

LIBERTY UNIVERSITY SCHOOL OF MUSIC

**Curriculum Framework for Composing and Arranging  
for Contemporary A cappella Choirs**

by

Hillary Goodson-Spear

A Thesis Presented in Partial Fulfillment of the Requirements  
for the Masters of Arts in Music Education

November 30, 2021

**Curriculum Framework for Composing and Arranging  
for Contemporary A cappella Choirs**

by

Hillary Goodson-Spear

A Thesis Presented in Partial Fulfillment of the Requirements  
for the Masters of Arts in Music Education

November 30, 2021

APPROVED BY:

Dr. Jerry L. Newman, D.W.S, Ed.S., Committee Advisor

---

Dr. Monica D. Taylor, Ph.D.

Sean Beavers, D.M.A., Dean of the School of Music

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

**Curriculum Framework for Composing and Arranging for Contemporary A cappella  
Choirs**

Submitted to Dr. Jerry Newman

in partial fulfillment of the requirements for the completion of

MUSC 689

Master's Thesis Proposal and Research

by

Hillary Goodson-Spear

November 30, 2021

## Abstract

As vocalists, it is important for us to understand techniques regarding current styles of vocal composing and arranging including voicing, beat boxing, and body percussion. The success of several mainstream television programs such as *Glee* and *The Sing-Off*, popular movies franchises like *Pitch Perfect*, and groups like *Pentatonix* and *Straight No Chaser*, demonstrate the rising popularity of contemporary a cappella music. It also reflects the need to be able to write unique arrangements of traditional or popular songs to keep up with recent trends. Current research suggests that there are very few resources available for music educators to teach this genre of vocal music. Most of this research is aimed towards the experience of being a part of an a cappella choir, rather than the actual music and vocal skills needed to perform and write contemporary a cappella arrangements. Much of the research is also concentrated on the collegiate level. This study explored appropriate pedagogical approaches for teaching contemporary a cappella and discovered the necessary musical literacy and skills to perform, compose, and arrange for contemporary a cappella mixed voice choirs. An objective of the research is to explore how high school and collegiate campuses are currently employing courses geared towards teaching contemporary a cappella. "*Curriculum Framework for Composing and Arranging for Contemporary A cappella Choirs*," seeks to build a curriculum framework for teaching composing and arranging for contemporary a cappella choirs by researching a cappella choir history; pedagogy associated with teaching contemporary a cappella; and vocal, composition, and arranging techniques of this genre.

*Keywords:* a cappella, arranging, beat boxing, body percussion, composing, contemporary, musicianship, pedagogy, vocal music



## CONTENTS

ABSTRACT .....	ii
CHAPTER ONE: INTRODUCTION .....	1
Background .....	3
Statement of Purpose .....	5
Research Questions .....	6
Research Plan .....	7
Conclusion .....	8
Glossary of Terminology .....	9
CHAPTER TWO: LITERATURE REVIEW .....	11
Deficits in Research .....	12
Current Available Resources .....	15
Music Literacy and Skills .....	17
Pedagogical Approaches .....	20
Conclusion .....	22
CHAPTER THREE: METHODOLOGY OF THE PROJECT.....	23
Overview of the Project Design .....	21
Relationship of the Literature to the Project Design .....	24
Research Questions .....	24
Project Implementation .....	25
CHAPTER FOUR: RESEARCH FINDINGS.....	27
Music Literacy and Performance Skills Needed .....	27
Social and Leadership Skill Development.....	29
Deficit in Course Offerings and Resources .....	31

Conclusion .....	32
CHAPTER FIVE: DISCUSSION .....	33
Status of Contemporary A cappella .....	33
Further Research .....	35
Conclusion .....	35
BIBLIOGRAPHY.....	37
APPENDIX B: RESOURCE LIST .....	39
APPENDIX C: CURRICULUM PROJECT .....	40

## CHAPTER ONE: INTRODUCTION

The word *a cappella* emerged in the English language from Italy during the eighteenth century and means “in chapel or choir style.”<sup>1</sup> A cappella, or vocal music performed by unaccompanied voices, originally referred to sacred choral music, but over the centuries, it has evolved to include secular choral music.<sup>2</sup> A cappella began as simple monophonic lines and throughout the centuries has evolved into include many different types of textures and vocal techniques. A cappella music first rose in popularity in the late 15<sup>th</sup> century around the time of Josquin De Prez and flourished during the 16<sup>th</sup> century under Giovanni Pierluigi da Palestrina. Much of the early a cappella music was sacred in nature and held close ties to religious institutions. Gregorian chant is one of the first well known and defined a cappella genres. Later under the harmonic innovations of composers such as Des Prez and Orlando di Lasso, polyphonic elements were added. In the Renaissance period, Claudio Monteverdi was a prolific composer of the madrigal, a secular polyphonic that is heavily stylized and influenced by the poetry.<sup>3</sup> During the 17<sup>th</sup> century, a cappella music’s popularity declined in favor of the cantata, which show cases both instruments and voices.

Despite the growing innovations of instrumental genres and instruments, a cappella still maintained a presence within vocal music genres over the next few centuries. In the 1930s, Barbershop quartets dominated the a cappella genre with their highly stylized performances of repertoire featuring homophonic choral texture, easily singable melodies, and understandable

---

1. Oxford Dictionary of Music Online, s.v. “a cappella.”

2. Ibid.

<sup>3</sup>Aaron Green, “A Cappella Music: The definition, history, and evolution of a cappella music,” Dot Dash Publishing Company, last modified February 23, 2019, <https://www.liveabout.com/a-cappella-music-724137>.



lyrics.<sup>4</sup> Barbershop quartets and typically comprised of four male voices: tenor, tenor, baritone, and bass. Women also had their own version of barbershop quartets with the Sweet Adelines. The traditions of these types of quartets are kept alive today by organizations like the Barbershop Harmony Society and Sweet Adelines International and programs such as Young Women in Harmony. In the 1940s and 1950s, Doo-wop, a vocal style with combinations of rhythm and blues and rock and roll, developed in large East Coast cities like New York, Chicago, and Baltimore by young African Americans. This style typically featured one tenor soloist on melody and a trio or quartet singing backup harmony. Groups such as the Mills Brothers and Ink Spot and their treatment of the vocal harmonies would later influence Motown groups like The Temptations.

