

COMPOSITION IN THE DIATONIC MODES:
PAST AND PRESENT FUNCTION AND A PRAXIAL CURRICULUM SUGGESTION

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ABSTRACT

The purpose of this curriculum project is to design an online curriculum that presents diatonic musical modes in a way that is memorable, applicable, and beneficial to music education. Although the diatonic modes were discussed theoretically by the ancient Greeks, and the modes were actively used in worship, theory, and composition throughout the Middle Ages and into the early Renaissance era, these modes are only briefly taught as a theoretical principal in advanced theory courses or included in current textbook appendices. The diatonic modes are not usually represented as currently practical in composition and performance, and therefore, this study demonstrates the need for an online curriculum that presents the modes in a way that is memorable, applicable, and beneficial to the rest of music education. The qualitative emergent design of this study includes a historical overview of the diatonic modes and current curriculum quantity and presentation of the diatonic modes. The study is underpinned by the principle that teaching the modes through composition has the potential to broaden student creativity in composition and theoretical understanding and is complimentary to the praxial music education.

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CHAPTER 1

INTRODUCTION

This chapter provides a brief background of diatonic modes, their historical use, their construction in relation to the major and minor scales, and their absence in current music curriculum. Further, the chapter expresses the problem statement, statement of purpose, research questions, hypotheses, and assumptions. Finally, chapter one discusses the significance of the project to students and teachers.

Background

Many musicians who are familiar with the major and harmonic minor scales are unaware that the tonal center could shift to any of the other notes in the major scale. Advanced performing students and often their teachers have a vague recollection of the diatonic modes from a brief encounter in a music theory class, or perhaps because they take a special interest in music history. However, diatonic modes are not a difficult theory concept. They can be easily explained in relation to the major scale and are as easy to see and play on the piano keyboard as the C scale. Modes are foundational to jazz improvisation and are included practically and from an early stage in jazz textbooks such as the required textbooks in the curriculum project.¹

Historically and in theory construction, the modes precede, influence, and intertwine with the major and minor scale systems. In c. 375 B.C.E. Aristoxenus discussed a set of modes almost identical to the intervallic tones of the Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian modes that make up the diatonic modes of today, though several of them bear

¹ Kenneth M O'Gorman, *Scales A La Mode*, 2nd ed. Alabama: O'Gorman Music, LLC, 2014. 3.

different names. Also, the modes were not organized from in a lowest to highest pitch sequence, as in a scale.²

The modes as outlined in Figure 1.1 are pattern of simply using the same sequence, starting the next note into the sequence and looping the same whole step and half step pattern as the modes progress. The tonic, not the pattern, changes in the modes. The whole-step half-step pattern of each mode can be related to the seven tones of the major scale. There have been some changes of the mode names over history but unless otherwise indicated, the diatonic modes are discussed in the paper and taught in the curriculum as they relate to the whole-step half step patterns associated with the diatonic modes today (see Figure 1.1). The construction of the diatonic modes can be visualized by relating them to the white keys on a keyboard. Any major scale would have the same whole step and half step as the C major scale and the Ionian scale. Likewise in the modes the whole step half step pattern can begin on any note in any key signature but the sequence of whole-steps and half-steps are the same with a mode wherever it begins.

² Thomas J. Mathiesen, "Greek Music Theory," *The Cambridge History of Western Music Theory*, 2002, 305-363, doi:10.1017/chol9780521623711.013. 117-118.

Whole-step = W Half-step = H	W	W	H	W	W	W	H	W	W	H	W	W	W
Ionian/Major													
Dorian													
Phrygian													
Lydian													
Mixolydian													
Aeolian													
Locrian													

Figure 1.1. *Diatonic Modes Whole-step Half-step Chart*. Shaded portions represent where in the sequence each seven step mode begins and ends. Wide boxes represent whole steps and narrow boxes represent half steps.

Before the 1600s, modal tonality was the only option, however, the major and minor scale systems have become the foundation of theory curriculum in western music since the beginning of the Common Practice Period in the mid to late Baroque period through around 1900.³ Chord numbers, key signatures, and even the construction of some instruments, such as the octave harmonica, reflect the assumption that the tonic will be the first note of a major or minor scale. The modes are sometimes referenced in music history curriculum that covers early music, such as Gregorian chant in the Middle Ages, but are often not addressed in theory textbooks until advanced levels.

Statement of the Problem, Topic, and Thesis

Despite the historical, theoretical, and compositional uses of the diatonic modes, current undergraduate curricula dedicate little or no attention to the practical implementation of the

³ Brian Hyer, "The New Grove Dictionary Of Music And Musicians," *Oxford University Press* 38, no. 11 (2001), doi:<https://doi-org/10.1093/gmo/9781561592630.article.28102>; The Common Practice Period is the era c. 1650 through 1900 when tonal harmony was the foundation of western music.

diatonic modes. This paper is a qualitative research project utilizing a historical survey and current curriculum overview of the diatonic modes. Undergraduate students could benefit from learning modal theory in composition lessons and the history of modal systems.

Statement of the Purpose

The purpose of this study is to demonstrate the need for a curriculum that teaches the historical and compositional value of the diatonic modes to undergraduate students. Music education has shifted toward a praxial approach rather than an aesthetic approach.⁴ Music education would be a more unified whole if the modes were taught through a praxial technique, such as composition. This study will include a curriculum to provide teachers with a tool to incorporate modes into their curriculum.

Significance of the Study

A review of the literature suggests that studies and curriculum that discusses the diatonic modes usually describe modes in the context of early Greek music history through the Early Renaissance. Other curricula address modes in the scale section of music books or in the appendix. This study focuses on the practical nature of the modes and presents a music curriculum that can be implemented by teachers online or adapted to residential music classroom. The Ionian and Aeolian modes are identical to the major and natural minor scales and therefore would be a reference point for students who are already fluent in their scales. The other five modes could assist students in learning more tonality and provide them with more variety in composition. When modes are taught in terms of application, they can benefit music composition students.

⁴ Constantijn Koopman, "Music Education: Aesthetic Or "Praxial"?", *Journal Of Aesthetic Education* 32, no. 3 (1998): 1, doi:10.2307/3333302).

Research Questions and Hypotheses

The main research question of this study is: What modal concepts could be taught to provide a practical educational experience for undergraduate music composition students? The hypothesis presented in coordination with this research question is: Modal concepts that could be taught to provide a practical educational experience for undergraduate students can include integration of modal theory in original compositions, modal composition performance, and history of modal systems. In order to answer this main question, the literature review will ask a couple of sub-questions to clarify which topics and techniques should be included in my research curriculum project.

My first sub-question is: What are potential historical and theoretical influences that contributed to the diatonic modes becoming dominated by the major and minor scale system? These influences include the replacement of monody with polyphony and harmony, the standardization of writing and reading music, and the increased preference for the raised seventh leading tone.

The second question addressed in the research project will be: How has the function of the modes changed in Western music education since the major and minor scale system has become prominent? The starting hypothesis for the second sub-question is: The function of the modes has changed because of a lack of praxial applications, a deduction of curriculum, and a lower emphasis on modes in music theory. Since praxial music philosophy emphasizes the importance of presenting theory as it relates to practical music making, the teaching of the diatonic modes needs to adapt.

Assumptions and Bias of the Researcher

It is assumed that music will continue to be an important part of middle and high school curriculum offerings. Further, the study is written with a Christian worldview with the belief that God created humans in his image (Genesis 1:27, NKJV). Further, the study is underpinned with the Bible as the inspired Word of God (Revelation 5:9, NKJV). The researcher has a background that includes using composition as a teaching tool. Finally, the researcher is of European descent, so the history of modes is probably more relevant to me than to those of non-European cultures.⁵

Intended Outcome and Significance of the Project

The diatonic modes have been used since before the major and minor scales were the center of the western musical idiom, and they are still present across genres today.⁶ Despite their historical significance and potential as compositional tools, a small portion of the most frequently used course textbooks mention the modes (Fig. 1.2). The diatonic major and minor tonalities are the foundation of most of the current classical and popular repertoire of western music.⁷ The diatonic modes are an accessible gateway to melodic and harmonic variation because as the tonal center shifts the qualities of some of the chord numbers change. For instance, in the Lydian mode both the I chord and II chords are major unlike in the major or minor scales. While sparking creativity by shifting the tonal center and creating different major or minor chord qualities, the modes still maintain a set tonal structure. Therefore, they can be taught in relation to the C scale, which makes them easy to demonstrate and replicate on a keyboard.

5 Kate L. Turabian, *A Manual For Writers Of Research Papers, Theses, And Dissertation*, 55.

6 John Curtis Franklin, "Diatonic Music in Greece: A Reassessment of its Antiquity," *Mnemosyne* 55, no. 6 (2002): 418, doi:10.1163/156852502320880186

7 Stefan M Kostka, Byron Almén and Dorothy Payne, *Tonal Harmony: With an Introduction to Twentieth Century Music*, 6th ed. New York, NY: McGraw-Hill Companies, Inc., 2009. X.

The intended outcome of this course project and thesis is that undergraduate music composition students will be able to identify and appreciate the use of modes in music and to start working outside of the major and minor scales in their own compositions. The modes can be a compositional tool for composers who are looking to vary their chord progressions and tonality. If diatonic modes were incorporated more thoroughly and practically into music courses, the sound of music repertoire could shift to include more tonalities as composers understand how to use the modes.

In conclusion, music education does not address modes in a way that is practical or cohesive with the current praxial philosophy. This research project does not teach all variations of modal systems; only the modes built from the major scale are addressed. However, it should effectively and memorably teach the diatonic modes to students and give them a broader understanding of the creative process and the progression of music through history.

CHAPTER 2

LITERATURE REVIEW

This chapter will overview the evolution of diatonic modes into the major and minor scales by discussing historical literature. The Literature Review will also summarize use through the Early Renaissance as well current use of the modes. This chapter will evaluate the ten most commonly used general music history or theory textbooks for percentage of material dedicated to the modes, and observations of patterns that occur in current treatment of the modes. Finally, literature on current music education philosophy and practices will be analyzed for potential approaches to teaching the modes in a way that is cohesive with current praxial philosophy.

