                  | 109                    | 15         | 36         | 10                  | 6           | 10                    | 32                    | 0.9%                   |

### Conclusion

As can be seen by the above charts, the inclusion of popular music traditions in today's aural skills textbooks is staggeringly low. With an overall representation of 0.9% of musical examples being popular music, it is clear that today's authors and editors need to reconsider the repertoire variety in their texts. It is important to note that some authors have done more to include popular music traditions. While some texts include zero popular examples, authors such as Clendinning, Marvin, Murphy, and Phillips in *The Musician's Guide to Aural Skills* have gone so far as including seventy-eight different popular music examples. Yet, most of the seventy-eight examples are not well-known pieces, and many students would not be familiar with them. With this being said, the popular music that is chosen for these examples must actually be "popular" for the students, meaning that the music must actually be known and recognizable by the students. Yet even with seventy-eight examples, *The Musician's Guide to Aural Skills* is still only 5.1% popular music traditions. However, this percentage is quite significant compared to the overall percentage of 0.9%, which does not even amount to a full one percent. These charts and numbers clearly explain that the priorities in music repertoire needs to be reevaluated and that popular music is significantly underrepresented in aural skills textbooks and in the aural skills classroom.

### Chapter 3

## Brief Overview of Popular Music Harmony

### Introduction

As previously defined, popular music traditions encompass a wide variety of genres. From rock and roll to country and blues to Broadway show tunes, popular music—as defined in this thesis—involves a multitude of styles and repertoires. With that comes an equally plentiful amount of diverse harmonic backgrounds and ideas. Though there is not one defining harmonic idea that can be found in any given “popular” work, there is a collective group of harmonic ideas—both similar and different from classical western tonality—that appears to be widespread across all categories of popular traditions.

Those unfamiliar with popular music traditions may believe the common fallacy that such musics are too simple compared to their classical western counterparts. While popular music can appear less complex in many respects than classical repertoire, the simplicity is deceptive. Though the repetitions found in popular musics are recognizable even by those who are not as familiar with the repertoire, the overall tolerance and understanding of such repetitions in these genres need to change, as repetition represents such a foundational staple in popular music traditions. In a presentation on music theory and popular styles, Professor Peter K. Winkler of SUNY Stony Brook explains that “a pop stylist’s greatness has to be understood within the limits of the small variety of things permitted in that style.”<sup>27</sup> Without an understanding of such varieties, the intricacies of popular music harmony go unnoticed and unappreciated.

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<sup>27</sup> Peter Winkler, “New Directions in Music Theory,” *College Music Symposium* 14 (1974): 153.

Though many different ideas have influenced this overall interpretation of popular music harmony, one general point has continued to recur: popular music traditions can be viewed in their adherence to or rejection of common practice (otherwise known as “western classical”) tonality.<sup>28</sup> This chapter will set out to provide a brief overview of such comparisons and standards, ultimately presenting a widespread understanding of the classification of the popular music tonal system and its role in the pedagogical process of the aural skills classroom.

### **Flattened Seventh and Functions of the Dominant**

In Western musical traditions, conclusions in music are defined by cadences, which are harmonic configurations that result in a sense of resolution. Of all of the classifications of cadences in common practice tonality, authentic cadences (including perfect and imperfect) serve the purpose of creating a sense of conclusiveness in a work and bringing the piece back to the tonic chord. This finality is achieved through progressions that have a V to I harmonic motion, and these cadences typically occur at the end of phrases or at the end of the work. This idea of “authentic cadence” remains common knowledge among most (if not all) harmony textbooks. However, popular music (and rock genres in particular) challenges these ideals with the inclusion of a flattened seventh ( $\flat$ VII), where the flattened seventh acts as a substitute for the fifth in a dominant function.<sup>29</sup> In a recent study by Trevor de Clercq and David Temperley, the two analyzed 100 rock songs from *Rolling Stone*'s “500 Greatest Songs of All Time” (compiled in 2004), looking for the distribution of all chromatic roots in the repertoire. Temperley and de Clercq found that of those 100 songs, while eighty-eight had the occurrence of a fifth chord, thirty-seven of them also included the occurrence of a flattened seventh chord.<sup>30</sup> Therefore, the flattened seventh serves a substantial role in popular music harmony, from a modal standpoint but

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<sup>28</sup> Trevor de Clercq and David Temperley, "A Corpus Analysis of Rock Harmony," *Popular Music* 30 (2011): 49.

<sup>29</sup> Allan Moore, "The So-Called 'Flattened Seventh' in Rock," *Popular Music* 14 (1995): 187.

<sup>30</sup> De Clercq and Temperley, "A Corpus Analysis of Rock Harmony," 60.

even more so as a substitute for traditional dominant chords (being those built upon the fifth scale degree). This section will set out to define alternatives to progressions including V, where the flattened seventh can serve as a substitute for the typical dominant chord.

A common, overarching feature of popular music traditions is the use of a modal harmonic system. The relationship between the leading tone and tonic scale degrees is self-evident to the definition of common-practice tonality, especially in cadential and modulating functions. Yet, many pieces from the popular music repertoire employ modal systems, where triads are built upon each scale degree of the mode. For example, Lydian begins on F (with all natural pitches, therefore including a B-natural rather than a B-flat), Dorian begins on D, and Ionian (better known as “major”) begins on C. However, when taking a closer look at each of the seven modes (including Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian) only two of them actually have leading tones: the frequently used Ionian and the less common Lydian.<sup>31</sup> Without a leading tone, how do the other five modes articulate cadence and modulations? The answer comes from the use of the flattened seventh chord as a dominant substitute. For example, in the Mixolydian mode, the fifth chord (a minor “v”) does not assume the strongest dominant function; since the seventh scale degree is lowered in this scale, the fifth chord then becomes minor in quality due to the lack of a leading tone. Instead, the flattened seventh chord takes on the role of the dominant, with a typical, functional cadence revolving around the movement of the flattened seventh to the I chord resolution (assuming the cadence is not deceptive but rather is resolving to the tonic chord).

This replacement can be as simple as a basic substitution where the flattened seventh chord is alternate for a V chord in typical progressions; for example, rather than having a I-IV-V-I (or I-ii-V-I) progression, there would be a I-IV- $\flat$ VII-I progression. Below is a musical example taken from the chorus of Lynyrd Skynyrd’s popular hit, “Sweet Home Alabama.” Notice how the

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<sup>31</sup> Moore, "The So-Called 'Flattened Seventh' in Rock," 187.



Lady Gaga's recording and differs in terms of key and harmonic rhythms and inversions; the purpose of this figure is to give a clear outline of the artist's use of the flattened seventh as a dominant substitute for V.

The image shows a musical score for the bridge of Lady Gaga's "You and I". It is in A major (two sharps) and 4/4 time, marked "Swung". The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is a simple, rhythmic line. The accompaniment consists of chords. The chords are labeled as I, bVII, IV, and I. The bVII chord is a flattened seventh chord, which is used as a dominant substitute for V.

Figure 3-2: Transcription of the bridge of Lady Gaga's "You and I"

This idea of cadence can also be analyzed through the methods of accompaniment in popular music traditions. In some genres, particularly rock and country and blues, harmonies are viewed as chords rather than as singular lines of voice leading. Listeners and performers alike view the chords vertically rather than linearly. In guitar chords for example, the harmonies have soprano and bass lines as determinants, but the notes in between play a minimal role, beyond that of filling out the chord. In fact, chordal inversions are rarely used in popular music repertoire; their only purpose is to allow the construction of a stepwise bass line.<sup>33</sup> Though this is a direct result of the instrumentation used for these genres (such as guitar or keyboard), it remains a staple in the critical literature of popular music harmony.

The idea of the flattened seventh can seem foreign to collegiate students in the aural skills classroom who familiarize themselves with the typical "V-I" cadences found in classical music harmony. Yet, they may be more accustomed to the flattened seventh than they are aware of. By providing popular music examples with this chord, students can come to understand the use of the flattened seventh and its function as a dominant chord. Though there are examples of this in

<sup>33</sup> Moore, "The So-Called 'Flattened Seventh' in Rock," 190-91.

some classical literature, a substantial amount exists in popular music repertoire. Therefore, the explanation of the flattened seventh—melodically and harmonically— as well as the topic of substitutes for the dominant serve as ideal opportunities for the inclusion of popular music traditions in the aural skills classroom.

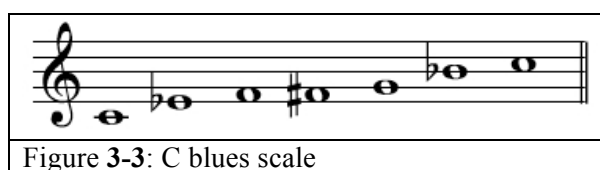
Additionally, one of the curious features of eighteenth and nineteenth century music theory analysis involves Schenkerian analysis. Many current popular music scholars use Schenkerian graphs and reduction techniques to explain tonal structure in popular repertoire. However, a true Schenkerian recognizes the irony in this application due to Schenker's bias toward classical literature (and his scorn for most music beyond the early twentieth century). This brings up some of the curious and inconsistent findings in recent discussions in critical literature about popular music harmony; a great deal of scholars try to apply Schenkerian theories to popular music repertoire when in fact Schenker himself would have wanted nothing further from this. This predominance of Schenkerian thinking only challenges Schenker's original beliefs, and it remains common knowledge that he would have looked down on popular music genres for this flattened seventh substitution, considering it inferior. Therefore, though I appreciate these authors' creative adaptations of Schenkerian theory, I do not necessarily condone it nor will I plan to use it within this chapter or this thesis.