During the 20<sup>th</sup> and 21<sup>st</sup> century, with the rise of popular television shows like *Glee* and *The Sing Off*, popular movie series like *Pitch Perfect*, and performing groups such as Pentatonix and Straight No Chaser, contemporary a cappella choirs are developing all over the country at the high school and secondary levels; however, most curriculum resources are still geared towards traditional European practices of vocal music. Due to a deficit in resources and literature, the project studied pedagogical approaches to teaching the necessary music theory and vocal skills of contemporary a cappella, how high schools currently teach a cappella choirs, and what are their teaching resources. From this data, a twelve-week curriculum project that outlined the major vocal and music literacy concepts were developed. The course is geared towards experienced collegiate level musicians with specific pre-requisites. A resource list of books, exemplary examples, and teaching resources was developed to aid music educators in teaching contemporary a cappella choirs.

---

4.Green, "A Cappella Music: The definition, history, and evolution of a cappella music."

## Background

Despite the growing popularity of a cappella choirs, there are minimal curriculum resources to teach about the contemporary a cappella genre. Many contemporary a cappella choirs are currently formed at the collegiate levels, but there is growing interest at the high school level. Most courses at the high school and collegiate level are geared towards Western European classical practices. Contemporary a cappella choirs also tend to operate as extracurricular activities, rather than courses offered by high schools and higher-level institutions. The project's significance is the development of a sample curriculum and resources for music educators at multiple levels of instruction. Educational curriculums have always evolved to meet the needs of society and culture. The inclusion of contemporary a cappella materials and curriculum is necessary to meet the growing needs of this genre of vocal music.

Singing and vocal music has always played an important role in the American education system. The establishment of music in American schools began with the establishment of singing schools in the New England area in the early part 19<sup>th</sup> century.<sup>5</sup> These schools coupled with the establishment of other amateur musical experiences grew the number of Americans participating in musical activities and the public began to recognize the value of music in society. It was not until 1837 when Boston citizens petitioned their school committee for the introduction of vocal music instruction in the public schools, that the movement of including music in schools began.<sup>6</sup> It would take several more years and much advocacy from people like Lowell Mason before legitimate efforts to include music in schools began.

---

5. Michael L. Mark and Charles L. Gary. *A History of American Music Education*. 3rd ed. Lanham, MD: Rowman & Littlefield Education, 2007, 155

6. Mark and Gary. *A History of American Music Education*, 155.

Lowell Mason was a prominent force in the movement to include music education in the public-school systems. He was appointed the first supervisor of music in the United States after his highly successful exhibition concert in August of 1838.<sup>7</sup> It was through his work in Boston that music began to spread to other major cities in New York, Maryland, Washington D.C., New Jersey, Pennsylvania, Kentucky, and Ohio. Despite the early success of inclusion, the introduction of music into the public education was limited to grammar school and the focus of early education still placed a heavy emphasis on reading, writing, and arithmetic.

High school education became a staple in America during the late 19<sup>th</sup> century, and music educators began to incorporate more and more elements of music including four-part choral singing, listening lessons, instrumental performing groups, and theory.<sup>8</sup> These music activities first began as extracurricular and later evolved into curricular subjects. As the twentieth century progressed and technological advancements like the phonograph, radio, and television flourished, it introduced new avenues and industries for ensembles to grow and the need for new materials, instruments, and related items to be produced.<sup>9</sup> As culture and society shifted so too did the need for music education and music teacher training.

As the 20<sup>th</sup> century progressed seeing America through two world wars, education began to be reformed on a national scale. During this time, music education plateaued and remained static for several decades due to a lack of central philosophy that furthered its development.<sup>10</sup> Over the following decades, two central philosophies have emerged to lead music education.

---

7. Mark and Gary. *A History of American Music Education* 164.

8. *Ibid.*, 288 – 289.

9. *Ibid.*, 329.

10. *Ibid.*, 417.

The aesthetic philosophy coined by Bennett Reimer and the praxial philosophy championed by David Elliott. These two schools of thought remain the most vital voices for music education today.

Choirs have always held a prominent position in the history of music and in society. According to a Chorus America study, estimated 42.6 million Americans regularly sing in choruses today. More than 1 in 5 households have at least one singing family member, making choral singing the most popular form of participation in the performing arts for both adults and children.<sup>11</sup>

Choral music has had a strong presence throughout history and continues to evolve with society, culture, and technologies. It began as a sacred tradition with organum and Gregorian Chant and later evolved to motets and masses in the Renaissance. While the instrumental music dominated the Baroque and Classical eras, vocal music remained popular with genres such as opera, oratorio, and the cantata. The Romantic era saw the rise of the art songs and secular music. Throughout the twentieth centuries amateur choral societies, singing schools, and barbershop quartets emerged as a vital source of entertainment past times. In early 2000s, the emergence of the television shows *Glee* and *The Sing-Off*, reignited the countries interest in a cappella music. With the cultural interest peaked, it is important for educators to be equipped with resources and tools to continue the strong tradition of a cappella music.