Historical Overview

Historical Origin of the Diatonic Modes

The diatonic modes were present in ancient Greek theory around the fourth century B.C.E.. However, the modes presented by early Greek philosophers only included five: Dorian, Phrygian, Lydian, Mixolydian, and Locrian. The five initial modes excluded Aeolian and Ionian. Around 375 B.C.E., the definition of a mode or scale was still a subject of debate between the Harmonicist philosophers and Aristoxenus, a pupil of Aristotle.⁸ In his treatise, Aristoxenus labeled the Mixolydian, Lydian, Dorian, Phrygian, and Locrian modes, but, instead of the Aeolian and Ionian modes, Aristoxenus labelled Hypodorian, and Hypophrygian, respectively.⁹ Much of the early development of Greek music theory has been warped by incorrect or incomplete Latin translations or lost altogether. For instance, the information on the Harmonicist

8 David B. Monro, *The Modes Of Ancient Greek Music* Oxford: The Clarendon Press, 1894. 4.

9 Thomas J. Mathiesen, "Greek Music Theory," *The Cambridge History of Western Music Theory*, 2002, 305-363, doi:10.1017/chol9780521623711.013. 117-118.

theories is from Aristoxenus' rebuttals in the *Harmonic Elements*.¹⁰ John Curtis Franklin agrees that Aristoxenus is the first to detail the first set of diatonic modes in a written work. However, Franklin stipulates that the diatonic seven note system was previously brought to Greece through Babylonian influence in c. 1800 B.C.E.¹¹ Roderick Beaton agrees that Aristoxenus was the first to write down a thorough description of the modes, though they were already in practice.¹² Scholars, including Mathiesen, Monro, Franklin and Beaton, widely accept Aristoxenus' *Harmonic Elements* as the first record of the diatonic modes amongst scholars.¹³

Diatonic Modes and Major and Minor Scales

Author Richard Parncutt in "Pitch-Class Prevalence in Plainchant, Scale-Degree Consonance, and the Origin of The Rising Leading Tone" states that in the Renaissance period, composers used a rising melodic semitone to communicate resolution from a less stable pitch to a more stable pitch. Richard Parncutt hypothesizes this had a tonicization effect on the higher note. The Ionian and Lydian mode are the only modes where a half step is directly below the tonic, which causes the dominant chord to be major, making the authentic cadence a possibility. Parncutt also observed that Mixolydian was the most commonly used in Plainchant and Renaissance music, as Ionian and Aeolian were not part of the original modes. When the seventh scale degree is raised the Mixolydian mode it transforms the mode into a major scale. Because of this, Parncutt suggests the raised seventh in Mixolydian, not the Ionian scale, may actually be the

10 Mathiesen, "Greek Music Theory," 125.

11 John Curtis Franklin, "Diatonic Music in Greece: A Reassessment of its Antiquity," *Mnemosyne* 55, no. 6 (2002): 669, doi:10.1163/156852502320880186.

12 Roderick Beaton, "Modes and Roads: Factors of Change and Continuity in Greek Musical Tradition," *The Annual Of The British School At Athens* 75 (1980): 1-11, doi:10.1017/s0068245400006298. 2.

13 Thomas J. Mathiesen, "Greek Music Theory," *The Cambridge History of Western Music Theory*, 2002, 305-363, doi:10.1017/cho9780521623711.013. 117-118; David B. Monro, *The Modes Of Ancient Greek Music* Oxford: The Clarendon Press, 1894. 4; John Curtis Franklin, "Diatonic Music in Greece: A Reassessment of its Antiquity," *Mnemosyne* 55, no. 6 (2002): 669, doi:10.1163/156852502320880186; Roderick Beaton, "Modes and Roads: Factors of Change and Continuity in Greek Musical Tradition," *The Annual Of The British School At Athens* 75 (1980): 1-11, doi:10.1017/s0068245400006298. 2.

root of the major scale becoming more prevalent in the Baroque era.¹⁴ The rise of polyphony in the 1500s also brought out issues with categorizing harmonic intervals of thirds and sixths as dissonances, since thirds and sixths were already being used as consonances. This contrast between theory and practicality called into question the Plainchant harmony rules.¹⁵

Current Music Curriculum

Music Education and the Diatonic Modes

Even in the Middle Ages the modes were preserved. This is partly due to the fact that the liturgical music was written in the modes and therefore the modes were performed in worship repertoire several times every day. Records of musical works written in the modal system became more common in the Middle Ages as a result of Guido of Arezzo developing staff notation lines.¹⁶ David Hiley describes the modes in church liturgy and details the development of pitch and rhythm notation throughout the Middle Ages. The staff originated to accommodate the modes, as the development of the staff predates the major and minor scale system. Hiley demonstrates that the diatonic modes were easily understood, remembered, applied to compositions, and in constant use by the community.

The most commonly used general music textbooks do not offer practical use for the diatonic modes and only feature the modes in one chapter or an appendix. Jazz textbooks do incorporate modes in technical exercises, improvisation assignments, and theory discussion, because jazz improvisation is structured from the modal tonalities.¹⁷ Both recommended

14 Richard Parncutt, "Pitch-Class Prevalence in Plainchant, Scale-Degree Consonance, and the Origin of The Rising Leading Tone," *Journal Of New Music Research* 48, no. 5 (2019): 434-448, doi:10.1080/09298215.2019.1642360.

15 Penelope Gouk, *Music, Science and Natural Magic in Seventeenth Century England* Guildford, Great Britain: Biddles Ltd., 1999. 138.

16 David Hiley, *Western Plainchant: A Handbook* Oxford, England: Clarendon Press, 1993. 388-389.

17 Kenneth M O'Gorman, *Scales A La Mode*, 2nd ed. Alabama: O'Gorman Music, LLC, 2014. 27.

textbooks for the curriculum project are based on jazz theory, improvisation, and composition.

The author of *Scales A La Mode*, Kenneth M O’Gorman, does specify that “The study of modes is not only for jazz musicians, Improvisors from all genres including Blues, Fusion, Rock, R&B, Soul, etc. make heavy use of modal chord scales in the creation of improvised solos.”¹⁸

Modality by Jeff Brent and Schell Barkley, starts with the major modes and then includes more advanced modal concepts such as the natural minor modes, chromatic modes, and the jazz minor modes.¹⁹

Many general music textbooks do explain the theory elements of modes or include the modes in their historical overview. For instance, Bruce Benward and Gary White dedicate twenty pages to the history, theoretical function, and examples of the diatonic modes in Late Renaissance period of 1450-1600. However, *Music in Theory and Practice Volume I* only addresses modes in three pages, in the glossary, and under the “history of the scales” chapter division.²⁰ *Volume I* is the book in the list of the most regularly used syllabuses, because it teaches the foundations of music theory, whereas *Volume II* is not used as much because it is for more advanced classes. Major scales are taught immediately throughout *Volume I. Music: An Appreciation, The Development Of Western Music: A History, A History of Western Music, and The Enjoyment of Music: An Introduction to Perceptive Listening* are four textbooks that present overviews of music history, theory, and repertoire, so they do include some historical references to modes in Plainchant, the Renaissance, and ancient Greece.²¹

18 Ibid., 3.

19 Jeff Brent and Schell Barkley, *Modality* Cheltenham, Victoria: Hal Leonard, 2011.

20 Bruce Benward and Gary White, *Music in Theory and Practice*. Madison, WI: Brown & Benchmark, 1996. 44-46.

21 K. Marie Stolba, *The Development Of Western Music*. Boston: McGraw-Hill, 1998. 12-17; Roger Kamien and Anita Kamien, *Music: An Appreciation* New York, NY: McGraw-Hill Education, 2017. 76; J. Peter Burkholder, Claude V Palisca and Donald Jay Grout, *A History Of Western Music*, 6th ed. New York, NY: W.W. Norton, 2001. 15, 30-34; Joseph Machlis and Kristine Forney, *The Enjoyment Of Music: A Guide To Perceptive Listening* New York, NY: W.W. Norton, 1999. 61.

Open Syllabus Explorer lists another most frequently used textbook: William Duckworth's *A Creative Approach to Music Fundamentals*. Though Duckworth focuses on paraxial music, he does not include modes. Duckworth includes major and minor scales, blues and pentatonic scales but modes only appear in the appendices.²² *Jazz Styles: History and Analysis* similarly discusses modes in the appendix for musicians.²³ In contrast, *Tonal Harmony, with an Introduction to Twentieth-Century* includes a modal theory introduction, a discussion of twentieth century composers who incorporated the modes into their works, and a few exercises involving modal composition within the first fifty pages.²⁴ Chapter four of *The Musician's Guide to Theory and Analysis* requires students to practice diatonic modes and locate them in musical scores.²⁵ Despite the occasional appearance of diatonic modal application in textbooks, the modes are generally taught as a piece of peripheral theoretical or historical information if addressed at all. This is a significant shift in function of the modes, when contrasted with the exclusive discussion, composition, and performance of the modes in ancient Greece through the Renaissance time period. The literature tracing the historical development of modes into the major and minor tonality revealed that the Common Practice era has the major and minor systems as an option while the previous eras did not.

22 William Duckworth. *A Creative Approach to Music Fundamentals*. Stamford, CT: Cengage Learning, 2015.

23 Mark C. Gridley. *Jazz Styles: History & Analysis*. Englewood Cliffs, N.J.: Prentice-Hall, 1985.

24 Stefan M. Kostka and Dorothy Payne. *Tonal Harmony, with an Introduction to Twentieth-Century Music*. Boston: McGraw-Hill, 2004. 38-39.

25 Jane Piper Clendinning and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. New York: W.W. Norton, 2005.

Title of Curriculum (starting with most used)	Total page count (chapter one through appendices)	Page Numbers Addressing Modes	Percentage of Pages Mentioning Modes (rounded to the hundredth place)
<i>Music: An Appreciation</i> by Roger Kamien	562	76, 90, 515, 523	0.71%
<i>The Enjoyment of Music</i> by Joseph Machlis	561	61, 133, 547	0.53%
<i>Tonal Harmony with an Introduction to Twentieth Century Music</i> by Stefan Kostka and Dorothy Payne	696	496-507	1.72%
<i>Music in Theory and Practice Volume 1</i> by Bruce Benward and Gary White	402	49-51, 396	1%
<i>A History of Western Music</i> by Donald Grout	824	15, 30-34, 48-49, 56-59, 57-60, 69, 210, 303, 655-656	2.55%
<i>A Creative Approach to Music Fundamentals</i> by William Duckworth	338	308, 321-325, 328-332	3.25%
<i>The Musician's Guide to Theory and Analysis</i> Jane Clendinning and Elizabeth Marvin	926	105-111, 696-702, 713	1.62%
<i>Jazz Styles: History and Analysis</i> by Mark C. Gridley	431	209, 241-242, 386-387, 369, 372, 404, 418-419, 421-423	3.02%
<i>The Development of Western Music: A History</i> by K Marie Stolba	700	12-17, 22, 32, 57-58, 668	3.14%

Figure 1.3. Modes in Current Curriculum Chart.

Teaching Diatonic Modes

There is a void in research studies or textbooks addressing how the function of the modes has changed in Western music education since the major and minor scale system has become prominent. Many authors, such as Stolba, Grout, Kamien, and Machlis describe the early historical origins, development of modal theory, or discuss repertoire and performance of modes. Newer studies analyze current use of the modes in certain genres, such as “Emotional Connotations of Diatonic Modes” by David Temperley and Daphne Tan and “Triadic Modal and Pentatonic Patterns in Rock Music” by Bicole Biamonte or by certain artists, as in the study “A New Lydian Theory for Frank Zappa's Modal Music” by Brett Clement.²⁶ These studies describe how modes are currently used in music composition, but not on how diatonic modes could be implemented in music classrooms.

There has been a change in the philosophy of music education. Music education is shifting toward a praxial approach by focusing on music creation, rather than an aesthetic approach which focuses on music appreciation.²⁷ In *Music Matters: A Philosophy of Music Education*, David Elliott advocates a praxial philosophy of music education rather than an aesthetic philosophy. The aesthetic philosophy as advanced by Bennett Reimer, had been the prevailing philosophy for approximately twenty-five years.²⁸ Aesthetic philosophers believe that only a few students are musically creative, so they advocate music appreciation instead of performance.²⁹ Praxial philosophers believe that music is culturally important and achievable to

26 David Temperley and Daphne Tan, "Emotional Connotations Of Diatonic Modes", *Music Perception* 30, no. 3 (2012): 237-257, doi:10.1525/mp.2012.30.3.237; Nicole Biamonte, "Triadic Modal And Pentatonic Patterns In Rock Music", *Music Theory Spectrum* 32, no. 2 (2010): 95-110, doi:10.1525/mts.2010.32.2.95; Brett Clement, "A New Lydian Theory for Frank Zappa's Modal Music", *Music Theory Spectrum* 36, no. 1 (2014): 146-166, doi:10.1093/mts/mtu002.