### **Blues, Jazz, and Barbershop Harmonic Models**

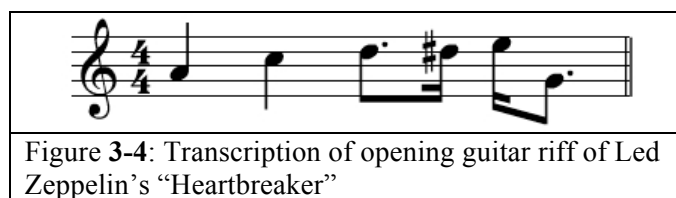
With jazz itself being considered a popular music tradition in this thesis, it is simple to connect jazz's harmonic ideals with the overall understanding of popular music harmony. However, a deeper interest lies when blues, jazz, and barbershop models function as foundations for harmonies in other popular genres. These frameworks and methods have provided substantial amount of influence to many musical styles outside of "jazz." Such influences can be further examined and used to explain specific techniques in the aural skills classroom.



The most straightforward concept is the blues scale. Used frequently in jazz charts, this scale distorts the traditional major scale by the addition of lowered third, lowered seventh, and raised fourth (or lowered fifth, but either in addition to the fourth and fifth) scale degrees;<sup>34</sup> performance practice also advocates for sliding between pitches for emphasis of the “blue” notes against the chords. A traditional blues scale in C has been outlined in Figure 3-1 below. The overall harmonic choral framework behind this repertoire is quite simple (mostly comprised of progressions that include I, IV, and V), but the idea of the scale itself can appear more foreign to students.



The blues scale can also be directly found in popular music repertoire. Below is an example of an A blues scale used in an ostinato guitar riff from Led Zeppelin’s “Heartbreaker.” The song opens with this riff, and it can also be found repeated at different pitch levels throughout the piece. This transcription outlines the basic melody used for the opening guitar melody; notice that all notes of the blues scale are represented.



The “blues” also involves a repetitive twelve-bar form, consisting of the following framework: four bars of I as a “statement,” two bars of IV followed by two bars of I as a “restatement,” and ending with one bar of V, one bar of IV, and two bars of I as a “response.”

<sup>34</sup> Andrew Clark, “Rock ‘n Roll Saxophone: Scale Syllabus for Common Chord Progressions in Rock, Part I (Major),” *Saxophone Journal* 24 (2000): 35.

Variations on this basic form also exist, including “quick change” embellishments (where the first four bars of I have a “quick change” to IV in the second bar), the inclusion of the  $\#iv^{\circ}7$  (typically in the sixth bar, as a replacement of the static IV, leading to the I on the downbeat of the seventh bar), and the “turnaround,” which occurs in the last two bars and acts as a small “turn,” resolving the harmonies back to the beginning of the form; for example, rather than the last two bars both consisting of I, performers may choose to have the last bar be changed to a V so that a greater pull to the restatement of the form can occur.<sup>35</sup> In any of the variations of this twelve-bar form, chords can consist of all triads, of all seventh chords, or of any combination. With no evidence of “blues” in the classical canon—mostly due to the fact of its late development in twentieth century jazz traditions—this harmonic model must be covered using popular music styles, with many examples deriving from jazz and blues traditions.<sup>36</sup>

Figure 3-5: Basic twelve-bar blues form.

Below is an example of the twelve-bar blues form found in the popular music repertoire. In this transcription of the first verse of the Beatles’ “Can’t Buy Me Love,” the melody is accompanied by a twelve-bar blues. The Beatles choose to take a variation on this very basic form, adding a seventh to each chord and elongating the IV chord in the penultimate bar; this prolongation of the final subdominant chord is an interesting interpretation and creates an even

<sup>35</sup> “Popular Music Harmony – An Introduction,” Milton Mermikides, last modified 2011, accessed May 14, 2013, <http://www.scribd.com/doc/52279893/Popular-Music-Harmony-An-Introduction-Milton-Mermikides>

<sup>36</sup> Winkler, “New Directions in Music Theory,” 153.

stronger pull to the tonic in the final measure. This passage is considered to be in C major despite the E $\flat$  and B $\flat$  found in the melody line; these accidentals can be thought of as mere ornamentations to the key signature and should not take away from the underlying structure of the twelve-bar blues form.

C: I<sup>7</sup> I<sup>7</sup> I<sup>7</sup> I<sup>7</sup>

IV<sup>7</sup> IV<sup>7</sup> I<sup>7</sup> I<sup>7</sup>

V<sup>7</sup> IV<sup>7</sup> IV<sup>7</sup> I<sup>7</sup>

Figure 3-6: Transcription of the first verse of the Beatles' "Can't Buy Me Love"

Additionally, one cannot discuss jazz without touching on improvisation. As a standard tradition of jazz repertoire, solo performers are given the opportunity to improvise over a simple harmonic background provided by the band. Several unspoken rules govern what exactly a soloist has the right to do during such improvisations. As harmonies go by in the band, the soloist selects notes from each chord; from these notes, the soloist creates a melody, which he or she is free to embellish by means of passing tones and neighboring tones. Additionally, he or she

may add extensions to the underlying chords, but at all times, the soloist must adhere to the harmonic changes being played by the band.<sup>37</sup> Though this section is not necessarily advocating for the practice of improvisation in the aural skills classroom (as student success in this area would require a significant amount of weekly practice in the classroom, therefore encompassing a considerable quantity of the overall curriculum and teaching time), such activities could certainly be included in the aural skills curriculum and could serve as method for the improvement of overall musicianship in students.

Barbershop repertoire also relates itself closely to jazz traditions. In this style of music, vocalists sing in a chamber-sized ensemble, performing a cappella and typically with one voice on a part. Stylistically speaking, voices tend to remain close together in terms of voicing, and parallel motion appears very prevalently, where such movement often occurs by stepwise—particularly half-step—motion, rather than leaps and skips. Additionally, the harmonic vocabulary includes seventh and ninth chords, which are equally as common as triads; harmony becomes widespread through frequent cyclical progressions through related keys (following patterns such as the circle of fifths).<sup>38</sup>

Though barbershop functions similarly to jazz in that the music involves blues traditions and comparable harmonic trends, the creation of barbershop tunes is actually quite distinctive. While jazz artists, whether composing or improvising, think of harmonic layouts in terms of structure and the function of individual chords, barbershop is laid out in terms of voice leading principles;<sup>39</sup> put more simply, jazz artists tend to view their music vertically while barbershop artists view their repertoire linearly. In barbershop, since these performing groups are so small, each vocalist is on his or her own part; therefore, voice leading comes to the forefront of barbershop composition and becomes the focus of the arrangement of the individual voice parts.

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<sup>37</sup> Peter Winkler, "Toward a Theory of Popular Harmony," *In Theory Only* 4 (1978): 16.

<sup>38</sup> *Ibid.*, 4.

<sup>39</sup> *Ibid.*, 5.

Yet, why are these ideals important for the aural skills classroom? Jazz, blues, and barbershop harmonic models have influenced a significant amount of American music and deserve to be studied. Even though principles of voice leading are examined in all classical musical genres since the Baroque period, students can gain much insight from observing these rules enforced in popular music traditions. Though the ideas behind jazz improvisation certainly differ from the rules that govern standard counterpoint, it still remains crucial to observe them and to expose students to them. Jazz has evolved from and been inspired by previous classical traditions, and students will only benefit from seeing such similarities and differences between these styles of music. Though the harmonies behind jazz, blues, and barbershop all remain simple (with the most complex ideas involving circle-of-fifths motion or seventh- and ninth-additions to chordal harmonies), it is how the performers make those simplicities unique that make them so genius. To again quote Winkler, “The beauty of pop lies in doing the perfectly obvious as simply and elegantly as possible.”<sup>40</sup>

### **Commons Modes and Scales**

Though some modes and scales have been previously discussed, such a multitude of variety occurs in popular music traditions that a separate subsection is devoted to discuss them. With many students being exposed to distinct modes within their first semester of college study, a clear understanding of modal melodies and harmonies needs to be addressed and mastered early in the aural skills curriculum. Though some students may be unfamiliar with modes and scales outside of major and minor keys, many popular music traditions employ these distinct harmonies. In fact, students may have been exposed to them prior to the aural skills classroom without their previous knowledge.

While major (Ionian) and minor (Aeolian) modes are extremely prevalent in popular music, many of the church modes are also frequently used. For example, the flattened seventh

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<sup>40</sup> Ibid., 11.

was recently discussed in regards to dominant substitutions; yet, that chord would not be used in those contexts without the underlying framework of the Mixolydian mode. As previously mentioned, the seven church modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and the less common Locrian) are constructed by building a triad upon each scale degree. Six of the modes can be grouped into two sets of three, each on the basis of the size of the interval between scale degrees  $\hat{1}$  and  $\hat{3}$ . When it is a major third, the mode will be designated to the “major” group; when the third is minor, the mode will be sorted into the “minor” group. There are three “major” modes (Ionian, Lydian, and Mixolydian), three “minor” modes (Dorian, Phrygian, and Aeolian), and one diminished mode (Locrian). These modes can be found in many chants and works from antiquity, but they can equally be found in popular music repertoire.

Certain methods are used by popular music performers when creating a song with a modal chord progression. Though this may seem obvious, they use the root chord regularly, constantly repeating it in order to establish a strong sense of tonic. Artists may also choose to use the root of the mode as a pedal tone; the mode becomes clearly established when the root is kept as a pedal below the diatonic chords. Some repertoire also employs the use of a static root chord with a modal bass line; this also establishes a clear sense of mode by keeping the root constant above the bass line.<sup>41</sup> Popular music examples for all seven modes will be discussed in later chapters, but below is a brief figure showing one example from each mode (excluding Locrian because of its extreme rarity and exclusion in both classical and popular repertoires, and excluding Ionian due to its excessive popularity and prevalence).

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<sup>41</sup> Mermikides, “Popular Music Harmony – An Introduction.”

| Mode       | Song Title                                    | Artist                  | Key               |
|------------|---|-------------------------|-------------------|
| Dorian     | Eleanor Rigby (verse)                         | The Beatles             | E Dorian          |
| Phrygian   | Symphony of Destruction (opening guitar riff) | Megadeth                | E Phrygian        |
| Lydian     | <i>The Simpsons</i> Theme                     | Danny Elfman (composer) | C Lydian          |
| Mixolydian | Sweet Child O' Mine                           | Guns N' Roses           | D Mixolydian      |
| Aeolian    | The Sound of Silence                          | Simon & Garfunkel       | E $\flat$ Aeolian |

In addition to modes, popular music repertoire also utilizes a variety of scales. Though major, minor, modal, and blues scales have already briefly been discussed, the pentatonic scale (in both major and minor tonalities) can also be found in such popular traditions. The pentatonic scales, outlined in the figure below, are very similar to traditional major and minor scales but, instead, omit two notes for the creation of a five-note scale, rather than a full seven notes. These scales are simple to learn and improvise on, making them ideal for popular music artists.