### Statement of Purpose

The purpose of this qualitative study discovered the appropriate pedagogical approaches to teaching contemporary a cappella music. This study aims to discover the music theory and

---

11. "The Chorus Impact Study: How Children, Adults, and Communities Benefit from Choruses," Chorus America, accessed September 25, 2021, <https://chorsymphonica.org/choral-music-and-importance-of-choral-music/>.

vocal performance skills needed to perform this type of vocal music and explore how this type of vocal music is currently being taught at the secondary and collegiate levels. The object of this study is to build a curriculum framework for teaching composing and arranging for contemporary a cappella choirs by researching three main areas. First the research explored a brief history of a cappella choirs within the past twenty years, including their rise in popularity in television, movies, and social media. The second researched appropriate teaching pedagogy associated with teaching contemporary a cappella. The third area identified vocal, compositional, and arranging techniques unique to this vocal music genre. Analyzing these three areas will inform building a curriculum framework for teaching composing and arranging for contemporary a cappella choirs.

### Research Questions

There are three main research questions for this qualitative research project.: (1) “What are the pedagogical approaches to teaching contemporary a cappella choir?”; (2) “What composition and arrangement techniques are used in contemporary a cappella repertoire?”; and (3) “How are high schools and college campuses currently teaching contemporary?” “The first is “What are the pedagogical approaches to teaching contemporary a cappella choir?” It focuses on analyzing the concepts of the David Elliott’s praxial philosophy and how they can be applied to contemporary a cappella. It explores how society values a cappella music and highlights the recent popularity has contributed to more music curriculums including this type of choral music in their classrooms. The first sub-question is, “What historical musical developments have influenced the evolution of contemporary a cappella.” The historical roots of how a cappella music has evolved are indicators of the types of vocal and music literacy skills needed to execute this genre of music. The second sub-question is “How can music educators use these pedagogical

approaches in their programs?” This question is explored through a combination of researching music education philosophy, pedagogy, and interviewing educators who currently teach a cappella choirs.

The second research question is “What composition and arrangement techniques are used in contemporary a cappella repertoire?” This question compares traditional Western practices of choral music and contemporary a cappella in terms of vocal technique and compositional and arrangement techniques. The first sub-question for this question is, “What music literacy and vocal performance techniques are unique to the contemporary a cappella genre.” The second sub-question is “What are the current resources available for music educators to teach contemporary techniques of a cappella choirs?” This question analyzes the most popular current available resources for teaching contemporary a cappella to generate a list of applicable composition and arranging techniques that are unique to a cappella choirs.

The third research question is “How are high schools and college campuses currently teaching contemporary?” This question explores through looking into current high school and collegiate choral a cappella programs and how those programs function. A sub-question for this topic is “What methods are these programs using to teach contemporary a cappella mixed choirs?” It analyzes what resources and techniques choral educators are currently using in their programs to teach contemporary a cappella.

### Research Plan

The research methodology of this research project is qualitative, and it explored contemporary a cappella vocal music from a historical perspective and a pedagogical teaching approach. The project is specifically action-based research that sought to improve the resources available for choral educators to teach contemporary a cappella music at the high school and

college level. The project analyzes the evolution of a cappella music and the techniques unique to this genre of vocal music.

There are four intended outcomes for the research project. The first is to create a curriculum to teach composing and arranging for contemporary a cappella choirs to be utilized as a resource for music educators. The second is to analyze how current high schools and college campuses are teaching contemporary a cappella courses. The third is to discover what current resources are available for teaching contemporary a cappella choirs. The fourth is to generate a list of resources for teaching composing and arranging for contemporary a cappella choirs.

From the research, a twelve-week advanced vocal course has been created. The course is designed to help singers learn how to compose and arrange for contemporary a cappella. This sample curriculum features pacing guidelines for teaching the skills unique to contemporary a cappella, lists of teaching resources including videos, texts, and sample exercises, and sample assessments and rubrics. The culminating project for this course is a capstone group project of an original arrangement of a contemporary song utilizing the harmonic and performance techniques taught throughout the course. The curriculum has been designed to help students learn the skills necessary to compose, arrange, and perform contemporary a cappella selections.

### Conclusion

*Curriculum Framework for Composing and Arranging for Contemporary A cappella Choirs* is a qualitative research project that explored a cappella music both from a historical perspective and a pedagogical teaching approach. The curriculum framework is centered around the praxial philosophy and utilize texts from David Elliott and Thomas Regelski. The sample studies are limited to high school and college level choirs and resources. The curriculum created will be limited to a twelve-week course. The curriculum is theoretical and not tested or

implemented. The interview data was collected from music educators who volunteered and focused on the skills, pedagogy, and number of ensembles. It does not focus on the experience or social and cultural value of being a part of these groups.

### Glossary of Terminology

The following terms and definitions will be utilized throughout the project as they relate to music and the context of the thesis. All terms and definitions are defined using the *Encyclopedia Britannica*, *Oxford Dictionary of Music* and *Merriam Webster*.

**A cappella.** Italian meaning ‘in the style of the church [chapel].’ Normally, choral music sung without instrumental accompaniment.

**Arranging.** In the context of music and this paper, to adapt (a musical composition) by scoring for voices or instruments other than those for which originally written

**Beat boxing.** A musical style and technique based on the vocal imitation of percussion sounds.

**Body percussion.** Striking one’s body, stomping, clapping, snapping, as a method of creating sound or music.

**Composing.** In the context of music and this paper, to write or create music. The act of conceiving a piece of music.

**Contemporary.** In the context of this paper, marked by characteristics of the present period.

**Musicianship.** A skill in performing or writing music.

**Pedagogy and pedagogical.** In the context of music and this paper, the art, science, or profession of teaching. Of, relating to, or befitting a teacher or education



**Vocal music.** Any of the genres for solo voice and voices in combination, with or without instrumental accompaniment.

## CHAPTER TWO: LITERATURE REVIEW

A review of relevant information and studies pertaining to contemporary a cappella choirs revealed four sub-topics. The first sub-topic is that there is a gap in the research. A majority of the currently available literature centers on the social and cultural experience of being in an a cappella choir rather than the technical skills needed to teach and perform this genre of vocal music. In addition, many studies are geared towards collegiate a cappella programs rather than high school programs. The literature review also highlighted the fact that most contemporary a cappella groups are still largely extracurricular activities and not regular course offerings.