27 David J. Elliott, *Praxial Music Education: Reflections and Dialogues*. New York: Oxford University Press, 2005. 14.

28 Constantijn Koopman, "Music Education: Aesthetic Or "Praxial"?", *Journal Of Aesthetic Education* 32, no. 3 (1998): 1, doi:10.2307/3333302).

29 Bennett Reimer, *A Philosophy Of Music Education*. 104-105.

everyone, for instance, Elliott writes that music and music education “matter deeply to individuals and social groups (communities) small and large.”³⁰ Therefore active participation through performance and creation are vital to musicing, as Elliott terms it.³¹

Thomas Regelski advances a praxial approach, or “Action learning approach” that builds competence, independence, and value into the learning system to promote a lifelong engagement in music.³² Though Regelski does not address diatonic modes specifically, in Appendix A of his book, Regelski provided many actionable activities as illustrations to teach music in a way that develops the praxial approach, musicianship, and the attitude of music students.³³ For goals and activities relating to composition, Regelski includes writing songs to be performed by oneself or others in the community, writing melodies from a set harmonic structure, and assessing that the student “Respects the compositions and performances of others.”³⁴ Regelski believes it is important that the personal aspect of music reflects Elliott’s claim that “good work in the educational dimension of music education should be centrally concerned with person-centered, ethically guided, and educative teaching and learning.”³⁵

Knowledge of chord names, qualities, and roman numerals are made practical through lead sheets and chord charts. As music education progresses toward knowledge has actionable value, pedagogy of modes should also adjust.³⁶ Teachers should experiment with instructing the modes through a variety of praxial means and evaluate which has the most effective result in students’ continuing retention and implementation. Case studies and interviews of current

30 David J Elliott and Marissa Silverman, *Music Matters: A Philosophy Of Music Education*, 2nd ed. New York: Oxford University Press, 2015. 15.

31 Ibid. 66-67.

32 Thomas A. Regelski, *Teaching General Music in Grades 4-8*, New York: Oxford University Press, 2004. 52-53.

33 Ibid., 259-262.

34 Ibid., 260-261.

35 David J. Elliott and Marissa Silverman, *Music Matters: A Philosophy Of Music Education*. 16.

36 Ibid., 66-67.

musicians who actively employ the modes in their compositions could add much needed information to this field of research.

Modes are significant to music education because they were used throughout music history, theory and repertoire. As represented earlier in the literature review, diatonic modes predate the major and minor scales of the Common Practice Era and formed the basis of the major and minor scale construction.³⁷ Modes are also used as a compositional tool as is seen most commonly in the improvisation structured jazz genre but can apply to multiple genres. As the universities and schools value a more praxial educational curriculum format, modes could be a powerful tool for the incorporation of student creativity while adding a richer understanding to the history and theory of the major and minor scales.

The modes (Figure 1.1) are a repeated pattern, starting the next note into the sequence and looping the same whole step and half step pattern as the modes progress. The possibility of the raised seventh originating from a version of the Dorian mode and Mixolydian mode, where the seventh is sometimes raised and sometimes natural, may help students understand and remember how the seventh note of the minor scales should be raised for a heightened sense of conflict before the resolution.³⁸ As students are required to work with modes they could take a historical approach to the Dorian and Mixolydian mode and use the raised seventh as an option but not a constant.

Matt Swanson and Patricia Campbell discuss the previous negligence of improvisation and composition in the undergraduate classroom. They acknowledge that performance is emphasized in universities, however, they suggest that the attitude toward these methods of

³⁷ Richard Parncutt, "Pitch-Class Prevalence in Plainchant, Scale-Degree Consonance, and the Origin of The Rising Leading Tone", 434-448.

³⁸ Ibid.

student engagement has begun to change.³⁹ Modes are utilized in jazz improvisation, which includes improvisation. Swanson and Campbell mention that jazz is already present in many school systems but lament the segregation of improvisation and composition into a single music genre that not all students may enjoy.⁴⁰

Modes can be found in recent popular music repertoire outside of the jazz genre. “Eleanor Rigby” by the Beatles is a combination of the Dorian and Aeolian mode. “Sweet Home Alabama” by Lynyrd Skynyrd is in Mixolydian. “Rohan” by Howard Shore from the orchestral movie soundtrack “The Lord of the Rings” is in Lydian. Though not recently written, the traditional tune “Greensleeves” is in Dorian and remains a popular repertoire choice at Christmas when it is featured in the carol “What Child is This?”

39 Ajay Heble and Mark Laver, *Improvisation And Music Education: Beyond The Classroom* New York, NY: Routledge, 2016. 198.

40 Ibid., 208.

CHAPTER 3

METHODOLOGY

The chapter describes how the literature was chosen for the historical review and current curriculum analysis. This includes a brief description of the search engine used to discover which general music curricula were most commonly used in music syllabi and classrooms.

Design and Research Tools

The qualitative emergent design of this study includes a historical survey of the diatonic modes. The historical survey will include reading, summarizing, and analyzing current overviews of music history and early music theory textbooks and articles. The historical origin of the diatonic modes, how the modes became dominated by the major and minor scales in the Common Practice era, and the current function of the modes in music composition and education was discovered through the historical analysis in the literature review.

The function of modes in music education is addressed in the overview of the ten most popular current theory textbooks in undergraduate education. The Open Syllabus Explorer is a recent addition to educational research, so it will be briefly described before discussing its place in the research. The Open Syllabus Explorer search engine tracks how frequently textbooks are used in curricula, accessing over one million course syllabi.⁴¹ The Open Syllabus Explorer informed me of the nine most used theory textbooks around the world. This source is a wider sampling of information than a study conducting case studies on particular classes or colleges. This information was used to create a chart indicating the percentages of how many pages

41 Peter Wood, "Books, Articles, and Items of Academic Interest", *Academic Questions* 29, no. 2 (2016): 225-226, doi:10.1007/s12129-016-9562-z.

mention the modes in each textbook. The way the modes were addressed and explained in these frequently used textbooks is then analyzed and discussed.

After assessing the origin of modes and the current use of modes in music education, the study identified elements of what could be changed to make the diatonic modes memorable, applicable, and beneficial to a praxial music student. Finally, the curriculum project appendix presents a diatonic modes curriculum that teaches students how to create music through composition and performance in the modes.

CHAPTER 4

CURRICULUM DESIGN AND RESEARCH FINDINGS

This chapter discusses the research findings, including the answers to the research questions and the rationale for how they influence the curriculum design presented in Appendix A. The main research question and the two secondary questions are then answered in light of the research findings and the hypotheses correlating to those research questions are evaluated.

Research Results Influencing Curriculum Design

The historical literature indicates that the diatonic modes were regularly used in composition up through the Early Renaissance, when the growing importance of harmony and the increased preference for the rising semitone to the tonic created the Ionian mode (the major scale). Scholars consider that the modes may have been brought to Greece by the Babylonians, therefore placing the origin of the modes c. 1800 B.C.E.⁴² The modes have continued to be used occasionally by composers, but how theory is approached in music education has become dominated by the major and minor scale system because the aural preference of the common practice repertoire.

The learning outcome of Week 4 of the “Composition in the Diatonic Modes” curriculum is that students will be able to contrast the historical origin of modes with their use in current genres. In order to accomplish this objective, the students will read the article “Mode, Modulation, and Transposition in Medieval Songs” and the article “Emotional Connotations of Diatonic Modes,” and discuss with their classmates.⁴³ They will also watch a video lecture on the

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⁴³ John Curtis Franklin, "Diatonic Music in Greece: A Reassessment of its Antiquity," *Mnemosyne* 55, no. 6 (2002): 669, doi:10.1163/156852502320880186; David Temperley and Daphne Tan, "Emotional Connotations of Diatonic Modes," *Music Perception: An Interdisciplinary Journal* 30, no. 3 (2013): 237-257, doi:10.1525/mp.2012.30.3.237; Hans Tischler, "Mode, Modulation, and Transposition in Medieval Songs," *The Journal Of Musicology* 13, no. 2 (1995): 277-283, doi:10.2307/764108.

historical origin of modes with use in current genres, listen to Rock and Roll, Jazz, and New Age examples, and answer journal questions about three historical songs.

Tonal Harmony with an Introduction to Twentieth Century Music and *The Musician's Guide to Theory and Analysis* are the only books of the nine analyzed that included modal exercises. This lack of modal quantity in the foundational undergraduate textbooks indicates that the design of "Composition in the Diatonic Modes" should be approached from students' knowledge of scales. However, students do not need to be advanced in music theory to master the understanding and execution of the modal scales.

Analysis of Curriculum

In the "Composition in the Diatonic Modes" curriculum, the desired skill for students to develop is the ability to compose and analyze music in the modes. Students must know how modes are constructed and how to effectively use them as a creative tool. This curriculum is built on Regelski's action learning theory. Action learning values a praxial philosophy of music education, where music action should be an amateur, live, progressing, empowering, and intentional action, suited to its particular context, rather than an aesthetic but passive experience of a prescribed list of classics performed by professionals. "Composition in the Diatonic Modes" has several performance and composition assignments that implement Regelski's action theory and build on each other to make the final modal composing project. The required textbooks are Brent, Jeff, and Schell Barkley's *Modality*, and Kenneth M. O'Gorman's *Scales a La Mode: An Introduction to Modal Improvisation*. These two textbooks are not in the list of currently most used textbooks, but they are oriented to teach modes through playing the modal chords, scales, and improvising.⁴⁴ *Modality* includes more information, modes, and exercises than is covered in

44 Kenneth M O'Gorman, *Scales A La Mode*, 2nd ed. Alabama: O'Gorman Music, LLC, 2014. 3.

the curriculum if students would like to diversify knowledge of the modes into the minor modes.⁴⁵

The final project is a culmination of performing and composing in the modes, as students are required to synergize their knowledge of chord progressions, accompaniment patterns, instrumentation, and the use of the Finale software. Students will also critique two of their fellow classmates' compositions. The course is a twelve-week online program, delivered through pre-recorded video lectures and four discussion group video calls that are ninety minutes each. This course is based on cognitive load theory as the lack of modal content included in current textbooks indicates that thinking and creating in the modes is a new experience for most students. This could be overwhelming, if not provided in an accessible, concrete, form, and then reviewed as it builds toward broader and more difficult concepts.

Summary of Findings

Main Research Question

The literature review covered the history, theoretical construction, the current treatment of the modes in music curricula, the current praxial philosophy of music education, and actionable teaching suggestions in order to answer the main research question: What modal concepts could be taught to provide a richer educational experience for undergraduate students? According to Regelski, the aim of action learning is to promote musicianship, competency, and value of music.⁴⁶ David Elliott's praxial philosophy suggests that the rest of music education places high value on a larger majority of students participating in the practice of making music,

⁴⁵ Jeff Brent and Schell Barkley, *Modality* Cheltenham, Victoria: Hal Leonard, 2011.