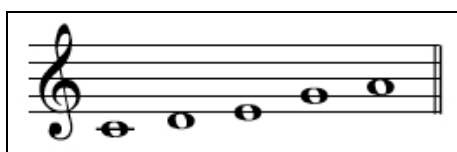


Figure 3-7: C major pentatonic scale

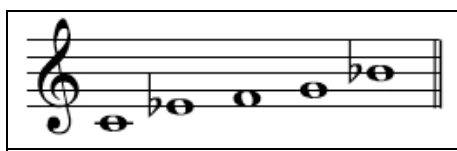


Figure 3-8: C minor pentatonic scale

As previously mentioned, of the seven church modes, three of them are major and three of them are minor. Interestingly enough, all three of the major modes (Ionian, Lydian, and Mixolydian) contain the major pentatonic scale, as they only differ in terms of their fourth and seventh scale degrees (which are not included in the major pentatonic scale). Similarly, all three minor modes (Dorian, Phrygian, and Aeolian) also include the minor pentatonic scale, as their

second and sixth scale degrees differ (and again, are not included in the minor pentatonic scale). This scale is simple to use over any chord progression; regardless of what chords are being used (assuming that all chords are diatonic to the key), any notes from the pentatonic scale can be used. Minor pentatonic scales can also be used in major or ambiguous chord sequences. Additionally, artists may choose to use a pentatonic scale for each separate chord, using the major pentatonic scale for major chords and the minor pentatonic scale for minor chords.<sup>42</sup>

These modes and scales demand so much attention and importance in the aural skills curriculum. From intervals and rudiments to melodic and harmonic exercises, modes and scales play an essential role in the learning process for developing musicians at any level in the aural skills classroom. Though many of the previously mentioned subject topics may be explained through the classical canon, these basic fundamentals can easily be discussed through popular music traditions. Students will always need to be proficient with melodic and harmonic ideas in music, and intervals and rudiments should be automatic; the best way for students to gain such fluency is through application of familiar music, including both classical and popular traditions.

### **Conclusion**

Though more specific examples will be shown in the next chapter, this harmonic overview has provided an outline of distinctive and representative principles involved in the overall topic of popular music harmony and why they are important in the aural skills classroom. Many more complex and refined topics still exist and can be found in many different popular genres; however, the most basic of these matters can be found summarized here. The overarching purpose of this chapter was not to specifically state each idea that can be found in popular music traditions but rather to give a brief and comprehensible overview of the similarities and differences between classical and popular musics and to show their relevance to the aural skills

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<sup>42</sup> Ibid.



classroom. Therefore, it is clear that such repertoire does have harmonic and musical significance and can easily be translated into the curriculum.

## Chapter 4

### **Application of Topics in the Aural Skills Classroom**

#### **Introduction**

The purpose of this chapter is to provide readers with potential resources to craft lesson plans for the classroom. These lessons could be used in collegiate aural skills and theory courses or even at the high school level in the AP theory classroom. While many textbooks have been reviewed and harmonic ideas have been outlined, it is now time to turn to the fundamental purpose behind this thesis: the pedagogy of aural skills. Throughout this chapter, examples will provide readers with ideas they can utilize and adapt as necessary in order to fit their classrooms. The following five topics were selected in order to cover a wide range of subject matter within this text: the pentatonic scale, modes, intervals, irregular meter, and syncopation.


#### **The Pentatonic Scale**

The previous chapter highlighted the frequency of the pentatonic scale within popular music traditions.<sup>43</sup> Though this is typically covered in the aural skills and theory classroom through the use of canonic repertoire (most notably including exoticism techniques found in the works of composers such as Debussy and Ravel), popular music repertoire can also serve as an effective tool for student learning. Students may be more familiar with this scale than they already know; though the idea of “pentatonicism” may seem foreign to them, the actual skill is quite close at hand. By tapping into students’ previous knowledge of the pentatonic scale through their experiences with popular music, teachers have the ability to utilize what the students already know and build upon that in a successful and encouraging fashion.

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<sup>43</sup> See Chapter 3 for a full explanation of major and minor pentatonic scales.

For example, when teaching the pentatonic scale in an aural skills course, the teacher could draw examples from the classical canon. However, what if he or she used an example from the popular music repertoire? Anna Kendrick’s “Cups,” more fondly known as “The Cup Song,” is entirely comprised of the major pentatonic scale. If a majority of students are familiar with this piece, the teacher could use this knowledge to his or her advantage. Students could sing along with a recording or video, or the teacher could have them sing verses or choruses a cappella; rather than actual singing, the teacher could have students listen and notate the tune in order to analyze its pentatonic functions and scale degrees or for dictation practice. If students first realize that they are in fact familiar with this scale and understand its properties, then they will be able to take things a step further with exotic music from the classical canon. Below is a simple transcription of the chorus of “Cups,” written in a different key in order to fit the singing range of all students.



The image shows a musical transcription of the chorus of Anna Kendrick's song "Cups". It is written in G major (one sharp) and 4/4 time. The transcription consists of two staves. The first staff contains the vocal melody, and the second staff contains the piano accompaniment. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Figure 4-1: Transcription of the chorus of Anna Kendrick’s “Cups”

Below is a short list of other popular music examples that include the pentatonic scale. This list is comprised of examples with both the major and the minor pentatonic scales. As has been shown, this scale can be found in a wide variety of popular music genres, as it is very common to the harmonic styles of popular repertoire. If the teacher wanted to expand his or her palette of pentatonic popular music tunes, he or she could even create an assignment where students had to seek out a popular piece that was built upon the pentatonic scale. Regardless, the

key to making these topics successful is building upon students' previous experiences in order to better expand their newfound knowledge in the classroom.

| Title                               | Artist          | Scale            |
|-------------------------------------|-----------------|------------------|
| Back in Black (guitar riff)         | AC/DC           | Minor Pentatonic |
| Play That Funky Music               | Wild Cherry     | Minor Pentatonic |
| I Shot the Sheriff (opening chorus) | Eric Clapton    | Minor Pentatonic |
| Sweet Home Alabama (chorus)         | Lynyrd Skynyrd  | Major Pentatonic |
| My Girl                             | The Temptations | Major Pentatonic |

### Modes

The study of the seven modes can occur throughout all levels of collegiate aural skills study as well as high school music theory. As shown in the previous chapter, many pieces from the popular music repertoire are modal and could act as the basis for this area of learning in the classroom.<sup>44</sup> Though it remains traditional to use the classical canon to teach the church modes, utilizing modal popular music traditions may be a more effective and efficient way for students to grasp an understanding of the modes. While the layout of the modes themselves is quite straightforward, the ability to distinguish them by ear proves to be much more challenging. If students are given the opportunity to make connections between the modes and repertoire they are already familiar with, they will succeed in later relations to the classical canon, among other repertoire. This allows students to recognize what they already know and supplement that understanding, creating a positive educational environment that fosters constructive learning techniques.

Take for example the Dorian mode. Though this mode presents few challenges in a scalar form, it can be very difficult to distinguish from the Aeolian mode in listening examples. However, there is something that sets it apart from Aeolian: the raised sixth scale degree. If

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<sup>44</sup> See Chapter 3 for a full explanation of the seven church modes and their relation to popular music repertoire.

students are provided with examples they already know, they can easily identify the raised sixth in Dorian literature.

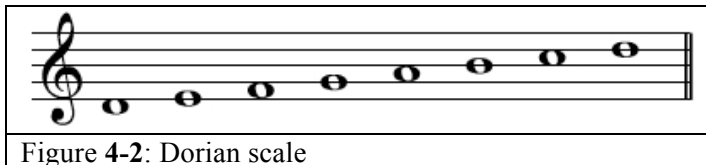


Figure 4-2: Dorian scale

Below is a transcription of “Mad World,” a song originally performed by Tears for Fears but popularized by Gary Jules. This line occurs frequently throughout the song, ending each verse and leading to the chorus. This example allows students to realize their aural recognition of the Dorian mode; though they previously may have only been able to sing the scale, now they have the skills set necessary to recognize it in both familiar and unfamiliar repertoire.



Figure 4-3: Transcription of Gary Jules’s “Mad World”

A table has been included below with several popular music pieces that utilize the Dorian mode. Take note of the wide range of musical styles and genres included on this list. As mentioned in the previous chapters, many of the modes can be found in a variety of popular music repertoire, particularly Dorian and Mixolydian. This list could be greatly expanded, through the teacher’s—as well as the students’—knowledge of repertoire. As mentioned with several other topics in this chapter, one of the most efficient and effective ways to build these lists for students is to have them discover appropriate repertoire. This allows teachers to always possess up-to-date lists, as well as lists that include music that is relevant for the students.

| Table 4-2: Examples of the Dorian mode in popular music repertoire |                 |
|--|-----------------|
| Title  | Artist          |
| Oye Como Va  | Santana         |
| Purple Haze (guitar solo)  | Jimi Hendrix    |
| Another Brick in the Wall, Pt. 2                                   | Pink Floyd      |
| Radioactive  | Imagine Dragons |
| Telephone (opening accompaniment)                                  | Lady Gaga       |

### Intervals

Interval study is considered a fundamental practice in the aural skills classroom.