The second is a review of currently available resources for teaching contemporary a cappella. There are few current resources for how to run a contemporary a cappella group. Most resources are still geared towards traditional European practices of choir music. Reviewing a brief history of a cappella music is necessary to situate the context of the curriculum and how it fits into current music education practices. Leonard Van Camp's article, "The Rise of American Choral Music and the A Cappella 'Bandwagon,'" is a descriptive research project on the historical roots of a cappella and its influence on American Choral Music.<sup>12</sup> It provides a frame the historical background of contemporary a cappella. Van Camp discusses how choral music first began on college campuses and universities as clubs or extracurricular activities before making the jump to curricular activities through the musicians who lobbied for and preserved for the status of legitimizing the subject of choral courses.

---

12. Leonard Van Camp, "The Rise of American Choral Music and the A Cappella 'Bandwagon'," *Music Educators Journal* 67, no. 3 (1980): 36 – 40, <https://journals.sagepub.com/doi/10.2307/3400615>.

The third is a review of vocal and musicianship skills needed for contemporary a cappella choirs. Contemporary a cappella requires a unique set of skills in vocal performing, beat boxing, and composing and arranging. Many of the resources have been created and distributed via the internet, especially with vocal percussion and beat boxing. The fourth is exploring appropriate pedagogical approaches to teaching this genre of music. The focus will be centered on the principles of David Elliot's praxial philosophy. A review of the literature has provided an outline for the plan and procedures of the research project.

### Deficits in the Research

Analysis of current studies in a cappella music determined that there are significant deficits in the research into the techniques of teaching. Jacob Berglin's "Beyond the Repertoire Incorporating Contemporary A cappella Process into the Secondary Choir" article explores how collegiate a cappella practices can be transferred to the high school classroom, and by examining the foundations and development it offers a blueprint for music educators to use.<sup>13</sup> This study suggests an indication of how high schools can incorporate the collegiate a cappella practices into their existing programs, but it does not make the conjecture that contemporary a cappella could be a standalone course. This study does offer insight to the transfer of contemporary a cappella to the high school level of choir. Berglin offers that by having students at the secondary level engage in contemporary a cappella it will increase their independent musicianship and leadership skills.<sup>14</sup> The skills that are developed in groups like contemporary a cappella can then

---

13. Jacob Berglin's "Beyond the Repertoire Incorporating Contemporary A cappella Process into the Secondary Choir," *The Choral Journal* 58, no. 11 (2018): 10 – 19, <https://www.jstor.org/stable/26600159>.

14. *Ibid.*, 11.

be authentically transferred to other choral styles and ensembles, leading to students are able to choose repertoire, lead rehearsals, and increase their future music making endeavors.<sup>15</sup>

Another gap in the research is that the current studies center on the experience of being a part of an a cappella choir, rather than the musicianship skills needed to teach or be a part of this type of vocal music group. Thomas B. Burlin's "High School Contemporary a Cappella: A Descriptive Phenomenology" dissertation describes the educational benefit and social value of being a part of a high school a cappella group.<sup>16</sup> Burlin's study focused on the structural features of contemporary a cappella choirs to provide music educators with an understanding of the phenomenon of a cappella and how these choirs are relevant to formal music education endeavors.<sup>17</sup> This study is critical to the research because it provides a rationale for the rise in interest of contemporary a cappella and its relevance to be included in the formal music education curriculum.

Another similar study is Amy Hairston's "High School Choral Students' Perceptions of Choral Music Experience" which explores high school choral students' perception of their choral music experience and how it shaped their musical identities.<sup>18</sup> One of the poignant parts of this study was how it studied a students' perspectives and their thoughts about their choral experience in planning and programming.<sup>19</sup> It also called for further studies on comparing student-chosen repertoire and director-chosen repertoire and how that fosters the value of music and the sense of

---

15. Berglin's "Beyond the Repertoire Incorporating Contemporary A cappella Process into the Secondary Choir," 11.

16. Thomas B. Burlin, Sr., "High School Contemporary a Cappella: a Descriptive Phenomenology," (PhD diss., University of North Texas, 2015), 1 – 226.

17. Ibid., 2.

18. Amy Theodosia Hairston, "High School Choral Students' Perceptions of Choral Music Experience," (Master's Thesis., University of Maryland College Park, 2011.)

19. Ibid.

community in an ensemble. The Burlin and Hairston studies show that much of the current research is geared towards the intrinsic and social value of music rather than the necessary music and vocal skills for participation in such a group.

Other similar studies that show this same center of research on perceptions of values include Paul J. Mayhew's "Perceptions of Collegiate Contemporary A Cappella Ensembles." Mayhew's study compared the faculty and student perceptions of collegiate contemporary a cappella on issues of value, vocal health, and affiliation.<sup>20</sup> This study is valuable because it focuses not just on the student perceptions of contemporary a cappella, but also the faculty's perception. Mayhew's study shows on the opinion on the inclusion of contemporary a cappella as a viable performance ensemble varies. Another study is Stephen A. Paparo's "The Accafellows: Exploring the Music Making and Culture of a Collegiate A Cappella Ensemble." This ethnographic study examines the music-making practices and culture of The Accafellows, an all-male collegiate a cappella group.<sup>21</sup> This study is unique because it does focus on the music-making practices and culture. Paparo's study is essential because of its recommendations for music educators about the social experience of a cappella ensemble, but also the importance of exploring music making in both formal and informal settings.