⁴⁶ Thomas A. Regelski, *Teaching General Music in Grades 4-8*, New York: Oxford University Press, 2004. 52-53.

whether through performance or composition.⁴⁷ Praxial education also advocates the use of music as a development opportunity for cultures and communities, and Regelski emphasizes the importance of valuing the compositions of others as well. The research and current praxial philosophy support the hypothesis that “modal concepts that could be taught to provide a richer educational experience for undergraduate students can include integration of model theory in original compositions, modal composition performance, and history of modal systems.”

Research Question 2

The second research question was: What are the potential historical and theoretical shifts contributing to the diatonic modes becoming dominated by the major and minor scale system? Scholars agree that the first preserved discussion of the modes was by Aristoxenus in about 375 B.C.E. Aristoxenus uses the *Harmonic Elements* to argue about the definition of groups of notes into particular sets, so it is evident that scales had not yet been established. However, Aristoxenus does not claim he invented the modes and it is possible that modes were in practical use much earlier.⁴⁸ The diatonic modes’ names were not identical to those in use now but the construction was essentially the same.⁴⁹ Until the staff notation was created and books became more prevalent, music was often monody rather than polyphony or harmony. After notation was standardized, music literacy was more common and repertoire could be distributed. The raised seventh provided a stronger dissonance before the resolution to the tonic, so repertoire in the Ionian mode increased and Mixolydian began to incorporate a raised leading tone.

47 David J Elliott and Marissa Silverman, *Music Matters: A Philosophy Of Music Education*, 2nd ed. New York: Oxford University Press, 2015. 15.

48 John Curtis Franklin, "Diatonic Music in Greece: A Reassessment of its Antiquity," *Mnemosyne* 55, no. 6 (2002): 669, doi:10.1163/156852502320880186

49 Thomas J. Mathiesen, "Greek Music Theory," *The Cambridge History of Western Music Theory*, 2002, 305-363, doi:10.1017/chol9780521623711.013. 117-118.

The starting hypothesis for this research question was: Potential historical and theoretical shifts contributing to the diatonic modes becoming dominated by the major and minor scale system include harmony and polyphony replacing monody, the process of writing and reading music became more standardized, and the increased preference for the raised seventh leading tone.

Research Question 3

In what ways has the value and function of the modes changed in Western music education since the major and minor scale system became prominent? The starting hypothesis for this second sub-question is: The function of the modes has changed because of a lack of praxial applications, a deduction of curriculum, and a lower emphasis on modes in music theory. Praxial music philosophy emphasizes the importance of presenting theory as it relates to practical music making and the teaching of the diatonic modes needs to adapt. The hypothesis was verified by the fact that less than five percent of any of the curricula analyzed related to the diatonic modes. Five of the ten curricula had less than two percent of the pages that discussed modes. The historical curricula included a brief mention of the modes, as is expected by the fact that modes appeared earlier.

CHAPTER 5

DISCUSSION

This chapter summarizes the goals, procedures, and findings of the study. Research limitations are discussed as well as a suggestion for continued research. The conclusion includes practical applications of “Composition in the Modes: Past and Present Function and a Praxial Curriculum Suggestion” for teachers and students.

Summary of Study

This study was informed by the exploration of the historical value and theoretical understanding of the diatonic modes and an assessment of quantity and treatment of diatonic modes in current curriculum. The study influenced the creation of the curriculum project in Appendix A, which endeavors to teach students the theoretical construction, technical execution on a keyboard or other diatonic instrument, the historical context and the creative tools to compose, perform, and evaluate the modal works of their peers.

Summary of Purpose

The purpose of this study was to develop a curriculum that teaches the historical and compositional value of the diatonic modes to undergraduate students. In order to achieve this goal, the project also required the establishment of an understanding of the historical origin of the diatonic modes as well as the evolution of the modal system into the predominantly major and minor scales. The project also contrasted the historical function of the modes versus their current place in curriculum and repertoire in order to assess the continued relevancy of modes and how they could be taught in a way that complements current music education philosophy. Current philosophy and the action learning teaching method was included to discover possible

methods of instruction for teaching the diatonic modes practically and holistically with the rest of music education. The curriculum project included in Appendix A uses several such praxial methods — most notably composition— as a way of engaging students’ interest and creativity resulting in a higher understanding of the value of the modes.

Summary of Procedure

The qualitative emergent design of this research paper included a historical survey section, and an analysis of the nine most relevant and most commonly used current music curricula. The historical survey included current and historically significant scholarly books and journals to explore the origin of the diatonic modes and the possible causes for the major and minor system overtaking modes in frequency of use. The Open Syllabus Explorer provided a list of the most commonly used undergraduate textbooks from over a hundred thousand music syllabi of universities around the world.⁵⁰ From that list, the most popular textbooks were selected, excluding those that were not relevant, such as music technology, or addressing only one musical composer or work. A table was then created to show the percentage of each textbook dedicated to the modes. Further information was explored in the analysis, as it became evident that there was also a pattern as to where the modes were mentioned in the textbook content. In the historical books, the modes appeared in the beginning of the textbook. In the theory textbooks, modes were present later in textbooks and sometimes the modes only appeared in the appendices.

Discussion of Findings

Main Research Question

⁵⁰“Open Syllabus Explorer,” Opensyllabus.org, Last modified 2020. <https://opensyllabus.org/result/field?id=Music>.

What modal concepts could be taught to provide a practical educational experience for undergraduate students? Prior research discussed the history of the modes, studies elaborating on current compositions or composers that utilize the modes, and the theoretical construction and evolution of the modes into major and minor scales. This study juxtaposed the use of modes throughout history with current curriculum in order to establish how modes were taught and included when they were in common usage compared the quantity and practicality of the presence of modes to current music curriculum.

Teaching the modes through composition is relevant to the current praxial philosophy and is a step towards a more cohesive praxial approach to history and theory in music education. Praxial philosophy centers around the person and community centered activity of musicking. Therefore, it emphasizes the importance of actively and creatively making music in a group or as individuals. Teaching a theory concept in an active way can help students be more aware of the theory they are using in compositions written by themselves or others. The research regarding current music education philosophy and priorities confirms that teaching the modes through composition and performance will provide students with unique ways of expressing themselves musically. Teaching music composition through the modes will also increasing student knowledge of how the major and minor tonalities became predominant and may raise personal value of both the historical context and applicability of the diatonic modes.

Composition and performance are examples of praxial philosophy. Composition will benefit the students' general musicianship, competency, and value of music, as well as their use of the diatonic modes. The praxial view of music education stresses the importance of developing a musical community. Therefore, incorporating peer-review into a composition class or writing for a larger group of instruments would contribute to a more praxial approach to the

diatonic modes. The research therefore verifies that modal concepts that could be taught to provide a practical educational experience for undergraduate music composition students includes integration of modal theory in original compositions, modal composition performance, and the history of modal systems.

Research Question 2

What are potential historical and theoretical influences that contributed to the diatonic modes becoming dominated by the major and minor scale system? History versus present time indicates that when a musical concept is used regularly in “musicking” it is included in scholarly theory discussions. Since the Baroque era, the repertoire has focused on the major and minor system and therefore the scholarly discussions and theory explanations in textbooks also focus on the major and minor system. Previous to the development of the major and minor system, the modes were the only tonality option, and therefore they were the basis of theory explanations and discussions. As music reading and writing became more standardized harmony and polyphony replaced monody and modes became less practical.⁵¹

The major and minor scale system is predominant, but the research also revealed that modes have continued to be used by composers throughout history and are still being used by composers today. Music is improvised and played by a combination of ear and memory in many genres, such as Jazz, Rock, and New Age music. In conclusion, the potential historical and theoretical shifts contributing to the replacement of diatonic modes with the major and minor scale system include harmony and polyphony replacing monody, the process of writing and reading music became more standardized, and the increased preference for the raised seventh leading tone. However, modes are still in use, and may be more practical in music education that

⁵¹ Richard Parncutt, "Pitch-Class Prevalence in Plainchant, Scale-Degree Consonance, and the Origin of The Rising Leading Tone", *Journal Of New Music Research* 48, no. 5 (2019): 434-448, doi:10.1080/09298215.2019.1642360.

involves student improvisation or composition than in courses that focus on the repertoire of the Common Practice Period.

Research Question 3

In what ways has the value and function of the modes changed in Western music education since the major and minor scale system has become prominent? The curriculum analysis chart confirmed that under five percent of any of these curricula were dedicated to discussion of the modes. This number is actually inflated, as the study only covered what pages mentioned the modes, so a page would have been counted even if it only referred to the mode in one sentence. Several of these studies, only mentioned the modes in the backmatter. Only three of the ten curricula gave any assignments that involved completing any workbook, playing, or singing exercises. This is in contrast with the heavy discussion and implementation of the modes by early musicians, when the modes functioned as a central theory building block to church chants and the development of written notation and hand solfege. This indicates that the value and function of the modes has changed in Western music education since the major and minor scale system has become prominent in terms of a reduction in quantity of curricula space dedicated to the modes and a reduction of modal scales being the backdrop for theory concept discussions

On further review of current curricula, it became evident that when the modes were introduced toward the front of the curricula, they were simply referred to in a historical overview, and were therefore toward the beginning of the curricula because they were in use at the beginning of documented music history. Only *Tonal Harmony, with an Introduction to Twentieth-Century Music* included both practical exercises and discussed the modes within the first one hundred pages of the textbook. The historical overviews do not address how the

historical development of music applies to music today, which is a lack of praxial application. The research findings therefore indicate that the function of the modes has shifted significantly since the major and minor tonalities occur more commonly throughout repertoire.

Modes are still used in compositions across multiple genres, referred to in music history textbooks, and often taught as an advanced concept in the later parts of theory curricula. However, they do not take the central role that they did in the ancient Greek theory or the church Liturgy of the Middle Ages. Despite the fact that many composers and genres still use modes, there is a hole in the literature regarding how the modes could be effective in the current era to undergraduate music students. The research findings of this study reveal that modes certainly are not excluded in what is possible and complementary to a praxial music education, and the curriculum design outlines what that praxial education in the modes could resemble.

Research Limitations and Continued Research Suggestion

The research project is limited by its design as an independent curriculum. Ideally, teachers will implement modes into their regular curricula. However, each week of this project's curriculum is dedicated to a particular learning outcome, so certain weeks could be inserted into other curricula with similar learning outcomes. The study is also limited in that it only addresses the diatonic modes, rather than researching all the modal systems. The other modal systems are historically significant and could fill many of the same objectives. The curriculum project also teaches a concept through composition. Therefore, the information the students will be assimilating and synthesizing into a musically creative product needs to be limited. If the students have composition experience they have probably only composed in two tonal sequences: the major and minor. The diatonic modes will add another six possibilities.

Continued research and curriculum projects addressing other modal systems would enhance the significance of this project and broaden the benefits to the minds and ears of students, by exposing them to even more variety. The research only presents and discusses how much modes are present in textbooks, it does not cover how they are taught in classroom lectures or assignments, or the current perspectives of teachers and students in the classroom. The research project is also subject to researcher bias, since I am the key researching instrument in both the historical overview and the current curricula textbook analysis. However, the research bias is discussed within the paper and both peer examination and external auditors assess the project.