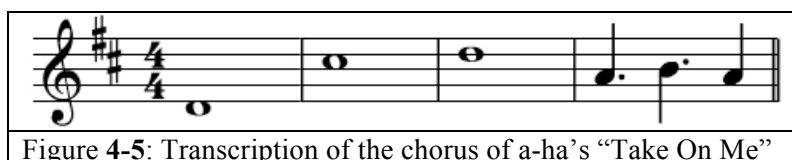
Assessed through both singing and notation, students must master these skills in order to achieve a high level of musicianship. Though a variety of methods for teaching intervals exists in today's classroom, one idea remains universal: students must be able to sing and recognize all intervals, including ascending, descending, and harmonic examples. This concept of intervals spans a broad range of topics; within one octave, there exist thirteen total intervals, including the unison and the octave (see figure 4-3 below). Yet the difficulty lies not in the intervals themselves but in the overall mastery of recognition. The repertoire of popular music traditions can be easily related to this portion of the chapter due to the very simplistic nature of intervals themselves. Any interval can be found in a wide variety of music; therefore, this section will center on applying popular music repertoire to the pedagogy of interval study, specifically focusing on the interval of a seventh (both major and minor).

Figure 4-4 displays twelve intervals within one octave, arranged in two rows on a single treble clef staff. The intervals are labeled as follows:

- Unison
- Minor 2<sup>nd</sup>
- Major 2<sup>nd</sup>
- Minor 3<sup>rd</sup>
- Major 3<sup>rd</sup>
- Perfect 4<sup>th</sup>
- Tritone
- Perfect 5<sup>th</sup>
- Minor 6<sup>th</sup>
- Major 6<sup>th</sup>
- Minor 7<sup>th</sup>
- Major 7<sup>th</sup>
- Octave

Figure 4-4: Intervals within one octave

The seventh is one of the most difficult intervals to learn as it is difficult to sing such a wide leap and its prominence in any repertoire is rather lacking. However, if students are able to apply this abstract idea to repertoire they are already familiar with, it will help them develop connections to the interval, therefore creating a smoother transition to mastery. Some traditional techniques of teaching intervals involve students finding “mnemonic” ways to remember specific intervals, typically by accessing melodies they are already familiar with. Popular music traditions in particular are especially helpful for this. Below is a transcription of the chorus of a-ha’s “Take On Me.” This selection is remarkably advantageous because of the lengthened note values in the chorus; this allows students to listen to (or sing along with) the recording and absorb the interval in its context, as compared to some examples with shorter rhythmic values. Consequently, this example would work well both as a listening exercise and as a singing exercise; the tune is also quite catchy, so if some students are initially unfamiliar with it, they will grasp it very quickly.



As previously mentioned, a seventh is difficult to find in the classical canon, yet an ideal example has just been provided from the popular music repertoire. This idea of incorporating popular music themes into teaching intervals can be useful for non-music majors and music majors alike; musicians of all ages and levels, even students in later, more advanced semesters of aural skills and theory, relate to this repertoire and possess the ability to apply it in and out of the classroom. It can also be difficult for students to relate to instrumental music that was never intended to be sung by the voice, something frequently found in aural skills textbooks. Rather, encourage the use of vocal lines that were written with the intentions of being sung; though instrumental music should never be excluded in the aural skills classroom, sometimes vocal lines

result in more fluent singing for students as compared to instrumental music (which makes up a majority of the classical canon studied in the theory and aural skills classrooms). Another positive feature of popular music traditions is that a vast majority involves some sort of vocal inclusion, typically with instrumental backgrounds; this can make the transition between listening and singing easier for students.

Below is a list of examples of major and minor seventh intervals found in popular music repertoire; this table also specifies what direction the interval is moving in, as this can be another difficult concept for students to master. Unfortunately, as the seventh is somewhat rare in facets of all music repertoire, compiling a list much beyond this one may prove to be difficult; however, as mentioned in previous sections, students may be aware of repertoire (both popular and classical) that utilize the major and minor seventh intervals.

| Title  | Artist                             | Interval (case and direction)      |
|--|------------------------------------|------------------------------------|
| Watermelon Man (opening trumpet/sax melody)                                  | Herbie Hancock                     | Minor 7 <sup>th</sup> , descending |
| I Love You (opening vocal melody)  | Cole Porter                        | Major 7 <sup>th</sup> , descending |
| Pure Imagination (opening percussion accompaniment), from <i>Willy Wonka</i> | Leslie Bricusse and Anthony Newley | Major 7 <sup>th</sup> , ascending  |
| Somewhere, from <i>West Side Story</i>                                       | Leonard Bernstein                  | Minor 7 <sup>th</sup> , ascending  |
| Theme, from <i>Star Trek</i>   | Alexander Courage                  | Minor 7 <sup>th</sup> , ascending  |

### Irregular Meter

Though the topic of irregular meter could not be covered in the “harmonic” section of the previous chapter, this is a recurring idea throughout all popular music genres. The term “irregular meter” includes any meters that could be considered irregular (most notably additive meters such as 7/4 or 5/4<sup>45</sup>) as well as meters that are frequently changing (such as going from 3/4 to 2/4 to

<sup>45</sup> Additive meters consist of grouped combinations of dissimilar or asymmetrical metrical values. For example, 5/4 can be split into 2+3 or 3+2, making it additive.



4/4 in three consecutive measures). Consequently, this is also a rhythmic idea that occurs throughout many pieces in the classical canon.

If students are not used to performing or listening to music in irregular meters, they may have a difficult time transitioning these ideas to canonic music that they are equally unfamiliar with. Yet if a teacher was able to find a popular music example that showcased similar metric styles, students would be able to draw connections between this known repertoire and newly-introduced works from the canon. Rhythm can be a difficult idea to teach, because if students do not possess an internal sense of the rhythm, they will never fully understand it. If students realize that they are already accustomed to such irregular meters in music that they already know, it may help them to better connect to pieces that they are learning for the first time.

This awareness of grouping can be discovered through many different activities. The teacher could play a recording of a popular music piece and have students clap along with the beat or sing along with the recording. Additionally, when working on additive time signatures, students can clap or count the different components of the additive meter, stressing the downbeat of each new additive part; for example, if working in 5/4, the students could split the meter in two sections in the following beat pattern: 1-2, 1-2-3 (thus resulting in five beats total). Another effective activity could involve the teacher playing a recording and having the student transcribe what they hear. For this, the teacher could or could not provide the actual meter of the song; if the teacher does not give the students the meter beforehand, he or she could use this exercise to see how well the students listen and interpret the overall meter of the piece. These transcriptions can start as simple rhythm transcriptions and eventually progress to more advanced melodic and rhythmic transcriptions. Teachers also always have the option of allowing students to bring in instruments and perform for the class; for example, if studying changing meter, a saxophone student could play a transcription of Dave Brubeck's "Blue Rondo à la Turk," something the class has been studying in class. This gives a performance opportunity for the student while also

allowing him or her to develop a deeper understanding of the piece and its meter concepts. In the end, each activity's usefulness depends solely on the repertoire being used in each class

Below is a simplified transcription of the opening guitar riff from Pink Floyd's "Money," a piece set in 7/8; this theme opens the piece and recurs as an ostinato throughout the entire song. Any of the previously mentioned activities would work well with this tune, and one of the greatest assets of popular music repertoire is its accessibility; though all recordings of these examples are listed in Appendix C at the end of this thesis, many (if not all) of them can be found using websites and programs such as YouTube, iTunes, and Spotify. That being said, all students and teachers (with the help of the internet) possess access in some way to this repertoire.



Figure 4-6: Transcription of the opening guitar riff of Pink Floyd's "Money"

A second example of another type of irregular meter is provided below with a transcription of Dave Brubeck's "Blue Rondo à la Turk." This Brubeck tune provides students with a great example of changing meter, as no symmetrical downbeat ever occurs. Many publishers and editors choose to transcribe this piece in an overall meter of 9/8, changing the groupings of eighth notes in order to show what beats should be emphasized; however, the transcription below depicts the tune with changing meters, fluctuating between combinations of 3/4, 3/8, and 9/8. The reason for this lies in the pedagogical aspects outlined in this chapter; though the transcription may stray slightly from the original depiction of Brubeck's tune, these metrical outlines remain true to Brubeck's intentions in this piece. When working with such a rhythmically and metrically demanding example like "Blue Rondo à la Turk," teachers must consider what will be the most effective and valuable activities for students to complete; for instance, will students truly benefit from singing the saxophone solo on solfege syllables, or would it be more beneficial to focus on the downbeats of metrical changes? This may seem

apparent due to this song's inclusion in the "irregular meter" section of this chapter, but it still remains an important pedagogical consideration when planning a lesson.

Additionally, this figure only depicts the opening of the song, which also happens to be the first occurrence of a rhythmic and melodic ostinato that occurs throughout the entire work. Brubeck transposes and repeats this theme within the chart, while its metric complexity creates a sense of form that could be discussed with students. Though the concept of "form" is not a focus in this section or in this thesis, "Blue Rondo à la Turk" exemplifies the fact that many of the popular repertoire pieces that have been used thus far are useful for more than one topic in the aural skills classroom.

Figure 4-7: Transcription of the saxophone solo from Dave Brubeck's "Blue Rondo à la Turk"

Below is a short list of other popular music pieces that include some sort of irregular meter, specifying exactly what concept could be covered in each song. Again, instructors can significantly expand this list by asking students for their own contributions to it. With the pool of popular music repertoire being so large, it can be daunting to be familiar with all genres included in this style of music; to make searching for repertoire easier on the teacher, he or she should utilize the knowledge and experiences of the students in his or her classes in order to create a repertoire list that includes a variety of works and genres within many different styles of music.

| Title   | Artist              | Type of Irregular Meter |
|---|---------------------|-------------------------|
| <i>Mission: Impossible</i> Theme                              | Lalo Schifrin       | 5/4                     |
| Strawberry Fields Forever                                     | The Beatles         | Changing Meters         |
| I Say a Little Prayer   | Dionne Warwick      | Changing Meters         |
| Take Five   | Dave Brubeck        | 5/4                     |
| And the Money Kept Rolling<br>In (And Out), from <i>Evita</i> | Andrew Lloyd Webber | 7/8                     |

### Syncopation

Though this was not discussed in the previous chapter due to its rhythmic nature, syncopation is a concept that heavily influences all styles of popular music traditions. Syncopation is defined as a deliberate disruption of the two- or three-beat stress pattern. Many musicians create this sensation by stressing an offbeat in the pattern. Two of the most notable ways of creating syncopation involve accents and rests. If the natural beat is disrupted in a piece of music by an accented offbeat, syncopation is the result. Consequently, if an upbeat is followed by a rest on a downbeat (in other words, lack of a downbeat), syncopation has been created by the rest. Below is a very simple 4/4 measure depicting syncopation; here the syncopation has been created by the rest, as the rest occurs on beat three, an accented beat. In this measure, it must be understood that beats one and three are thought of as “downbeats” or “stresses” in the measure, while beats two and four would be considered “upbeats.”