Donald St. Jean's "Perspectives on A Cappella: A Mixed Methods Portrait of the Perceived Benefits of Unaccompanied Ensemble Singing on the Development of the Musical Skills of Undergraduate Students" is a descriptive research project that employed the exploratory

---

20. Paul J. Mayhew, "Perceptions of Collegiate Contemporary A Cappella Ensembles," *Research Perspectives in Music Education* 13, no. 1 (2009): 22-28.

21. Stephen A. Paparo, "The Accafellows: Exploring the Music Making and Culture of a Collegiate A Cappella Ensemble," *Music Education Research* 15, no. 1 (2012): 19-38.

mixed methods design to investigate the role of how singing in an a cappella ensemble plays an integral role in the musical development of an undergraduate.<sup>22</sup> This is a similar research design method that was employed for this project. This study shows that a cappella does have merit in the development of undergraduate music students.

The articles and studies reviewed show that there are considerable shortfalls into the research of contemporary a cappella choirs. Most of the research is geared towards the perception and benefits of the genre, rather than the skill sets needed to perform, compose, and arrange in the style of contemporary a cappella. Much of the research is also geared towards collegiate level experience and participating in these courses as extracurricular activities.

#### Current Available Resources

A second area of interest that emerged from the literature is that there are few current resources for how to run a contemporary a cappella choir. There are two primary written resources that emerged from the exploration of the topic: Joshua S. Duncan's *Powerful Voices: The Musical and Social World of Collegiate A Cappella* and Deke Sharon and Dylan Bell's *A Cappella Arranging*. These two texts appear to be the top written texts that explore the genre of contemporary a cappella. The Duncan text details the historical content of collegiate a cappella and amateur music making and the role it has played in society, culture, and music education over the past century.<sup>23</sup> This book reveals the critical historical implications for how contemporary a cappella has risen in use. The historical evolution of contemporary a cappella is

---

22. Donald St. Jean, "Perspectives on A Cappella: A Mixed Methods Portrait of the Perceived Benefits of Unaccompanied Ensemble Singing on the Development of the Musical Skills of Undergraduate Students," (DMA diss., Boston University, 2014).

23. Joshua S. Duncan, *Powerful Voices: The Musical and Social World of Collegiate A Cappella*, (Ann Arbor, MI: University of Michigan Press, 2015).

essential to understand its development of the genre and its recent rise in popularity. Duncan's text also points out important distinguishing characteristics of contemporary such as the structuring of arrangements, vocal percussion and high degree of instrumental imitation, limited group size, and student led leadership.<sup>24</sup>

Deke Sharon, founder of the Contemporary A Cappella Society of America, is a notable and prolific writer of a cappella music. Dylan Bell is a world-renowned arranger who has worked with the Nylons (Canada) and the Swingle Singers (UK). Their text provides a detailed blueprint for how to write arrangements specifically for contemporary a cappella.<sup>25</sup> This is an essential resource for assisting in writing the curriculum framework. In the book, he covers a step-by-step procedure for composing and arranging music for contemporary a cappella. It includes sections on harmonization, beat boxing, layering descants, and even performance options. It provides a sequential method for composing and arranging contemporary a cappella as well as tips and tricks to run a successful contemporary a cappella. The Sharon text is one of the foundational texts for the curriculum project because it provides a step-by-step process for music educators and student leaders to use to compose and arrange for contemporary a cappella choirs. The text provides historical overviews, harmonic and melodic principles, rehearsal plans, and many ideas for setting up a contemporary a cappella group.

In addition to texts geared towards teaching a cappella music and its skill set, the literature review also revealed that technical aspects of traditional choral arranging are still needed. Arthur E. Ostrander and Dana Wilson's *Contemporary Choral Arranging* book is a

---

24.Duncan, *Powerful Voices: The Musical and Social World of Collegiate A Cappella*, 478.

25.Deke Sharon and Dylan Bell, *A Cappella Arranging*, (Lanham, MD: Rowman & Littlefield Publishing, 2012).

collegiate text that outlines contemporary choral arranging practices, music theory principles, and provides exercises for contemporary arranging techniques.<sup>26</sup> While this book was written in 1980, the melodic and harmonic principles for writing for multiple genres and voicings is covered within the text. Many of the exercises of this texts were later utilized in the formative and summative assessments for the curriculum project.

Hawley Ades's book *Choral Arranging* is another that provides over 270 illustrated examples of how to create practical vocal arrangements for every major vocal ensemble including sacred, secular, Baroque, and jazz.<sup>27</sup> This book provides numerous examples for young musicians to learn how to create vocal arrangements for different styles and voicings. These two texts illustrate and help identify key choral composing and arranging principles that can be applied to the construction of contemporary a cappella. Both texts also highlight the differences between traditional choral arranging and arranging for contemporary a cappella choirs. An important part of the curriculum framework is understanding the similarities and differences between the two styles of arranging.

### Musical Literacy and Skills

The third area of literature review centers on the musical literacy and skills needed to participate in a contemporary a cappella choir. This type of vocal music requires a unique set of skills in vocal performing, beat boxing, and composing and arranging. Many of the resources have been created and distributed via the internet, especially with vocal percussion and beat

---

26.Arthur E. Ostrander and Dana Wilson, *Contemporary Choral Arranging*, (Upper Saddle River, NJ: Prentice-Hall, Inc., 1986).

27.Hawley Ades, *Choral Arranging*, (Milwaukee, WI: Shawnee Press, 1983).



boxing. This area revealed studies that identify key musical and vocal skills for both traditional choral performance and contemporary a cappella choirs.