Implication for Practice

“Composition in the Modes” has potential for changing how the modes are taught by expanding the modes into a more practical arena for students: composition and performance. As many facets of music education progress toward a more praxial approach, this will also make the whole of music education a more cohesive front. Christian musicians have particular reason to implement theory and creativity as a unified whole, as we believe in intelligent design and are created by God’s great knowledge and understanding to reflect His image through creativity.⁵² This work will serve teachers by providing them with a curriculum they can use to teach the modes. Because the learning objectives are broken into groups of weeks, teachers can also select particular sections of my curricula to implement modes into their own curricula. The researcher intends to use this curriculum project to teach many of her own private music students next school year, and someday to teach her own courses for undergraduate students. As a result of this research, many teachers and students may begin to consider modes as creative tools.

52 Genesis 1:27, NKJV.

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Appendix A**Curriculum Project – Analysis Chart*****Course Syllabus******Name Of Course: Composition in the Diatonic Modes*****Course Description**

This course helps students develop and broaden their compositional abilities by performing, analyzing, and composing in the diatonic modes. Students will learn the origin, as well as current relevancy, of modes as they listen to and study pieces through history, and then will use their new skills to complete a composition project in the modes.

Rationale

The diatonic modes have been used since before the major and minor scales were the center of our western musical idiom, but they are still present across genres today. Modes can be a powerful and practical compositional tool for composers who are looking to mix their palette of sound colors. The diatonic modes are an accessible gateway to even more melodic and harmonic variation, because, while sparking creativity by shifting the tonal centre, and thereby creating a new pattern of sounds, the modes still maintain a set tonal structure, and can easily be taught in relation to the C scale. This course equips musicians to identify and appreciate the use of modes in music, and to start working outside of the major and minor scales in their own compositions.

I. Prerequisites

- A. Music Theory I
- B. Introduction to Composition

II. Required Resource Purchase(s)

1. Finale Music Notation Software
2. Brent, Jeff, and Schell Barkley. *Modality*. Milwaukee, WI: Hal Leonard, 2011.
3. Kenneth M O'Gorman, *Scales A La Mode*. Alabama: O'Gorman Music, LLC, 2011.

III. Additional Materials for Learning

- A. Go To Meeting Software
- B. Computer with basic audio/video output equipment
- C. Internet access (broadband recommended)
- D. Blackboard recommended browsers
- E. Microsoft Office
- F. Go To Meeting Software
- G. YouTube Account
- H. Video Recording Equipment
- I. Keyboard (Optional)
- J. Headset with microphone

IV. Measurable Learning Outcomes

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

- A. Identify the seven diatonic modes by their whole-step, half-step patterns.
- B. Demonstrate the seven modal scales vocally or on an instrument.
- C. Contrast the historical origin of modes with their use in current genres.
- D. Compose a musical piece that includes one or more modes (not including the Ionian mode/major scale).
- E. Value modes as a compositional tool in the student's own music, and the music of others.

V. **Course Requirements and Assignments**

- A. Complete Course Requirements Checklist by Tuesday of the week the course opens.
- B. Watch course video lectures each week.
- C. Complete course required course readings.
- D. Each quiz consists of fifteen questions designed to test the student's understanding of the modal theory discussed that week.

The quizzes are open book, open notes, and have a forty-five minute time limit. Quizzes are pass or fail, with a minimum passing score of 70%.

- E. Students must be signed into Discussion Group chats five minutes before the scheduled starting time, and remain connected until the teacher concludes the forty minute call. Students will be graded on their participation through introduction and continued engagement with the discussion questions throughout the call.
- F. Music Assignments pertain to the assigned week's subject matter, and will be graded against each assignment's rubric. Assignments are sometimes traditionally written assignments to be completed in Microsoft Word, such as an essay, and sometimes to be completed in music notation in Finale software.
- G. The Skill Activity Video assesses the theoretical understanding and technical ability of the student to either sing or play each of the modes.
- H. For Course Composition Project part one and two respectively, the student must turn in a chord progression and a lead sheet for their own original composition. In part three, the student must provide a Finale file that demonstrates five instrumental accompaniment patterns. The fourth and final course composition project consists of two parts: a YouTube video and Finale file. Students must submit a Finale file of their full composition that utilizes their previously determined chord progression, melody, and accompaniment patterns, as well as a YouTube link to a video recording of themselves performing the piece.

VI. **Course Grading and Policies**

1. Points

10: Course Requirement Checklist

160: (4) Quizzes

240: (4) Discussion Group Chat

40: Skill Activity video

300: (6) Music Assignments

260: (4) Course Composition Project

Total: 1010

B. Scale

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

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

D- = 680–699 F = 0–679

C. Late Assignment Policy

Course Assignments should be submitted by the course deadlines provided in the course overview. If the student is unable to submit a course assignment by the designated deadline, he or she must immediately contact the teacher. Special circumstances will be evaluated by the instructor on a case-by-case basis. Assignments that are submitted late without the permission of the instructor will receive a grade deduction of 10% for the first week, and a 20% deduction the following week. Assignments not received within two weeks of their deadline will not be accepted.

Curriculum Information

Student: Margaret Eddy	Course for which you are creating curriculum: Composition in the Diatonic Modes
Required Textbook for Class (at least two textbooks should be entered with complete information in Turabian style): Brent, Jeff, and Schell Barkley. <i>Modality</i> . Milwaukee, WI: Hal Leonard, 2011. Kenneth M O'Gorman, <i>Scales A La Mode</i> . Alabama: O'Gorman Music, LLC, 2011.	
Identify the problem: <i>(What does the student not know how to do? What is the student's gap in the training or experience?)</i>	
The student must know how to compose and analyze music in the modes.	
Who are the learners and what are their characteristics? <i>(Age, major, pre-requisites, residential, online, or a hybrid of the two)</i>	
Online music majors who have already taken a basic music theory and composition course, and have experience working in a music notation software, such as Finale.	
What is the new desired behavior? <i>(Overall, what is the main change or new addition to the student's demonstrated ability?)</i>	
The student will understand how modes are constructed and be able to use them as a creative tool in their own music.	

What are the delivery options? <i>(Explain the materials you will develop for the course.)</i>
This course is online and includes pre-recorded video lectures that are accessible at any time and four live 90-minute discussion group video calls.
What are the pedagogical considerations? <i>(Describe your general content and methodology for the course.)</i>
The course teaches mode in scale degrees and chords as they relate to the major scale and will refer to the distance between consecutive pitches in the modal “scales” as whole steps and half steps.
What learning theory applies to your curriculum? Why?
Cognitive load theory is considered for this course, as thinking and creating in the modes is a new experience for most students, and could be overwhelming, if not provided in an accessible, concrete, form, and then reviewed as it builds toward broader and more difficult concepts.

Learning Outcomes

<p style="text-align: center;">Learning Outcomes</p> <p style="text-align: center;">IMPORTANT: Make sure that you begin each of the learning outcomes with an action learning verb from Bloom’s Taxonomy. Also, make sure that the action learning verbs you selection begin with the left hand side of the column, and then choose your next learning verb from the next column to the right (move from left to right).</p> <p style="text-align: center;">At the end of the course, the student will be able to:</p>

1. Identify the seven church modes by their whole-step, half-step patterns.
2. Demonstrate the seven modal scales vocally or on an instrument.
3. Contrast the historical origin of modes with their use in current genres.
4. Compose a musical piece that includes one or more modes (not including the Ionian mode/major scale).
5. Value modes as a compositional tool in the student's own music, and the music of others.

Curriculum Project – Design Chart

- I. Evaluate the Analysis Chart and Learning Outcomes and include a full twelve weeks of curriculum. Make sure that you include praxial activities for your students.

Student: Margaret Eddy		Course for which you are creating curriculum: Composition in the Diatonic Modes Online	
Concept Statement: <u>This course helps students develop and broaden their compositional abilities by performing, analyzing, and composing in the church modes.</u>			
Learning Outcomes <i>(List in the order you plan to address in 12 weeks)</i>	Content <i>(What must be learned to reach this objective?)</i>	Learning/Training Activity <i>(How will you teach the content?)</i>	Assessment <i>(How will you know that the student has met the objective?)</i>