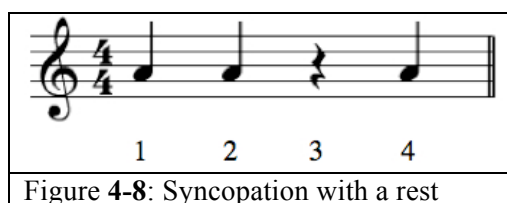


Figure 4-8: Syncopation with a rest

However, as previously mentioned, syncopation can also occur by directly accenting the offbeat through the use of sounded notes, rather than just rests. This idea of syncopation is much more common and serves as the basis for most syncopation found in popular music repertoire.

Below is a transcription showing an example of this occurring in a 4/4 measure; notice how a majority of the rhythms begin on the “ands” of the main beats, rather than directly on the natural beats.

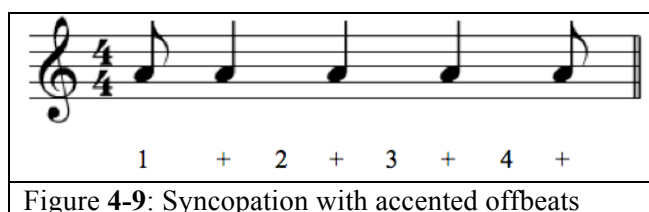


Figure 4-9: Syncopation with accented offbeats

A wide variety of popular music styles incorporate the use of syncopation. Syncopation serves as a profound element in jazz music in particular, though its presence is found in virtually all styles of popular music. Though the concept of syncopation may seem elementary, it can become quite advanced, especially at the collegiate level. Syncopation can be especially tricky to master at the higher levels due to the fact that the beat appears to sound displaced. In order to master this concept, students must ultimately be able to sense the inner pulse of the work, regardless of whether the downbeat or the offbeat is emphasized. Using syncopated rhythms found in popular music can be an easy way to introduce students to the intricacies of more difficult syncopations. Activities to utilize this repertoire could include sight-reading rhythms or melodies from popular music traditions; additionally, students could also create rhythmic or melodic transcriptions. If students are struggling with finding the natural beat amongst the syncopation, the teacher could have students clap along with the syncopations, followed by clapping the natural beat. As was previously mentioned, the most important concept is understanding the difference between the natural beat and the offbeat.

Below is a transcription of the Rolling Stones' "(I Can't Get No) Satisfaction." This selection is an ideal example of syncopation in popular music repertoire. The figure below depicts the opening verse of the song; the lyrics "I can't get no satisfaction" also repeat several times throughout the song with different syncopated rhythms, a perfect way to incorporate the

entire piece into a lesson. Any of the previously discussed activities could be performed with this tune; additionally, since there are many different syncopated versions of “I can’t get no satisfaction” played throughout this recording, the teacher could have students identify the different rhythms and compare them to each other.



Figure 4-10: Transcription of the Rolling Stones’ “(I Can’t Get No) Satisfaction”

As was discussed, syncopation is found throughout all genres of music, particularly styles found in popular music traditions. While syncopation can be found in many pieces in the popular music repertoire, a short list has been compiled below with some pieces that highlight syncopation. Teachers should encourage students to provide them with appropriate examples in order to provide significant repertoire choices for students and to maintain an up-to-date list.

| Title                            | Artist        |
|----------------------------------|---------------|
| Sunshine of Your Love            | Cream         |
| Here Comes the Sun               | The Beatles   |
| I Heard It Through the Grapevine | Marvin Gaye   |
| Go Your Own Way                  | Fleetwood Mac |
| Lady Be Good                     | Count Basie   |

### Conclusion

This chapter has served to show how applicable popular music repertoire can be to the aural skills classroom. Whether it be a focal point for a lesson or a segue to more challenging concepts, popular music traditions serve a fundamental role in the classroom. With the regular use of these tunes, students can begin to connect two separate worlds of repertoire, all the while furthering their musicianship skills. Therefore, it should certainly be included in the aural skills curriculum and the newly defined classroom “canon.”

## Chapter 5

### Conclusions

The inclusion of popular music traditions possesses the potential to make a lasting impression in the collegiate aural skills classroom. As proven in my second chapter, the frequency of this repertoire's appearance in today's textbooks is quite limited, while students' exposure to this style of music continues to grow. Additionally, though many believe the general fallacy that popular music is simplistic in nature, therefore being unworthy of higher study, some examples from popular music repertoire prove to serve as appropriate and constructive choices for the aural skills classroom. Scrutiny when choosing examples for the classroom is vitally important, yet this scrutiny is equally applicable to repertoire of the classical canon. As shown from the figures included throughout this thesis, as well as from the final chart found in Appendix B, this "pop" repertoire not only belongs in the curriculum but also creates a deeper level of understanding for today's students. Therefore, the repertoire of popular music traditions deserves to be included and studied in today's collegiate aural skills curricula and classrooms.

It is important to mention that this study is only a first step; the next step would be to develop a full semester-long curriculum plan, including both popular music and the Western art music canon. I look forward to continuing to explore the inclusion of popular music in today's aural skills classroom, as well as popular music's complementary relationship with the classical canon.

## Appendix A

### Aural Skills Textbook Research

For my research in Chapter 2, I reviewed nine textbooks that are being used in today's aural skills classrooms.<sup>46</sup> Part of this involved going through every musical example that was found in each book and classifying it as either popular or non-popular music; those examples that were considered popular music traditions were then classified further into six categories: rock, "pop," musical theatre, movie and television themes, jazz, and country blues. This appendix presents the tables that show each musical example that comprised Table 2.1 and Table 2.2.<sup>47</sup> Each example includes the title of the example, the artist, where the example was located in the book (including chapter and sections titles as well as page numbers), and in what category it was classified for the tables in Chapter 2. All titles and artists used in this appendix were taken directly from the textbooks; additionally, if the example came from a larger work and was listed in the textbook, this will also be listed with the title. Due to unfamiliarity, I had to research some examples further to determine what category they fit in; if I discovered they belonged to a larger work, I chose to include that in this table, even though it was not listed in the original textbook. However, not all larger work collections have been cited. Additionally, though some category choices could be debated, the actual designated category itself is not the primary purpose for each example's inclusion in this table; rather, each example was included because of its general identification as "popular." Textbooks that did not have any popular music examples were not included in this appendix as no tables were applicable to their repertoire choices.

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<sup>46</sup> See page 7.

<sup>47</sup> These tables can be found in Chapter 2 on page 17.



**Sight Singing, Second Edition – Samuel Adler**

| <b>Title</b>   | <b>Artist</b>     | <b>Location in Textbook</b>                               | <b>Category of Popular Music</b> |
|--|-------------------|---|----------------------------------|
| Tonight, from <i>West Side Story</i>                       | Leonard Bernstein | Ch. VI, “The Sixth,” Pg. 97                               | Musical Theatre                  |
| Well, Did You Evah?  | Cole Porter       | Ch. VII, “The Seventh,” Pg. 119                           | Musical Theatre                  |
| I Love You, from <i>Mexican Hayride</i>                    | Cole Porter       | Ch. VII, “The Seventh,” Pg. 119                           | Musical Theatre                  |
| Every Day a Little Death, from <i>A Little Night Music</i> | Stephen Sondheim  | Ch. VII, “The Seventh,” Pg. 120                           | Musical Theatre                  |
| Maria, from <i>West Side Story</i>                         | Leonard Bernstein | Ch. VIII, “The Tritone and Enharmonic Intervals,” Pg. 142 | Musical Theatre                  |
| In a Sentimental Mood                                      | Duke Ellington    | Ch. XVII, “Ensemble Pieces For Review,” Pg. 308           | Jazz                             |

**More Music for Sight Singing – Robert W. Ottman**

| <b>Title</b>       | <b>Artist</b> | <b>Location in Textbook</b>                       | <b>Category of Popular Music</b> |
|--------------------|---------------|---|----------------------------------|
| Nothing is Enough! | Samuel Adler  | Part 5, “Music of the Twentieth Century,” Pg. 287 | Musical Theatre                  |
| Euphonic Sounds    | Scott Joplin  | Part 5, “Music of the Twentieth Century,” Pg. 297 | Jazz                             |
| The Easy Winners   | Scott Joplin  | Part 5, “Music of the Twentieth Century,” Pg. 298 | Jazz                             |

**Anthology for Sight Singing – Karpinski, Kram**

| <b>Title</b>          | <b>Artist</b> | <b>Location in Textbook</b>                       | <b>Category of Popular Music</b> |
|-----------------------|---------------|---|----------------------------------|
| Closing Time (chorus) | Dan Wilson    | “Syncopation,” #379, Pg. 102                      | Rock                             |
| Crazy                 | Willie Nelson | “Chords Applied to the Supertonic,” #776, Pg. 226 | Country Blues                    |
| Everyday              | Buddy Holly   | “Successive Modulations,” #1085, Pg. 358          | Rock                             |

**Music for Sight Singing, Eighth Edition – Ottman, Rogers**

| <b>Title</b>                              | <b>Artist</b> | <b>Location in Textbook</b>                                       | <b>Category of Popular Music</b> |
|---|---------------|---|----------------------------------|
| The Easy Winners                          | Scott Joplin  | “Subdivided Beat Patterns in Simple and Compound Meters,” Pg. 272 | Jazz                             |
| Nothing is Enough!                        | Samuel Adler  | “Twentieth Century,” Pg. 384                                      | Musical Theatre                  |
| Tchaikovsky, from <i>Lady in the Dark</i> | Kurt Weill    | “Twentieth Century,” Pg. 394                                      | Musical Theatre                  |