David Bower's paper "Musical Knowledge and Choral Curriculum Development" examines what musical knowledge is necessary for choral curriculum development, and how to utilize a praxial methodology to emphasize process over product in a constructivist approach.<sup>28</sup> This study is significant for two reasons. The first is that it identifies vital musical knowledge concepts which are essential to curriculum development. Bower states, "A choral curriculum that focuses on performance without the integration of history, theory, and composition, or without providing opportunities for the singers to pose or to solve problems is limited in its effectiveness."<sup>29</sup> Bower calls for a comprehensive approach to the construction of choral curriculums. For the research project it was also necessary to identify the musical knowledge concepts will be needed for a contemporary a cappella choir curriculum development and compare them to that of traditional choral education. The second is that it models the teaching of these concepts after the praxial approach on which this curriculum framework is also based. The praxial approach allows for the musical knowledge concepts to be practiced at multiple levels and also emphasize process over product with multiple ways each week to approach the learning outcomes.

Another study that also contributes to the analyzing of appropriate skills for contemporary a cappella choirs is Euna Kim's "Practical Implication of Praxial Music Education in Sight-Singing and Ear Training." This thesis researched how to implement a praxial approach

---

28. David Bower, "Musical Knowledge and Choral Curriculum Development," *Visions of Research in Music Education* 4 (2004): 1-10, doi: <http://www-usr.rider.edu/~vrme/>.

29. Ibid., 4.

to sight reading and ear training in a high school choral program to work towards musical independence.<sup>30</sup> Aural skills are a crucial component of a cappella music composing and arranging for pitch matching and harmonic tuning. It also utilizes the praxial approach on which this curriculum framework will also be built.

In addition to identifying the music literacy skills needed for this genre of vocal music, it is essential to identify the distinctive skill sets of performing, composing, and arranging for contemporary a cappella. Two primary studies emerged that detailed the uniqueness of this type. The first is Joshua S. Duncan's "Collegiate A Cappella: Emulation and Originality." This article describes the distinguishing characteristics of collegiate a cappella.<sup>31</sup> Duncan describes the delicate balance of a cappella designed to emulate recordings, but also portray new musical ideas and techniques.<sup>32</sup> This is a unique feature of contemporary a cappella arrangements because the vocalist seeks to portray other musical instruments and musical ideas from recorded music. One of the unique features of contemporary a cappella choirs is the use of vocal percussion. Justin Glodich's "Vocal Percussion in Contemporary Choral Music," article describes the necessary techniques to perform vocal percussion.<sup>33</sup> While this article is thorough in its descriptions, it is necessary to seek out actual physical audio examples and tutorials of vocal percussion to understand the intricacy of the techniques. YouTube has numerous playlists of tutorials created by amateur musicians that choral musicians have access to emulate.

---

30. Euna Kim, "Practical Implication of Praxial Music Education in Sight-Singing and Ear Training," Master's Thesis., Liberty University, 2020.

31. Joshua S. Duncan, "Collegiate A Cappella: Emulation and Originality," *American Music* 25, no. 4 (2007): 477 – 506.

32. Duncan, "Collegiate A Cappella: Emulation and Originality," 477.

33. Justin Glodich, "Vocal Percussion in Contemporary Choral Music," *Choral Journal* 56, no. 5 (2015): 73 – 79, [https://acda-publications.s3.us-east-2.amazonaws.com/choral\\_journals/GlodichDec15.pdf](https://acda-publications.s3.us-east-2.amazonaws.com/choral_journals/GlodichDec15.pdf).

One of the most popular sites for resources about beat boxing is called Human Beatbox. This website features news of current beat boxing trends, artists, and competitions. It also features articles and interviews beat boxers like Michael Winslow, who was nicknamed the Man of 1,000 sounds. In addition, the website also features videos ranging from tutorials on sounds to beat boxing battles, and product reviews for technology equipment utilized to record and perform beat boxing. The Human Beatbox website also has a Forum section in which beat boxers can discuss techniques, trends, and repertoire put out.<sup>34</sup> This is a critical resource for people learning how to beat box and for educators who need examples for their students.

### Pedagogical Approaches

The last area of literature review is exploring pedagogical approaches applicable to building a curriculum geared toward the research topic. The curriculum project will be centered on the praxial approach. David Elliott's *Music Matters: A Philosophy of Music Education* and *Praxial Music Education: Reflections and Dialogues* will be used as a foundational text to construct the curriculum framework. *Music Matters* approaches music making from a praxial or practice standpoint, which emphasizes the importance of music making and participation-based practices.<sup>35</sup> The curriculum project will be rooted in the praxial philosophy because it emphasizes that the best way to learn music is to immerse the students in the music making process. David Elliott says, "Praxial" emphasizes that music (as products-and-processes) ought to be understood in relation to the meanings and values evidenced in actual music making, music

---

34. "Human Beatbox: The Voice of the Beatbox Family," Human Beatbox, accessed September 26, 2021, <https://www.humanbeatbox.com/>.

35. David J. Elliott and Marissa Silverman, *Music Matters: A Philosophy of Music Education*, (New York, NY: Oxford University Press, 2015).

listening and musical outcomes in specific cultural contexts.”<sup>36</sup> Each week the curriculum framework specifically designs activities that promote different types of music making such as singing, composing, and arranging, as well as emphasizing the reflective process to enhance the overall process portion of the curriculum.