<p>Identify the seven diatonic modes by their whole-step, half-step patterns.</p>	<p>Week 1: Define whole-steps and half-steps Recognize scale degrees of the C major scale/Ionian mode on a keyboard Identify which intervals of the C major scale are half steps, and which are whole steps. Relate the order of half steps and whole steps in the C major scale into any major octave scale</p> <p>Week 2: Relate the modes Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian to their respective scale degrees of the major scale/Ionian mode. Arrange all seven modes in order. Identify which intervals of each mode are half steps, and which are whole steps.</p>	<p>Week 1:</p> <ul style="list-style-type: none"> • Video reviewing half-steps, whole-steps, scale degrees and whole-step half-step patterns of the major scale • Have student write out five major scales in Finale; at least two must start from a black note <p>Week 2:</p> <ul style="list-style-type: none"> • Video on the relation of modes to the major scale, including which scale degree is the tonal center of which mode • “What are Modes?” reading, pg. 16-25 from Kenneth M O’Gorman, <i>Scales A La Mode</i>. Alabama: O’Gorman Music, LLC, 2011. • Have student write out modes in three different keys, using Finale software • • Discussion group chat 	<p>Week 1: Music Assignment 1</p> <ul style="list-style-type: none"> • Finale musx. document of major scales <p>Week 2: Summative Assessment:</p> <ul style="list-style-type: none"> • Quiz 1 required before group discussion on the name, order, and construction of the modes <p>Formative Assessment:</p> <ul style="list-style-type: none"> • Group discussion, comparing notes on the test matter • (Optional) Retake quiz after group discussion
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<p>Demonstrate the seven modal scales vocally or on an instrument.</p>	<p>Week 3:</p> <p>Recognize the constancy of each mode's whole-step half-step pattern. Recall the whole-step half-step pattern of each mode. Transpose each mode out of the C scale and into several different keys</p>	<p>Week 3:</p> <ul style="list-style-type: none"> • Read <i>Scales A La Mode</i> pg. 4-15, 27-28 • Record playing or singing all seven modes and convert into a YouTube video • Read pg 9-16 of Brent, Jeff, and Schell Barkley. <i>Modality</i>. Milwaukee, WI: Hal Leonard, 2011. • Personal Practice Time • Practice and video record relative Modes <i>Scales A La Mode</i> exercises on pg 45-59. Fingering will not be specifically judged, though it be conducive to the technique of the instrument, and an Allegro speed. • Journal how modes were reconstructed and practiced during personal practice time 	<p>Week 3:</p> <p>Music Assignment 2 Summative Assessment:</p> <ul style="list-style-type: none"> • Assess student understanding by their ability to explain mode construction and their use of effective practice techniques in Journaling exercise <p>Formative Assessment:</p> <ul style="list-style-type: none"> • observation of students understanding of the modes in the Skill Activity Video <p>Quiz 2: Summative Assessment on Transposing in the Modes</p>
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<p>Contrast the historical origin of modes with their use in current genres.</p>	<p>Week 4:</p> <p>What came first, major and minor scales, or modes? What time period did the modes originate? Who used the modes, and how do we know? When did the scales replace the modes in popularity?</p> <p>Week 5</p> <p>Identify songs composed in the church modes within the last fifty years Identify at least three genres that employ modes; illustrate by providing examples Understand and articulate the use of modes in different genres and compositions today</p>	<p>Week 4:</p> <ul style="list-style-type: none"> • Read Article by Hans Tischler, "Mode, Modulation, And Transposition In Medieval Songs", The Journal Of Musicology 13, no. 2 (1995): 277-283, doi:10.2307/764108. • Listen to Gregorian chants • Answer Journal questions about three historical songs in the modes as discussed in the video lecture • Think-pair-share/discussion group chat <p>Week 5:</p> <ul style="list-style-type: none"> • Read Article by David Temperley and Daphne Tan, "Emotional Connotations Of Diatonic Modes", Music Perception: An Interdisciplinary Journal 30, no. 3 (2013): 237-257, doi:10.1525/mp.2012.30.3.237. • Watch Video lecture on the historical origin of modes with their use in current genres. • Listen to Beatles, jazz, and New Age style examples in the modes 	<p>Week 4:</p> <p>Formative Assessment: Observation of discussion group 2 "Think-pair-share"</p> <p>Music Assignment 3</p> <ul style="list-style-type: none"> • Formative Assessment: Journal answers <p>Week 5:</p> <p>Music Assignment 4</p> <ul style="list-style-type: none"> • Formative Assessment: Students will be assessed on the thoughtfulness and accuracy in their essay's evaluation of the use of modes in historical times versus now
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<p>Compose a musical piece that includes one or more modes (not including the Ionian mode/major scale).</p>	<p>Week 6: Identify which chords in the modes have what quality Demonstrate familiarity with progressions and cadential strength</p> <p>Week 7 Establish which chord progressions work well in which modes</p> <p>Week 8 Demonstrate melody writing in modes</p> <p>Week 9 Demonstrate understanding of instrumentation and accompaniment patterns</p> <p>Week 10 Create full composition</p>	<p>Week 6:</p> <ul style="list-style-type: none"> Assign reading of <i>Modality</i> pg. 17-39 Have students YouTube live record themselves practicing cadences in <i>Modality</i> pg. 17-39 Ask students to journal their five favorite chord progressions after their live practice, specifying which for mode each progression <p>Week 7</p> <ul style="list-style-type: none"> Have group choose two different modes, and brainstorm chord progressions Have each student present their favorite modes and progressions to the group for peer review. <p>Week 8</p> <ul style="list-style-type: none"> Create lead sheet in Finale with melody and chord progression; must be at least 32 measures long. 	<p>Week 6: Assignment 5</p> <ul style="list-style-type: none"> Formative Assessment: Journal Answers <p>Quiz 3 Summative Assessment on quality of chord construction in each mode</p> <p>Week 7:</p> <ul style="list-style-type: none"> Formative Assessments: Observation of discussion chat 3 <p>Composition Project Part 1</p> <ul style="list-style-type: none"> Chord progressions should be consistent with cadences found in <i>Modality</i>, with some chord substitutions and original progressions approved in the Journaling assignments <p>Week 8: Formative Assessment: Composition Project Part 2</p> <ul style="list-style-type: none"> Each student's lead sheet should display
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		<ul style="list-style-type: none"> Lecture Video: creating a melody for your chord progression Read 60-91 of <i>Scales a la Mode</i> <p>Week 9</p> <ul style="list-style-type: none"> Create accompaniment patterns for five different instruments to incorporate into your piece (separately, simultaneously, or some of each) <p>Week 10</p> <ul style="list-style-type: none"> YouTube Lecture discussing Finale formatting, instrumentation, and synergizing the melody, chord progression, and accompaniment patterns into an effective final project 	<p>strong melodic phrasing and compatibility with accompanying chords</p> <p>Week 9 Formative Assessment: Composition Project Part 3</p> <ul style="list-style-type: none"> Finale file demonstrating four measures each of five instrumental accompaniment patterns <p>Week 10 Formative Assessment: Final Composition part 4</p> <ul style="list-style-type: none"> Turn in Full Composition project
Value modes as a compositional tool in the student's own music, and the music of others.	Week 10 Courtesy when listening to others pieces Construct encouraging but helpful criticism	Week 10 or 11 <ul style="list-style-type: none"> Have each student listen to pieces from a different group of five students 	Week 10 or 11 Summative Assessment: Discussion Group 4 Pt. 1 <ul style="list-style-type: none"> quality of feedback to classmates' assignments

	<p>Week 11</p> <p>Implement advice from classmates to own composition</p> <p>Week 12</p> <p>Articulate why modes are still relevant to composition</p>	<ul style="list-style-type: none"> • In their group chat, have each student pick two pieces to critique and provide two positive comments, and one thing that could be improved <p>Week 10 or 11</p> <ul style="list-style-type: none"> • Have each student attend his or her own group chat and courteously receive feedback from fellow students • Require each student to edit their own piece and change at least two things in piece to reflect their classmates' feedback <p>Week 12</p> <ul style="list-style-type: none"> • Lecture Video summary of course 	<p>Week 10 or 11</p> <p>Summative Assessment: Discussion Group 4 Pt. 2</p> <ul style="list-style-type: none"> • Evaluate reception and implementation <p>Week 12</p> <p>Formative Assessment</p> <ul style="list-style-type: none"> • Music Assignment 6: persuasive essay on the historical and compositional importance of modes <p>Summative Assessment: Quiz 4</p>
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II. Enter each learning outcome according to Bloom's Taxonomy and describe what you believe the sequence is most effective.

<p>Learning Outcomes</p> <p><i>(List them in the order you plan to address during the 12 weeks of</i></p>	<p>Rational for Sequence</p> <p><i>(Describe why you believe this sequence is the most effective.)</i></p>
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<i>curriculum.)</i>	
Identify the seven church modes by their whole-step, half-step patterns.	In order to prepare the student for using modes fluently, they must understand the building blocks of scales and modes, and how modes relate to scales.
Demonstrate the seven modal scales vocally or on an instrument.	After the student has learned the theoretical side of how modes are constructed, he or she must develop technical skill to play them in order to move modes into a praxially accessible realm.
Contrast the historical origin of modes with their use in current genres.	Students would have a hard time identifying if use of modes have changed if they do not have a clear definition of modes, and have not had a chance to absorb them through actually engaging in playing modes on their instrument, or by singing. Understanding the past and current use of modes will help develop a creative backdrop for their piece, and provide them with evidence toward the practical value of modes.
Compose a musical piece that includes one or more modes (not including the Ionian mode/major scale).	Composition will allow the theoretical understanding and technical musical skill, so far developed in the course, to become a musically practical skill as well, besides supporting each student's own vested interest in modes, since composition often contributes to musicians' identity, and helps them "break 100."
Value modes as a compositional tool in the student's own music, and the music of others.	Value for the modes in composition will, hopefully, have already developed throughout the course. However, that value will reach its peak as a student has a finished product of their own, is able to provide and receive constructive feedback with the compositions of other students and is required to articulate why church modes are still a valuable compositional tool.

Curriculum Project – Development Chart

Student: Margaret Eddy	Course for which you are creating curriculum: Composition in the Diatonic Modes Online
<i>Consider the 3 advance organizer methods below. You must create an advance organizer for each method below to use as a pre-instructional strategy (to prepare the student to link what they do know to what they do not know).</i>	
Expository <i>(You are verbally describing the new content you are about to cover; enter below what you will say to the class as though it is in a script format)</i>	
<p>Greetings, class, welcome to week two. You may notice at the beginning of this lecture video that I am playing entirely on the white keys, like I would when playing in the C major scale. However, if you are especially observant, you would also see that I am not using C as my tonic, in fact, I do not play the C chord at all. If you need to, rewatch the beginning. Can you tell which chord is the tonal center? Does the color of sound have a mostly major or mostly minor impression?</p> <p>Last week, we reviewed whole steps and half steps, and how, by using specific sequences of whole-steps and half-steps, we can build major or minor scales from any note on the keyboard. Church modes use the exact notes of a major scale, and in the same whole-step half-step sequence but starting and ending at different scale degrees within that sequence. This week we will relate the modes Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian to their respective scale degrees of the major scale/Ionian mode. Once we have succeeded in connecting each mode to its scale degree, we will be able to arrange all seven modes in order, and identify which intervals of each mode are half steps, and which are whole steps, so that we can write any mode, in starting from any note or key signature.</p>	
Narrative <i>(You are presenting the new information in a story format; enter below what you will do or say.)</i>	
I begin the video lecture by playing an abbreviated composition of mine in the key of C on the piano, but in the Dorian mode, to visually and aurally illustrate how the same notes, given different importance because of a shift in sequence, can produce a very	

different sound than that to which we are accustomed. Once I finish the short song, I introduce the fact that the church modes actually utilize the whole-step half-step pattern of the major scale, then I review that major scale sequence, while playing it slowly on the piano: Whole, Whole, Half, Whole, Whole, Whole, Half. I introduce the Ionian mode first because it links strongly with the major scale information from last week, and that they have probably already known for some time. I show them the major scale whole-step half-step pattern coincides exactly with the Ionian mode —and mention that we will discuss why that is in week four. Now that the strongest mode connection is in place, I illustrate on the keyboard that other modes each start on a different scale degree in that one pattern. I say that, the second mode, Dorian, starts on the second degree of the major scale with a whole step, followed by a half step, whole step, whole step, whole step, half step, whole step. I play each mode on the piano right after introducing it. “Scale degree one is the tonal center of Ionian... scale degree two is the tonal resolution of Dorian... three is Phrygian... four is Lydian... five is Mixolydian... six is Aeolian... seven is Locrian... back to Ionian.” Then I inform the students that, for the quiz at the end of the week, they need to be able to recall the order of the modes as they relate to the major scale degrees and be able to write them on staff for the music assignment. I provide them with the graph below and encourage them to use it to start on any note on their instrument or vocally and sing or play each mode. Calling attention to the patterns as it is presented in the graph, I summarize, “The other modes continue using the same number and order of whole steps and half steps, they just start and end at different points in the sequence. Depending on which note is treated as the tonic, the order of half-steps and whole steps creates many different sound colors, some producing a somewhat major sound, and some producing a minor sound, but with much variety between, and a distinct sound to each.”

Graphical Organizers *(You are presenting an original visual pictograph, chart, or concept pattern.)*

Describe the visual below and then copy and paste your original graphic.

This graph is a visual of how church modes just start at different points in the same perpetual major scale whole-step half-step pattern. Each one octave mode is made up of two whole-steps and five half-steps. This graph can be used to construct a mode starting in any key, on any pitch. The parenthesized numbers indicate the major scale degree from which each step begins.