**Sight Singing Complete, Seventh Edition – Carr, Benward**

| <b>Title</b>                   | <b>Artist</b>   | <b>Location in Textbook</b>              | <b>Category of Popular Music</b> |
|--------------------------------|---|--|----------------------------------|
| Ballin’ the Jack               | Chris Smith   | “Melodies Related to Jazz,” Pg. 255-56   | Jazz                             |
| Boom, Tum, Ta-Ra-Ra—Zing Boom! | Chris Smith   | “Melodies Related to Jazz,” Pg. 256      | Jazz                             |
| That Thing Called Love         | Perry Bradford  | “Melodies Related to Jazz,” Pg. 257      | Jazz                             |
| Crazy Blues                    | Perry Bradford  | “Melodies Related to Jazz,” Pg. 257-58   | Jazz                             |
| The Scat Song                  | Cab Calloway, Frank Perkins                                     | “Melodies Related to Jazz,” Pg. 258-59   | Jazz                             |
| Take the “A” Train             | Duke Ellington (with Billy Strayhorn and the Delta Rhythm Boys) | “Melodies by Duke Ellington,” Pg. 263    | Jazz                             |
| Boy Meets Horn                 | Duke Ellington (with Irving Mills and Rex Stewart)              | “Melodies by Duke Ellington,” Pg. 263    | Jazz                             |
| Solitude                       | Duke Ellington (with Eddie DeLange and Irving Mills)            | “Melodies by Duke Ellington,” Pg. 263-64 | Jazz                             |
| Mood Indigo                    | Duke Ellington (with Irving Mills and Albany Bigard)            | “Melodies by Duke Ellington,” Pg. 264    | Jazz                             |
| In a Sentimental Mood          | Duke Ellington (with Irving mills and Manny Kurtz)              | “Melodies by Duke Ellington,” Pg. 264    | Jazz                             |

|                                    |   |   |                 |
|------------------------------------|---|---|-----------------|
| Day Dream                          | Duke Ellington<br>(with Billy Strayhorn)                            | “Melodies by Duke Ellington,” Pg. 264-65                                | Jazz            |
| Everything but You                 | Duke Ellington<br>(with Harry James and Don George)                 | “Melodies by Duke Ellington,” Pg. 265                                   | Jazz            |
| I Got It Bad (And That Ain’t Good) | Duke Ellington<br>(with Paul Webster)                               | “Melodies by Duke Ellington,” Pg. 266                                   | Jazz            |
| I Let a Song Go Out of My Heart    | Duke Ellington<br>(with Irving Mills, Henry Nemo, and John Redmond) | “Melodies by Duke Ellington,” Pg. 266                                   | Jazz            |
| I’m Just a Lucky So-and-So         | Duke Ellington<br>(with Mack David)                                 | “Melodies by Duke Ellington,” Pg. 266-67                                | Jazz            |
| It Must Be Me, from <i>Candide</i> | Leonard Bernstein   | “Twentieth-Century Melodies for Careful Study and Preparation,” Pg. 306 | Musical Theatre |

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| <b>Title</b>               | <b>Artist</b>                   | <b>Location in Textbook</b>         | <b>Category of Popular Music</b> |
|----------------------------|---------------------------------|-------------------------------------|----------------------------------|
| Bye and Bye                | Richard Rodgers                 | “Major Keys, Simple Meters,” Pg. 14 | Musical Theatre                  |
| Back in the Saddle Again   | Gene Autry                      | “Major Keys, Simple Meters,” Pg. 16 | Country Blues                    |
| Look for the Silver Lining | Jerome Kern                     | “Major Keys, Simple Meters,” Pg. 16 | Musical Theatre                  |
| The Coffee Song            | Dick Miles                      | “Major Keys, Simple Meters,” Pg. 16 | Jazz                             |
| Make Someone Happy         | Jule Styne                      | “Major Keys, Simple Meters,” Pg. 17 | Musical Theatre                  |
| Always                     | Irving Berlin                   | “Major Keys, Simple Meters,” Pg. 17 | Musical Theatre                  |
| September Song             | Kurt Weill,<br>Maxwell Anderson | “Major Keys, Simple Meters,” Pg. 17 | Jazz                             |
| I Walk the Line            | John R. Cash                    | “Major Keys, Simple Meters,” Pg. 18 | Country Blues                    |
| Born to Lose               | Ted Daffan                      | “Major Keys, Simple Meters,” Pg. 18 | Country Blues                    |

|   |                                 |   |                 |
|---|---------------------------------|---|-----------------|
| Please Come to Boston   | Dave Loggins                    | “Major Keys, Simple Meters,” Pg. 19   | Rock            |
| Turn! Turn! Turn! (To Everything There Is a Season)                   | Pete Seeger                     | “Major Keys, Simple Meters,” Pg. 19   | Rock            |
| Love (Can Make You Happy)   | Jack Sigler Jr.                 | “Major Keys, Simple Meters,” Pg. 20   | Rock            |
| Look to the Rainbow   | Burton Lane                     | “Major Keys, Simple Meters,” Pg. 20   | Musical Theatre |
| Where Did Robinson Crusoe Go with Friday on Saturday Night?           | George W. Meyer                 | “Major Keys, Simple Meters,” Pg. 20   | Jazz            |
| I am the Captain of the <i>Pinafore</i> , from <i>H.M.S. Pinafore</i> | Arthur Sullivan                 | “Major and Minor Keys, Simple and Compound Meters,” Pg. 35                    | Musical Theatre |
| Summertime, from <i>Porgy and Bess</i>                                | George Gershwin, DuBose Heyward | “Major and Minor Keys, Simple and Compound Meters,” Pg. 37                    | Musical Theatre |
| Ragtime Dance   | Scott Joplin                    | “Major and Minor Keys, Simple and Compound Meters, Beat Subdivisions,” Pg. 53 | Jazz            |
| Happy Together  | Garry Bonner, Alan Gordon       | “Major and Minor Keys, Simple and Compound Meters, Beat Subdivisions,” Pg. 57 | “Pop”           |
| Let It Be   | John Lennon, Paul McCartney     | “Major and Minor Keys, Simple and Compound Meters, Beat Subdivisions,” Pg. 58 | Rock            |
| The House of the Rising Sun   | Alan Price                      | “Major and Minor Keys, Simple and Compound Meters, Beat Subdivisions,” Pg. 60 | Rock            |
| You Really Got a Hold on Me   | Smokey Robinson                 | “Major and Minor Keys, Simple and Compound Meters, Beat Subdivisions,” Pg. 69 | Rock            |
| Oh, Lord, I’m on My Way   | George Gershwin, Ira Gershwin   | “Modal Melodies,” Pg. 74  | Musical Theatre |
| Flying in a Blue Dream  | Joe Satriani                    | “Modal Melodies,” Pg. 75  | Rock            |
| Carolina in My Mind   | James Taylor                    | “Conclusive and Inconclusive Cadences,” Pg. 130                               | Country Blues   |

|  |  |   |                 |
|--|--|---|-----------------|
| My Heart Will Go On, from <i>Titanic</i> | James Horner, Will Jennings            | “Conclusive and Inconclusive Cadences,” Pg. 138       | Movie/TV Themes |
| We’ll Sing in the Sunshine               | Gale Garnett                           | “Conclusive and Inconclusive Cadences,” Pg. 138       | Rock            |
| Candle on the Water                      | Al Kasha, Joel Hirschhorn              | “Conclusive and Inconclusive Cadences,” Pg. 138       | Movie/TV Themes |
| Tennessee Waltz                          | Redd Stewart, Pee Wee King             | “Conclusive and Inconclusive Cadences,” Pg. 139       | Country Blues   |
| Take Me Home, Country Roads              | John Denver, Bill Danoff, Taffy Nivert | “Conclusive and Inconclusive Cadences,” Pg. 139       | Country Blues   |
| Make the World Go Away                   | Hank Cochran                           | “Conclusive and Inconclusive Cadences,” Pg. 140       | Country Blues   |
| Annie’s Song                             | John Denver                            | “Conclusive and Inconclusive Cadences,” Pg. 140       | Rock            |
| I Write the Songs                        | Bruce Johnston                         | “Conclusive and Inconclusive Cadences,” Pg. 140       | “Pop”           |
| Better Times Are Coming                  | Stephen Foster                         | “Conclusive and Inconclusive Cadences,” Pg. 142       | Musical Theatre |
| Blueberry Hill                           | Al Lewis, Vincent Stock, Larry Rose    | “Embellishing Phrases, Mixed Beat Divisions,” Pg. 144 | Jazz            |
| The Song Is You                          | Jerome Kern                            | “More Embellishing Tones,” Pg. 146                    | Musical Theatre |
| White Christmas                          | Irving Berlin                          | “More Embellishing Tones,” Pg. 146                    | Musical Theatre |
| Strangers in the Night                   | Bert Kaempfert                         | “More Embellishing Tones,” Pg. 147                    | Jazz            |
| Yesterday I Heard the Rain               | Gene Lees, Amando Manzanero            | “More Embellishing Tones,” Pg. 147                    | Jazz            |
| Bewitched                                | Richard Rogers, Lorenz Hart            | “More Embellishing Tones,” Pg. 148                    | Jazz            |
| The Preacher                             | Horace Silver                          | “More Embellishing Tones,” Pg. 148                    | Jazz            |
| It’s Been a Long, Long Time              | Sammy Cahn, Jule Styne                 | “More Embellishing Tones,” Pg. 148                    | Musical Theatre |
| Stars Fell on Alabama                    | Frank Perkins                          | “More Embellishing Tones,” Pg. 148                    | Jazz            |