*Praxial Music Education: Reflections and Dialogues* is a collection of essays that explores current discussions and applications of the praxial philosophy in areas such as music curriculum development and multicultural education.<sup>37</sup> This collection of essays provides rationale for developing a praxial approach to contemporary a cappella. Jeffery Martin’s essay “Composing and Improvising,” provided a throughout analysis of the praxial concepts of composition and improvisation as reflective music making. He says, “This praxial perspective enables all music students to engage profitably in composing and improvising. It should also encourage teachers to become composers and improvisers and learn how to teach their students to do the same in selected musical styles.”<sup>38</sup> Margaret Barrett further supports using the praxial philosophy for the use of creativity and says, “...there is no substitute for engaging in style-related projects of composing and improvising.”<sup>39</sup> Their conjecture is that in order to fully engage in composing and improvising, one must actually engage in activities that promote to develop musicianship to help achieve a student’s full potential of musical enjoyment and self-expression.<sup>40</sup>

---

36.Elliott and Silverman, *Music Matters: A Philosophy of Music Education*, 10.

37.David J. Elliot, *Praxial Music Education: Reflections and Dialogues*, (New York, NY: Oxford University Press, 2009).

38.Ibid. 174.

39.Ibid., 174.

40.Ibid., 174.

Two other texts that have been investigated provide examination into course construction and lesson/activity creation. The first is Linda B. Nilson's *Teaching at its Best: A Research-Based Resource for College Instructors*. This book serves as a guide for curriculum and course construction for college instructors including syllabi, classroom management, assessments, and course construction.<sup>41</sup> Nilson's text served as an important resource for construction a collegiate level twelve-week course. It also provides the rationale for why the course and activities were structured the way they were using the ADDIE model.

The second text is Thomas A. Regelski's *Teaching General Music in Grades 4 – 8: A Musicianship Approach*. This text is based on the praxial philosophy which is the foundation for this research topic. Regelski's book serves as a guide for protocols and framework for creating lessons and music making activities that emphasize music making skills that have real-life applications and lifelong consequences.<sup>42</sup> These texts are resources for building a clear and concise curriculum with a praxial focus of delivering the concepts of teaching composing and arranging for contemporary a cappella choirs.

### Conclusion

The literature revealed four primary areas of interest within the research topic. These topics include a shortfall in the research and the lack of current existing resources to teach this type of curriculum. It also revealed the essential skills to teach contemporary a cappella, and instructional approaches that are appropriate to use. These articles, studies, and textbooks were all utilized to build the curriculum framework.

---

41. Linda B. Nilson's *Teaching at its Best: A Research-Based Resource for College Instructors*, (San Francisco, CA: Jossey-Bass, 2016).

42. Thomas A. Regelski's *Teaching General Music in Grades 4 – 8: A Musicianship Approach*, (New York, NY: Oxford University Press, 2004).

## CHAPTER THREE: METHODOLOGY

### Overview of Project Design

The methodology for this project is qualitative. This action-based project featured two phases of research. The first phase featured three main areas of research and analysis to construct the curriculum project. The first is a brief history of the rise of contemporary a cappella choirs in the past fifty years. The second analyzed the appropriate pedagogical approaches to teaching contemporary a cappella choirs. The third identified the vocal and music literacy skills associated with this genre of vocal music. During this phase of research, the primary sources of data was exploring historical references, previously done studies, and evaluating currently available resources.

The second phase of the qualitative research focused on gathering data from current choral educators at high school and college campuses about the choral offerings of their programs. It analyzed the current methods of instruction, available resources utilized, and the overall structure of ensembles. The focus of this second phase was to construct how current contemporary a cappella is being taught and determine if it is being taught as part of their current choral curriculum or as a stand-alone course.

Based on the two phases of research, two essential items have been generated. The first is a sample twelve-week curriculum framework for teaching contemporary a cappella as an advanced vocal ensemble. This framework includes learning objectives, sample lessons, assessment examples, and a pacing guide for teaching the skills of contemporary a cappella in a sequential manner. The second item is a resource list of textbooks, videos, artists, and tutorials that can be utilized to teach contemporary a cappella. These two resources provide the foundational material for music educators to teach contemporary a cappella music.

## Relationship of Literature to Project Design

The literature reports a deficit in research geared towards teaching the skills of contemporary a cappella choir. Most of the current research is geared to the phenomenon of contemporary and the experience of being a part of a contemporary ensemble. The third is a review of vocal and musicianship skills needed for contemporary a cappella choirs and how those skills compare to traditional Western choral music practices. The literature also reflects pedagogical teaching approaches appropriate towards teaching this genre of vocal music. This project utilizes the praxial philosophy and relies heavily on hands on activities and lessons to teaching the concepts.

## Research Questions

There are three primary research questions for this qualitative research project: (1) “What are the pedagogical approaches to teaching contemporary a cappella choir?”; (2) “What composition and arrangement techniques are used in contemporary a cappella repertoire?”; and (3) “How are high schools and college campuses currently teaching contemporary?” The first is “What are the pedagogical approaches to teaching contemporary a cappella choir?” It focuses on analyzing the concepts of the praxial philosophy and how they can be applied to contemporary a cappella. The first sub-question is, “What historical musical developments have influenced the evolution of contemporary a cappella. The second sub-question is “How can music educators use these pedagogical approaches in their programs?” This question explores a combination of music education philosophy and pedagogy.

The second research question is “What composition and arrangement techniques are used in contemporary a cappella repertoire?” This question compares how traditional Western practices of choral music and contemporary a cappella. One sub-question is, “What music

literacy and vocal performance techniques are unique to the contemporary a cappella genera.

Another sub-question is “What are the current resources available for music educators to teach contemporary techniques of a cappella choirs?” This question analyzes the most popular current available resources for teaching contemporary a cappella to generate a list of applicable composition and arranging techniques that are unique to a cappella choirs.

The third research question is “How are high schools and college campuses currently teaching contemporary?” This question explores current high school and collegiate choral a cappella programs and how those programs function. A follow up question to this question is “What methods are these programs using to teach contemporary a cappella mixed choirs?” It analyzes what resources and techniques choral educators are currently using in their programs to teach contemporary a cappella.