Table 1: Whole Step Half Step Patterns of the Diatonic Modes

Whole-step = W Half-step = H	W	W	H	W	W	W	H	W	W	H	W	W	W
Ionian/Major	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(1)	(2)	(3)	(4)	(5)	(6)
Dorian													
Phrygian													
Lydian													
Mixolydian													
Aeolian													
Locrian													

Copy and paste your original visual pictograph, chart, or concept pattern below:

Gagne’s Nine Events of Instruction

Instruction Event	Describe how each instructional event will be addressed in your instructional unit. Cite a reference from you text as to why this approach will be effective.
1. Gain attention	Open with a piano composition of mine, praxially representing the concepts addressed in the lesson. Because a piece of music represents an abstract concept, that has become concrete through active experimentation and that provokes reflective observation, it will help pull in the attention of students from any point in Kolb’s learning cycle. (Nilson 2010, pg. 230)

2. Inform learners of objectives	“Hype” or prime the students by playing a piece in the modes that illustrates the objective of being able to move outside of the major and minor scales, then clearly state what the objective for this week: being able to construct all the modes. (Regelski pg. 55-57)
3. Stimulate recall of prior learning	I will remind students of the concepts of whole-steps and half-steps and the pattern for major scales, addressed in the previous lesson, and then relate back to those foundations constantly while building on each the scaffolding of scale degrees for each mode. (Regelski pg. 291)
4. Present the content	Video lecture format, sequencing short, but connected, concepts on the piano, and building on the students’ previous knowledge. (Regelski pg. 57)
5. Guide learning	The lecture will walk students through each mode, visually demonstrating how they are constructed, and the sequence and intervals unique to each. Students will then be able to use the graph as a guide to transpose modes into any key, which will assist them in the assignments for week two, and going forward. (Nilson 2010, pg. 261)
6. Elicit performance (practice)	Encourage students to practice singing or playing modes on their own instruments, and then require them to write out at least three scales in Finale, so that they are active participants in their learning process. (Regelski pg. 57)
7. Provide feedback	Students can develop and voice their understanding of the concepts through the discussion chat, or through the music assignment comment section on the course website. The instructor will provide feedback on the Finale file formative assessment in the grading section on the website. (Nilson 2010, pg. 258)
8. Assess performance	Students will have a summative assessment by writing out three modes and submitting as a Finale file, and will submit one quiz twice: once before group discussion and once after. This will give them the opportunity to develop and demonstrate their understanding in several forms, and provide them with a higher probability of an encouraging grade. (Nilson 2010, pg 165)

9. Enhance retention and transfer	Encourage students to finish watching lecture and then immediately use graph to practice and write modes. Quiz will solidify understanding and memory of sequence and construction of modes. (Nilson 2010 pg. 57)

Curriculum Project – Implementation Chart

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

For this assignment, identify all items and tasks that must be prepared before you begin teaching your instructional lesson

List at least 6 necessary, physical items and provide a rationale for its use (e.g., flashcards, PowerPoint presentations, handouts, activity sheets, flipcharts, etc.)

Student: Margaret Eddy	Course for which you are creating curriculum: Composition in the Church Modes Online
Physical Item	Rationale for Use Cite a reference from your text for each item indicating its effectiveness
Go to Meeting Software	Learning in small discussion groups encourages a student-active learning style, and establishes class camaraderie that can be lacking in online courses (Nilson 2010, 156). “Team chatrooms can facilitate small-group collaboration, and the instructor can participate.” (Nilson 2010, 260)

Finale Software	Finale software is used as a tool to facilitate project based learning, by creating compositions. (Nilson 2010, 179) Finale also can be used to test students on knowledge in music exercises that require staff paper, which develops their skills for thinking and writing in the music discipline (Nilson 2010, 223).
Keyboard	A keyboard will assist the teacher in lecture, by providing a clear and visual medium for the whole-step, half-step pattern of each mode. The keyboard is also necessary to the student in writing and performing the required assignments, including inputting notes into finale, and optionally, as an instrument for the Skill Activity video. (Nilson 2010, 256).
Course Website	A course website will provide space for the teacher to post course material, and for the students to be able to access that material at any time. Centralizing the location of all lectures, assignments, communications throughout the course, and the syllabus, can help students not miss anything as each week progresses (Nilson 2010, 258).
Video Recorder	A video recorder will be necessary to the students for the Skill Activity Video assignment, and to the teacher for lecture recording purposes. Only relying on powerpoint would not be as effective in this case, as the teacher needs to demonstrate modes on a keyboard. (Nilson 2010, 260)
Handout Attachment	A handout attachment can provide students with graphic visuals and bullet lists of key words that will help them distill and conceptualize the information in the lecture (Nilson 2010, 242, 254). The graphic for the week two lecture can be taken away from the computer or laptop and easily set on a music stand as students experiment with finding each mode in various keys.
Laptop	Laptops are necessary for an online classroom, for both teacher and students to access the course website and assignments, and to participate in the discussions (Nilson 2010, 264). Laptops are portable and concise, and therefore facilitate mobile projects, such as composing at an instrument, and make the work area mobile as well,

	which can be very important for online students who may not always have a dedicated school study space to rely on.
Online Quiz in Blackboard	Quizzes can hold students accountable for completing and being attentive during the lectures and readings (Nilson 2010, 220). Multiple choice quizzes can assess what the students know in a format that is very familiar to them. Quizzes also lighten the burden of grading for the teacher, which is especially useful considering online classes can be quite large (Nilson 2010, 288)

Part II: List at least 6 necessary tasks and provide a rationale (e.g., jobs to be done in advance, such as arranging chairs in a specific formation, photocopying, etc.).

Task	Rationale for Task Cite a reference from your text for each task indicating its effectiveness
Write lecture in bullet list format	A skeletal outline usually will help the professor teach with more animation than a written script, and is all that is necessary, as the professor is very familiar with the material. A bullet list will also call attention to the larger concepts that are covered in the lecture, and can be used effectively by students to improve note-taking (Nilson 2010, 259).
Arranging video recorder above keyboard	The video recorder needs to be aimed down at the keyboard, so that the half steps and whole steps are easily visible and identifiable. Any other angle would warp the spatial proximity of each key to the next, and would partially obstruct the view of the visual demonstration (Nilson 2010, 251).
Pre- Record lecture	Pre-recording the lecture enables students to access it any time, and on any time-zone, or work schedule.

	Pre-recording also allows students to pause or replay the video, if they are slow at note taking, allowing students to practice and learn at their own pace. (Nilson 2010, 256)
Create Finale template for assignment	The use of Finale, and other music notation software, is important to the writing idiom of music. However, this course does not go into great detail on the finer points of how to operate such a software. Therefore, creating a template for the students to work in, that is already set to the teacher's desired format, will assist students to easily enter basic notation information, and help them accomplish course outcomes that otherwise would be near impossible. Setting them up with a Finale template will serve them well in future music writing, while not bogging them down in the details of operating the software. (Nilson 2010, 256)
Locate all handouts and videos onto Course Website	Institutions often already have a learning management system, such as Moodle or Blackboard, where teachers can post necessary and supplemental course material. One location for handouts and videos will save students from confusion and copying errors (Nilson 2010, 257, 259).
Convert Pages file of Handout into PDF	Because I work on a Macintosh laptop, I will need to convert my handouts into a PDF, because PDF files are easily opened on any computer, while Pages files do not open without specific software on some computers, or open as garbled gibberish. Giving my students a Pages file could result in the same level of frustration and confusion as using unreadable handwriting on a white or black board (Nilson, 254).
Write Multiple-Choice Quiz	The multiple-choice quiz will be very carefully constructed to avoid confusing wording, or giving away the answer within the question (Nilson 2010, 286). When used effectively, multiple-choice quizzes are a fantastic summative assessment of student's understanding and assimilation of course information.

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

Formative Assessment Type	Assessment Details
Peer discussion and feedback on Musical presentation	Musical presentation, either vocally or instrumentally, will be required early in the class to demonstrate a practical understanding of the construction of modes. For the final project, students will be required to present their compositions in two forms: a video performance, and a notated Finale file. Presentations will be reviewed and discussed among the students, each student providing reactions and feedback on the work of two other students. Peer feedback helps those giving feedback to take their understanding of the course work to the highest “evaluate” level of Bloom’s Taxonomy, and helps those being evaluated to view themselves and their peers as active participants and even experts in their field. In composition, personal investment through creative product and evaluation is especially effective as students will probably continue to perform and evaluate their compositions, and the compositions of others, outside of school.

Curriculum Project – Evaluation Chart

Part I

Your Evaluation Plan

In the chart below, describe your plan for a formative assessment for each learning outcome in this unit

(This is something you would do before a summative assessment or exam to gauge the learner’s grasp of the learning objective)

Student: Margaret Eddy	Course for which you are creating curriculum: Composition in the Diatonic Modes Online
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Learning Outcomes	Your Formative Assessment Plan	Rationale for Formative Assessment Type <i>(Describe why you believe this assessment is the most effective and cite a reference from your text for support)</i>
Identify the seven church modes by their whole-step, half-step patterns.	Students will write five different major scales in different keys, at least two of which start on a black key of the keyboard, then write out the modes for each of three of those scales, to demonstrate a practical understanding. Students will discuss their answers to summative quiz questions with other classmates, and have the option to change those answers following the discussion. The summative quiz will test the students' understanding of the reading materials and video lectures, including whole-step half-step patterns for modes, the quality of the root chords of each mode, and the distinctive attributes of the modes.	The students' collaborative discussion work will demonstrate whether they truly understand how each mode is constructed, and how it relates to the major scale, as opposed to memorization or guess work. Providing the opportunity to demonstrate their understanding apart from their classmates through a separate assignment of writing out scales and modes, will help develop individual accountability, as well as positive group interdependence. (Nilson, 184-185)
Demonstrate the seven modal scales vocally or on an instrument.	Students will demonstrate their technical ability to play and transpose the modes, by recording themselves playing or singing each mode in several different keys, and uploading the video to YouTube.	By demonstrating their ability to play and move the modes into different contexts, or keys, students are applying what they know of the modes to a higher level of comprehension and conceptualization than simply being able to reiterate modes in the key of C. (Nilson, 136)
Contrast the historical origin of modes with their use in current genres.	Students will journal about new information after they have learned on the historical and current use of modes, after they watch videos and complete course readings. They will provide an essay and	Read, Recall, Review is the recommended assignment for self-regulated learning in the case of readings and videos (Nilson 2016, 233). The activities from week four and five focus on the

	<p>musical examples demonstrating their understanding of the historical use of modes. Students will participate in a discussion chat in “Think-pair-share” style, where they will pair up and come to a consensus on answers to the questions: What came first, major and minor scales, or modes? What time period did the modes originate? Who used the modes, and how do we know? When did the scales replace the modes in popularity?</p>	<p>relevance and history of modes, and mostly consist of articles, sections of the course books, and lecture videos. In week four, the students recall by identifying three songs historical modal songs, and journaling what they have learned from the readings and videos. In week five, they review by writing an essay and citing sources contrasting the historical significance of modes, and how they are used now. Because weeks four and five present several problems and questions for the students to address in their assignments, think-pair-share can be a great way for students to come to their own conclusions, but then have to defend and collaborate on those conclusions, to produce a stronger understanding of the course content. (Nilson 2016, 182)</p>
<p>Compose a musical piece that includes one or more modes (not including the Ionian mode/major scale).</p>	<p>Students will choose modes to compose in, create their own chord progressions, write a melody, write accompaniment patterns, and synthesize this knowledge into one composition that has melody and harmony parts. Students will provide a written form of this composition in Finale, and a performance video link to YouTube.</p>	<p>Composition in Finale will assist students to be able to articulate themselves in the idiom of the music world. Synthesizing all of the parts of composition into one composition is an example of action learning that will help students to walk away from the class with a concrete, completed project, and a higher likelihood of continued praxial use of the course information outside of school. (Regelski, 52)</p>
<p>Value modes as a compositional tool in the student’s own music, and the music of others.</p>	<p>In the final discussion board assignments, students will listen to, and assess, each others’ compositions, and respond and adapt to the peer feedback they receive from other students as well.</p>	<p>Peer feedback helps students to communicate with each other, think critically, collaborate, and view each other as viable information sources (Nilson 2016, 272). This is especially helpful in a composition class, as the musical and critical ideas of</p>

		<p>others can help spark creativity. Because music is fairly subjective, fellow students will rarely be outright incorrect in their evaluations and reactions to the composition.</p>
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Part II:

Evaluation and Reflection

Consider all of the charts and stages of development in order to create your syllabus. List 10 issues or strategies that must be addressed to make your unit stronger and more concise. Provide a rationale for your choice.