|   |   |   |                    |
|---|---|---|--------------------|
| Stormy Weather  | Ted Koehle,<br>Harold Arlen                                 | “More Embellishing<br>Tones,” Pg. 149   | Jazz               |
| When You Wish<br>Upon a Star                                  | Ned Washington,<br>Leigh Harline                            | “More Embellishing<br>Tones,” Pg. 149   | Movie/TV<br>Themes |
| All I Ask of You,<br>from <i>The Phantom<br/>of the Opera</i> | Andrew Lloyd<br>Webber, Charles<br>Hart, Richard<br>Stilgoe | “More Embellishing<br>Tones,” Pg. 149   | Musical Theatre    |
| Country Sunshine  | Dottie West, Bill<br>Davis, Dianne<br>Whiles                | “Phrase Organization,” Pg.<br>154   | Country Blues      |
| Oo-De-Lally, from<br><i>Robin Hood</i>                        | Roger Miller  | “Phrase Organization,” Pg.<br>154   | Movie/TV<br>Themes |
| Ballad of Davy<br>Crockett                                    | Tom Blackburn,<br>George Bruns                              | “Phrase Organization,<br>Periods,” Pg. 158  | Movie/TV<br>Themes |
| Can You Feel the<br>Love Tonight                              | Elton John, Tim<br>Rice                                     | “Phrase Organization,<br>Periods,” Pg. 158  | Movie/TV<br>Themes |
| Three Times a Lady  | Lionel Richie   | “Phrase Organization,<br>Periods,” Pg. 158  | “Pop”              |
| O Bambino   | Tony Velona,<br>Remo Capra                                  | “Phrase Organization,<br>Periods,” Pg. 158  | Jazz               |
| Happy Heart   | Jackie Rae,<br>James Last                                   | “Sequences,” Pg. 161  | “Pop”              |
| Happy Days  | Normal Gimbel,<br>Charles Fox                               | “Sequences,” Pg. 162  | Movie/TV<br>Themes |
| Mona Lisa   | Jay Livingston,<br>Ray Evans                                | “Sequences,” Pg. 162  | Jazz               |
| It’s Impossible   | Amando<br>Manzanero, Sid<br>Wayne                           | “Sequences,” Pg. 162  | Jazz               |
| Puff the Magic<br>Dragon                                      | Peter Yarrow  | “Tonicization, Harmonizing<br>Melodies with Secondary-<br>Dominant-Function<br>Chords,” Pg. 166 | Rock               |
| People Will Say<br>We’re in Love, from<br><i>Oklahoma!</i>    | Richard Rodgers   | “Tonicization, Harmonizing<br>Melodies with Secondary-<br>Dominant-Function<br>Chords,” Pg. 166 | Musical Theatre    |
| Climb Ev’ry<br>Mountain, from <i>The<br/>Sound of Music</i>   | Richard Rodgers,<br>Oscar<br>Hammerstein II                 | “Tonicization, Harmonizing<br>Melodies with Secondary-<br>Dominant-Function<br>Chords,” Pg. 167 | Musical Theatre    |
| Willkommen, from<br><i>Cabaret</i>                            | Fred Ebb, John<br>Kander                                    | “Tonicization, Harmonizing<br>Melodies with Secondary-<br>Dominant-Function<br>Chords,” Pg. 169 | Musical Theatre    |

|   |  |   |                    |
|---|--|---|--------------------|
| Where Do I Go?,<br>from <i>Hair</i>                               | James Rado,<br>Gerome Ragni,<br>Galt MacDermot | “Tonicization, Harmonizing<br>Melodies with Secondary-<br>Dominant-Function<br>Chords,” Pg. 169 | Musical Theatre    |
| Yesterday   | John Lennon,<br>Paul McCartney                 | “Tonicization, Harmonizing<br>Melodies with Secondary-<br>Dominant-Function<br>Chords,” Pg. 170 | Rock               |
| Fly Me to the Moon  | Bart Howard                                    | “Tonicization, Harmonizing<br>Melodies with Secondary-<br>Dominant-Function<br>Chords,” Pg. 170 | Jazz               |
| It Might as Well Be<br>Spring, from <i>State<br/>Fair</i>         | Richard Rodgers,<br>Oscar<br>Hammerstein II    | “Tonicization, Harmonizing<br>Melodies with Secondary-<br>Dominant-Function<br>Chords,” Pg. 171 | Musical Theatre    |
| Sweet Charity   | Dorothy Fields,<br>Cy Coleman                  | “Tonicization, Harmonizing<br>Melodies with Secondary-<br>Dominant-Function<br>Chords,” Pg. 171 | Musical Theatre    |
| Gavelston   | Jimmy Webb                                     | “Tonicizations,<br>Modulations, and Small<br>Forms,” Pg. 222                                    | Rock               |
| Longer  | Dan Fogelberg                                  | “Modal Mixture,” Pg. 241  | Rock               |
| Your Song   | Elton John and<br>Bernie Taupin                | “Modal Mixture,” Pg. 241  | “Pop”              |
| Thunderball   | John Barry, Don<br>Black                       | “Modal Mixture,” Pg. 252  | Musical Theatre    |
| Midnight Cowboy   | Jack Gold, John<br>Barry                       | “Modal Mixture,” Pg. 252  | Movie/TV<br>Themes |
| Turn Back, O Man  | Stephen Schwartz                               | “Modal Mixture,” Pg. 252  | Musical Theatre    |
| Walkin’ After<br>Midnight   | Don Hecht, Alan<br>W. Block                    | “New Vocal Forms and<br>More Chromatic<br>Harmonies,” Pg. 254                                   | Country Blues      |
| The Broadway<br>Blues   | J. Brandon Walsh                               | “New Vocal Forms and<br>More Chromatic<br>Harmonies,” Pg. 255                                   | Jazz               |
| Sixteen Going on<br>Seventeen, from <i>The<br/>Sound of Music</i> | Richard Rodgers,<br>Oscar<br>Hammerstein II    | “New Vocal Forms and<br>More Chromatic<br>Harmonies,” Pg. 255                                   | Musical Theatre    |
| Intermezzo, from<br><i>Intermezzo</i>                             | Robert Henning,<br>Heinz Provost               | “New Vocal Forms and<br>More Chromatic<br>Harmonies,” Pg. 255                                   | Movie/TV<br>Themes |
| All the Things You<br>Are   | Jerome Kern,<br>Oscar<br>Hammerstein II        | “New Vocal Forms and<br>More Chromatic<br>Harmonies,” Pg. 256                                   | Musical Theatre    |

|  |                                       |   |                 |
|--|---------------------------------------|---|-----------------|
| The Green Leaves of Summer, from John Wayne's <i>The Alamo</i> | Paul Francis Webster, Dimitri Tiomkin | "New Vocal Forms and More Chromatic Harmonies," Pg. 256 | Movie/TV Themes |
| Tiptoe Through the Tulips                                      | Joe Burke                             | "New Vocal Forms and More Chromatic Harmonies," Pg. 257 | "Pop"           |
| Bluesette  | Jean Thielemans                       | "New Vocal Forms and More Chromatic Harmonies," Pg. 257 | Jazz            |



## Appendix B

## Chapter 4 Extended Repertoire List

| Concept         | Example                            | Title  | Artist                             |
|-----------------|------------------------------------|--|------------------------------------|
| Pentatonic      | Major Pentatonic                   | Cups   | Anna Kendrick                      |
| Pentatonic      | Major Pentatonic                   | Sweet Home Alabama (chorus)  | Lynyrd Skynyrd                     |
| Pentatonic      | Major Pentatonic                   | My Girl  | The Temptations                    |
| Pentatonic      | Minor Pentatonic                   | Back in Black (guitar riff)  | AC/DC                              |
| Pentatonic      | Minor Pentatonic                   | Play That Funky Music  | Wild Cherry                        |
| Pentatonic      | Minor Pentatonic                   | I Shot the Sheriff (opening chorus)  | Eric Clapton                       |
| Mode            | Dorian                             | Billie Jean (chordal accompaniment)  | Michael Jackson                    |
| Mode            | Dorian                             | Mad World  | Gary Jules                         |
| Mode            | Dorian                             | Oye Como Va  | Santana                            |
| Mode            | Dorian                             | Purple Haze (guitar solo)  | Jimi Hendrix                       |
| Mode            | Dorian                             | Another Brick in the Wall, Pt. 2   | Pink Floyd                         |
| Mode            | Dorian                             | Radioactive  | Imagine Dragons                    |
| Mode            | Dorian                             | Telephone (opening accompaniment)  | Lady Gaga                          |
| Mode            | Dorian                             | Eleanor Rigby (verse)  | The Beatles                        |
| Intervals       | Minor 7 <sup>th</sup> , ascending  | Theme, from <i>Star Trek</i>   | Alexander Courage                  |
| Intervals       | Minor 7 <sup>th</sup> , ascending  | Somewhere, from <i>West Side Story</i>                                       | Leonard Bernstein                  |
| Intervals       | Minor 7 <sup>th</sup> , descending | Lady Jane (chorus)   | The Rolling Stones                 |
| Intervals       | Minor 7 <sup>th</sup> , descending | Watermelon Man (opening trumpet/sax melody)                                  | Herbie Hancock                     |
| Intervals       | Major 7 <sup>th</sup> , ascending  | Take On Me (chorus)  | a-ha                               |
| Intervals       | Major 7 <sup>th</sup> , ascending  | Pure Imagination (opening percussion accompaniment), from <i>Willy Wonka</i> | Leslie Bricusse and Anthony Newley |
| Intervals       | Major 7 <sup>th</sup> , descending | I Love You (opening vocal melody)  | Cole Porter                        |
| Irregular Meter | Additive (5/4)                     | <i>Mission: Impossible</i> Theme   | Lalo Schifrin                      |
| Irregular Meter | Additive (5/4)                     | Take Five  | Dave Brubeck                       |
| Irregular Meter | Additive (7/4)                     | Money  | Pink Floyd                         |
| Irregular Meter | Additive (7/4)                     | Unsquare Dance   | Dave Brubeck                       |
| Irregular Meter | Additive (7/8)                     | And the Money Kept Rolling In (And Out), from <i>Evita</i>                   | Andrew Lloyd Webber                |
| Irregular Meter | Changing Meters                    | Strawberry Fields Forever  | The Beatles                        |
| Irregular Meter | Changing Meters                    | I Say a Little Prayer  | Dionne Warwick                     |
| Irregular Meter | Changing Meters                    | Blue Rondo à la Turk   | Dave Brubeck                       |
| Syncopation     |                                    | (I Can't Get No) Satisfaction  | The Rolling Stones                 |

|             |  |                                  |               |
|-------------|--|----------------------------------|---------------|
| Syncopation |  | Sunshine of Your Love            | Cream         |
| Syncopation |  | Here Comes the Sun               | The Beatles   |
| Syncopation |  | I Heard It Through the Grapevine | Marvin Gaye   |
| Syncopation |  | Go Your Own Way                  | Fleetwood Mac |
| Syncopation |  | Lady Be Good                     | Count Basie   |

## Appendix C

### Discography of Musical Examples

Below is a compiled table of the discography information for all examples included in Chapters 3 and 4 of this thesis. However, due to the age of some of the recordings, the year listed in this chart may differ from the year of the original recording release due to consumer convenience. For example, Lynyrd Skynyrd’s “Sweet Home Alabama” originally appeared on their 1974 album, *Second Helping*, produced by MCA Records. However, a more accessible recording can be found on their *All Time Greatest Hits* album, released in 2000 by Geffen Records. Therefore, it is important to note that some record labels and release years may differ due to remastered or rereleased albums, as well as greatest hits compilations.