<p>Issue/Strategy</p>	<p>Rationale for Changing</p>
<p>1. Assignments must be given point values.</p>	<p>Now that I have constructed the elements of the various assignments, I need to go back to the syllabus and give each a point value that reflects their respective importance to the course outcomes, and difficulty. (Nilson 2016, 31)</p>
<p>2. In my syllabus, Quiz 1 needs the added option of a retake, and must be administered right before and after Discussion Chat 1.</p>	<p>During discussion chat one, students will go over their answers to quiz one with their peers, and will have the option of changing their answers based on group consensus at the end of the discussion to promote positive interdependence. (Nilson 2016, 184) When I created quiz one, I did not have a clear idea of what I would be testing, or that it would be influenced at all by the timeframe of discussion chat one.</p>

3. Remove the double assignment in week four and five.	I only meant to have one journaling assignment, in week four, but somehow the exact same assignment is present in week five of my design chart. I need to remove the second assignment to achieve clarity and avoid redundancy. (Nilson 2016, 7)
4. Change Journaling to reflect “Read, Recall, Review”	The journaling assignment in week four of my design chart only mentions answering questions about three historical songs written in the modes. The assignment should worded in a way that communicates the three historical songs, and the answers to the questions, can be recalled from the lecture and course readings. (Nilson 2016, 233)
5. Remove teoria.com exercises	The teoria.com exercises are redundant with the Finale exercises, and they just create more busywork for the student on weeks where they already have assignments. I should limit my content to only what will further the course learning outcome. (Nilson 2016, 30) Furthermore, teoria.com is an outside source, and therefore the link or whole website might go down without notice, and leave the students without the ability to complete their assignments.
6. Require the final assignment to be turned in both in Finale and as a YouTube performance video, and specify in syllabus that the final project assignment comes in four increments.	In the Analysis and Design chart, I only required students to turn in the composition as a Finale document, but the point of the skill activity video was to promote praxial use of the modes through the ability to technically perform in them, so the final project should be interrelated with that emphasis as well. (Nilson 2016, 31) The syllabus also needs to reflect the assignments building up to the final project, namely a chord progression, lead sheet, and instrumental accompaniment patterns, all of which directly relate to the final desired course outcomes. (Nilson 2016, 30.

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Part III:

Syllabus Creation/ Revision

Use the template below to create/ revise a syllabus that mirrors the plans reflected in your charts.

Course Syllabus

Name Of Course: Composition in the Church Modes (Online)

Course Description

This course helps students develop and broaden their compositional abilities by performing, analyzing, and composing in the diatonic modes. Students will learn the origin, as well as current relevancy, of modes as they listen to and study pieces through history, and then will use their new skills to complete a composition project in the modes.

Rationale

The diatonic modes have been used since before the major and minor scales were the center of our western musical idiom, but they are still present across genres today. Modes can be a powerful and practical compositional tool for composers who are looking to mix their palette of sound colors. The diatonic modes are an accessible gateway to even more melodic and harmonic variation, because, while sparking creativity by shifting the tonal centre, and thereby creating a new pattern of sounds, the modes still maintain a set tonal structure, and can easily be taught in relation to the C scale. This course equips musicians to identify and appreciate the use of modes in music, and to start working outside of the major and minor scales in their own compositions.

I. Prerequisites

- A. Music Theory I
- B. Introduction to Composition

II. Required Resource Purchase(s)

- C. Finale Music Notation Software
- C. Brent, Jeff, and Schell Barkley. *Modality*. Milwaukee, WI: Hal Leonard, 2011.
- C. Kenneth M O'Gorman, *Scales A La Mode*. Alabama: O'Gorman Music, LLC, 2011.

III. Additional Materials for Learning

- 1. Go To Meeting Software
- 2. Computer with basic audio/video output equipment

3. Internet access (broadband recommended)
4. Blackboard recommended browsers
5. Microsoft Office
6. YouTube Account
7. Video Recording Equipment
8. Keyboard (Optional)
9. Headset with microphone

IV. **Measurable Learning Outcomes**

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

Identify the seven church modes by their whole-step, half-step patterns.

Demonstrate the seven modal scales vocally or on an instrument.

Contrast the historical origin of modes with their use in current genres.

Compose a musical piece that includes one or more modes (not including the Ionian mode/major scale).

Value modes as a compositional tool in the student's own music, and the music of others.

V. Course Requirements and Assignments

1. Complete Course Requirements Checklist by Tuesday of the week the course opens.
2. Watch course video lectures each week.
3. Complete course required course readings.
4. Each quiz consists of fifteen questions designed to test the student's understanding of the modal theory discussed that week. The quizzes are open book, open notes, and have a forty-five minute time limit. Quizzes are pass or fail, with a minimum passing score of 70%.
5. Students must be signed into Discussion Group chats five minutes before the scheduled starting time, and remain connected until the teacher concludes the forty minute call. Students will be graded on their participation through introduction and continued engagement with the discussion questions throughout the call.
6. Music Assignments pertain to the assigned week's subject matter, and will be graded against each assignment's rubric. Assignments are sometimes traditionally written assignments to be completed in Microsoft Word, such as an essay, and sometimes to be completed in music notation in Finale software.
7. The Skill Activity Video assesses the theoretical understanding and technical ability of the student to either sing or play each of the modes.
8. For Course Composition Project part one and two respectively, the student must turn in a chord progression and a lead sheet for their own original composition. In part three, the student must provide a Finale file that demonstrates five

instrumental accompaniment patterns. The fourth and final course composition project consists of two parts: a YouTube video and Finale file. Students must submit a Finale file of their full composition that utilizes their previously determined chord progression, melody, and accompaniment patterns, as well as a YouTube link to a video recording of themselves performing the piece.

VI. **Course Grading and Policies**

1. Points

10: Course Requirement Checklist

160: (4) Quizzes

240: (4) Discussion Group Chat

40: Skill Activity video

300: (6) Music Assignments

260: (4) Course Composition Project

B. Scale

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

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

D- = 680–699 F = 0–679

C. Late Assignment Policy

Course Assignments should be submitted by the course deadlines provided in the course overview. If the student is unable to submit a course assignment by the designated deadline, he or she must immediately contact the teacher. Special circumstances will be evaluated by the instructor on a case-by-case basis. Assignments that are submitted late without the permission of the instructor will receive a grade deduction of 10% for the first week, and a 20% deduction the following week. Assignments not received within two weeks of their deadline will not be accepted.

Formative Assessment

Several of these questions have more than one possible answer. An additional point will be provided for more than one correct answer, however, the maximum score is 50 points.

1. Write the Bb major scale and each of its modes using the graph from week two, and Finale software. (4 points per mode= 28 points total)

*See graph; each mode must be in order and have the correct whole-step, half-step pattern

2. What is an example of a song written in the Dorian mode in the last century? (2 points)

*Answers may vary, examples provided in lecture were: Boulevard of Broken Dreams by Green Day, and Eleanor Rigby by the Beatles

3. Listen to the clip and identify which modal scale is being played. (2 points)

*Mixolydian

4. According to the lecture, which modern film composer often writes his works in the Lydian mode? (2 points)

*John Williams

5. Which British popular group was famous for their modal songs? (2 points)

*The Beatles

6. The course readings in *Modality* discussed cadences in each of the modes. Provide an example of a non-cadential chord or a chord to avoid in the Phrygian mode. (2 points)

*Possible answers include: bIII, bVI, vdim

7. The course readings in *Modality* discussed cadences in each of the modes. Provide an example of a primary or secondary cadential chord in the Mixolydian mode. (2 points)

*Possible answers include: bVII, vm, iim, IV

8. What came first, major and minor scales, or the church modes? (2 points)

*modes

9. Which mode was not probably not used in the Gregorian chants? (2 points)

*Locrian

10. Why is it easiest to visualize the modes on a piano keyboard in the C major scale? (6 points)

*Possible answer: In the key of C, the modes would use only white keys, and the black keys would be a clear visual reminder of where the whole-steps belong.

Summative Assessment

Questions 1-7 (1 point each) Matching: Match each mode to its root scale degree.

- | | |
|-----------------------|------------------|
| 1. Scale Degree One | Dorian *Two |
| 2. Scale Degree Two | Mixolydian *Five |
| 3. Scale Degree Three | Locrian *Seven |
| 4. Scale Degree Four | Ionian *One |
| 5. Scale Degree Five | Aeolian *Six |
| 6. Scale Degree Six | Phrygian *Three |
| 7. Scale Degree Seven | Lydian *Four |

Questions 8-10 (1 point each): Multiple Choice: Use your understanding of Major and Minor scales and chords to answer the following questions.

8. What quality is the root chord of the Dorian mode?

- a. Major
- b. Minor*
- c. Diminished
- d. None of the above

9. What quality is the root chord of the Mixolydian mode?

- a. Major*
- b. Minor
- c. Diminished
- d. None of the above

10. What quality is the root chord of the Lydian mode?

- a. Major*
- b. Minor
- c. Diminished
- d. None of the above

Question 11-12 (3 points total): Fill in the Blank

The (11) _____ mode is least commonly used in composition because its root chord is (12) _____.

*11 Locrian (1 point), *12 Diminished (2 points)

Question 13-17 (1 point each) True or False:

13. The Ionian Mode is exactly the same whole-step half-step pattern as the Major scale.

True*

False

14. The Aeolian Mode is exactly the same whole-step half-step pattern as the melodic minor scale.

True

False*

15. Once the major and minor scales became more popular, church modes stopped being used in composition altogether.

True

False*

16. The Lydian mode is the only church mode where the root to fourth note is augmented rather than perfect.

True*

False

17. Jazz and rock are two examples of genres that still regularly use Mixolydian and Dorian modes.

True*

False

18. The Phrygian mode is the only mode that starts with a half step.

True

False*

Question 19-25 (3 points each):

Match each mode to its respective whole-step half step construction.

(W=Whole step, H= Half step)

- | | |
|----------------|---------------------------|
| 19. Locrian | H-W-W-W-H-W-W *Phrygian |
| 20. Phrygian | W-W-H-W-W-H-W *Mixolydian |
| 21. Lydian | W-W-H-W-W-W-H *Ionian |
| 22. Mixolydian | W-H-W-W-H-W-W *Aeolian |
| 23. Dorian | W-W-W-H-W-W-H *Lydian |
| 24. Ionian | H-W-W-H-W-W-W *Locrian |
| 25. Aeolian | W-H-W-W-W-H-W *Dorian |