Additionally, note that only the recording artist has been listed in this chart; in many cases, other composers and writers may have contributed to the creation of the work, but for simplicity, I have only listed the recording artist. This may differ when citing recordings for musical theatre and jazz, where only composers are listed or where composers and album artists are both listed.

| <b>Title</b>       | <b>Artist</b>  | <b>Album</b>            | <b>Year</b> | <b>Record Label</b>            | <b>Location in Thesis</b>              |
|--------------------|----------------|-------------------------|-------------|--------------------------------|--|
| Sweet Home Alabama | Lynyrd Skynyrd | All Time Greatest Hits  | 2000        | Geffen Records                 | Chapter 3, Page 22; Chapter 4, Page 36 |
| You and I          | Lady Gaga      | Born This Way           | 2011        | Interscope Records             | Chapter 3, Page 23                     |
| Heartbreaker       | Led Zeppelin   | Mothership (Remastered) | 2007        | Atlantic Recording Corporation | Chapter 3, Page 25                     |
| Can't Buy Me Love  | The Beatles    | A Hard Day's Night      | 1964        | EMI Records Ltd.               | Chapter 3, Page 27                     |

|  |   |  |      |                                    |                       |
|--|---|--|------|------------------------------------|-----------------------|
| Eleanor Rigby  | The Beatles   | Revolver   | 1966 | EMI Records Ltd.                   | Chapter 3,<br>Page 31 |
| Symphony of Destruction                              | Megadeth  | Countdown to Extinction (Remastered)                         | 2004 | Capitol Records, Inc.              | Chapter 3,<br>Page 31 |
| The Simpsons Theme (Orchestral Version)              | Danny Elfman (composer), Hans Zimmer (album artist) | The Simpsons Movie – The Music                               | 2007 | Extreme Music/Fox Music            | Chapter 3,<br>Page 31 |
| Sweet Child O' Mine                                  | Guns N' Roses                                       | Appetite for Destruction                                     | 1987 | Geffen Records                     | Chapter 3,<br>Page 31 |
| The Sound of Silence                                 | Simon & Garfunkel                                   | Sounds of Silence (Remastered)                               | 2001 | Sony Music Entertainment Inc.      | Chapter 3,<br>Page 31 |
| Cups (Pitch Perfect's "When I'm Gone") [Pop Version] | Anna Kendrick                                       | More From Pitch Perfect (Original Motion Picture Soundtrack) | 2013 | Universal Music Enterprises        | Chapter 4,<br>Page 35 |
| Back in Black  | AC/DC   | Back in Black  | 1980 | Leidseplein Presse B.V.            | Chapter 4,<br>Page 36 |
| Play That Funky Music                                | Wild Cherry   | Wild Cherry  | 1976 | Sony Music Entertainment Inc.      | Chapter 4,<br>Page 36 |
| I Shot the Sheriff                                   | Eric Clapton  | 461 Ocean Boulevard (Remastered)                             | 1974 | Universal International Music B.V. | Chapter 4,<br>Page 36 |
| My Girl  | The Temptations                                     | My Girl: The Very Best of the Temptations                    | 2002 | Motown Records                     | Chapter 4,<br>Page 36 |
| Mad World (feat. Michael Andrews)                    | Gary Jules  | Trading Snakeoil for Wolf tickets                            | 2001 | Down Up Down Music                 | Chapter 4,<br>Page 37 |
| Oye Como Va  | Santana   | Ultimate Santana   | 2007 | RCA/JIVE Label Group               | Chapter 4,<br>Page 38 |
| Purple Haze  | Jimi Hendrix  | Experience Hendrix – The Best of Jimi Hendrix                | 2009 | Experience Hendrix L.L.C.          | Chapter 4,<br>Page 38 |
| Another Brick in the Wall, Pt. 2                     | Pink Floyd  | The Wall (Remastered)  | 2011 | Pink Floyd Music Ltd.              | Chapter 4,<br>Page 38 |
| Radioactive  | Imagine Dragons                                     | Night Visions  | 2012 | KIDinaKORNER/Interscope Records    | Chapter 4,<br>Page 38 |

|  |   |  |      |  |                       |
|--|---|--|------|--|-----------------------|
| Telephone<br>(feat.<br>Beyoncé)                              | Lady Gaga   | The Fame Monster   | 2010 | Interscope<br>Records                    | Chapter 4,<br>Page 38 |
| Take On Me   | a-ha  | Hunting High and<br>Low  | 1985 | Warner Bros.<br>Records Inc.             | Chapter 4,<br>Page 39 |
| Watermelon<br>Man  | Herbie<br>Hancock   | Head Hunters   | 1973 | Sony Music<br>Entertainment Inc.         | Chapter 4,<br>Page 40 |
| I Love You   | Cole Porter,<br>Frank Sinatra<br>(album artist)   | Sinatra Sings Cole<br>Porter   | 2003 | Sony Music<br>Entertainment Inc.         | Chapter 4,<br>Page 40 |
| Pure<br>Imagination,<br>from <i>Willy<br/>Wonka</i>          | Leslie<br>Bricusse,<br>Anthony<br>Newley<br>(composers),<br>Gene Wilder<br>(album artist) | Willy Wonka & the<br>Chocolate Factory<br>(Soundtrack from<br>the Motion Picture)<br>[25 <sup>th</sup> Anniversary<br>Edition] | 1971 | Geffen Records                           | Chapter 4,<br>Page 40 |
| Somewhere,<br>from <i>West<br/>Side Story</i>                | Leonard<br>Bernstein<br>(composer),<br>Jim Bryant<br>and Marni<br>Nixon (album<br>artist) | West Side Story<br>(The Original<br>Soundtrack<br>Recording)   | 2004 | Sony BMG Music<br>Entertainment          | Chapter 4,<br>Page 40 |
| Theme, from<br><i>Star Trek: The<br/>Original<br/>Series</i> | Alexander<br>Courage  | The Best of Star<br>Trek, Vol. 2<br>(Soundtrack from<br>the TV Show)   | 2000 | GNP Crescendo<br>Records                 | Chapter 4,<br>Page 40 |
| Money  | Pink Floyd  | The Dark Side of<br>the Moon<br>(Remastered)   | 2011 | Pink Floyd Music<br>Ltd.                 | Chapter 4,<br>Page 42 |
| Blue Rondo à<br>la Turk                                      | Dave Brubeck  | Dave Brubeck's<br>Greatest Hits  | 1966 | Sony Music<br>Entertainment Inc.         | Chapter 4,<br>Page 43 |
| Main Title<br>Theme, from<br><i>Mission:<br/>Impossible</i>  | Danny Elfman  | Mission:<br>Impossible<br>(Original Motion<br>Picture Score)   | 1996 | Universal<br>International<br>Music B.V. | Chapter 4,<br>Page 44 |
| Strawberry<br>Fields Forever                                 | The Beatles   | Magical Mystery<br>Tour  | 1967 | EMI Records Ltd.                         | Chapter 4,<br>Page 44 |
| I Say a Little<br>Prayer                                     | Dionne<br>Warwick   | The Dionne<br>Warwick<br>Collection: Her<br>All-Time Greatest<br>Hits  | 2005 | Warner Special<br>Products               | Chapter 4,<br>Page 44 |
| Take Five  | Dave Brubeck  | Dave Brubeck's<br>Greatest Hits  | 1966 | Sony Music<br>Entertainment Inc.         | Chapter 4,<br>Page 44 |

|  |                     |   |      |                                    |                    |
|--|---------------------|---|------|------------------------------------|--------------------|
| And the Money Kept Rolling In (And Out), from <i>Evita</i> | Andrew Lloyd Webber | Evita (Original 1979 Cast Recording)                          | 1979 | Universal Music Classical          | Chapter 4, Page 44 |
| (I Can't Get No) Satisfaction                              | The Rolling Stones  | Out of Our Heads  | 1965 | Abkco Music & Records, Inc.        | Chapter 4, Page 46 |
| Sunshine of Your Love                                      | Cream               | Disraeli Gears (Remastered)                                   | 1967 | Universal International Music B.V. | Chapter 4, Page 46 |
| Here Comes the Sun   | The Beatles         | Abbey Road  | 1969 | EMI Records Ltd.                   | Chapter 4, Page 46 |
| I Heard It Through the Grapevine                           | Marvin Gaye         | Number 1's: Marvin Gaye                                       | 2007 | Motown Records                     | Chapter 4, Page 46 |
| Go Your Own Way  | Fleetwood Mac       | Rumours   | 1977 | Warner Bros.                       | Chapter 4, Page 46 |
| Lady Be Good   | Count Basie         | Big Band Dance Music: 30 Classic Songs of the 1940s and 1950s | 1978 | Michele Records                    | Chapter 4, Page 46 |

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