### Project Implementation

The aim of this study was to research the pedagogy needed to approach teaching contemporary a cappella choirs, compositional and arrangement styles particular to contemporary a cappella repertoire, and explore how current contemporary cappella choirs have been established. The goal was to create a curriculum to teach composing and arranging for contemporary a cappella choirs to be utilized as a resource for music educators. Due to the growing popularity of contemporary a cappella choirs, there needs to be further research into creating a practical curriculum for music educators to incorporate as a resource into their current program. This topic and curriculum project could be useful to other music educators as a guide to construct and teach contemporary a cappella in their schools at the high school and collegiate level. There is a gap in curriculum resources available for teaching contemporary a cappella even though it has become popular in television, movies, musical groups, and the internet. The



research has the potential to provide a pedagogically appropriate approach to teaching the skills of how to sing, compose, and arrange for contemporary a cappella choirs.

## CHAPTER 4: RESEARCH FINDINGS

The literature review and interview data revealed three primary areas of consideration for building a curriculum framework. The first is the music literacy skills needed to compose and arrange for contemporary a cappella. The second is the unique features of contemporary a cappella choirs when compared to traditional choral practices. The third is the course offering and resource deficit within high school and college campuses. These findings were used to construct the curriculum project.

### Music Literacy and Performance Skills Needed

The research revealed there are several essential skills that need to be developed to execute this genre of vocal music including vocal technique, aural skills, beat boxing, arranging and part writing. The first is vocal technique and important considerations such as ranges, breaks, and functionality need to be considered. Deke Sharon said, “There is no more dynamic and versatile instrument than the human voice.”<sup>43</sup> The human voice cannot only sing, beat box, or mimic instrument, but it also has capability to express emotion. Contemporary a cappella singing goes beyond singing words and tunes, but rather utilizes the voice as an instrument itself by utilizing extended techniques like those found in avant-garde and world music.<sup>44</sup> Examples include Tuvan-style throat singing, lip buzzing (to stimulate the bass guitar or bass trombone), whistle tones, clicks, pops, squeaks, and shrieks.<sup>45</sup>

Beat boxing is perhaps the most unique feature of contemporary a cappella. Beatboxing is the term used to describe the practice of humans using their voice (including lips, tongues, and

---

43. Deke Sharon and Dylan Bell, “A cappella Arranging,” 49.

44. Ibid., 49.

45. Ibid., 49.

mouths) to produce vocal imitations of percussive instruments.<sup>46</sup> While contemporary beat boxing is linked mainly to developments in hip hop, the art of beat boxing has roots thousands of years ago in the Bol tradition of India. Bol is a form of music that included the use of vocal imitation in the use of rhythmic patterns.<sup>47</sup> Beat boxing also has strong ties to the African traditions of body percussion including stomping and clapping. These traditions placed a heavy influence on rhythmic patterns that provided steady beat and rhythmic drive to songs.

“Beatbox is the musical expression of the body through the innovation of sounds and the crafting of music by only using the mouth, throat, and nose.”<sup>48</sup> Beat boxing first developed in New York for genres hip hop and R & B to imitate the drums. It has further developed over the past twenty years to include multiple sounds that show case the versatility of the human voice. Basic drum sounds include the kick drum, snare, bass, hit hat, and cymbals. Advanced techniques of beat boxing include the zipper, whistle, lasers, sirens, and water drops. These sounds provide an integral part to contemporary a cappella selections. Beat boxing requires a strong sense of rhythm and timing and provides arrangements with steady beats, filler sounds, and imitation of instruments found in accompanied music.

Aural skills are staple for vocal and choral music, but they become vitally important for a cappella music because many times arrangements and transcriptions of songs are done by ear. Essential skills that need to be developed for contemporary a cappella include interval recognition, chord recognition, and transcription. Transcription or lifting is the process of

---

46. “History of Beatboxing: Old School,” Human Beatbox, Accessed September 26, 2021, <https://www.humanbeatbox.com/articles/history-of-beatboxing-part-2/>.

47. Ibid.

48. Ibid.

listening to music and writing down all the parts as accurately as possibly.<sup>49</sup> This is an essential tool for an arranger because you cannot arrange music without being able to lift elements such as melody, bass line, or sounds effects.<sup>50</sup> In their text, *A cappella Arranging*, Deke Sharon and Dylan Bell spend a large section talking about the benefits of aural skills as it relates to arranging. They note that arranging by ear is the easiest, simplest, and most collaborative way to arrange a piece especially when notational and theoretical skills may be limited.<sup>51</sup>

One of the other skills that the research revealed was crucial to composing and arranging for contemporary a cappella was part writing. Knowledge of basic music theory rules for multiple voice settings is a crucial component to effectively notate choral arrangements. Some of the most important rules such as open and closed positions of chord spacing, chord motion tendencies (voice leading and tendency tones), and voice crossing are essential to understanding when constructing transcription, translations, and adaptations of songs for a cappella voicings.<sup>52</sup> A theoretical understanding of the rules for composing and arranging for different voice settings is a valuable skill for arranging a cappella music.

### Social and Leadership Skill Development

Most of the current research in contemporary a cappella music highlights social experience of being a member of this type of group. Essential components of a successful contemporary a cappella group include a hierarchal structure and leadership development. It was found that on most collegiate and high school campuses, contemporary a cappella operate as

---

49.Deke Sharon and Dylan Bell, "A cappella Arranging,"19.

50.Ibid. 19.

51.Ibid., 23 – 24.

52.Ostrander and Wilson, *Contemporary Choral Arranging*, 18-22.

extracurricular activities. At the high school level, most of the groups are held before or after school with a teacher serving as an advisor or leader. However, at the collegiate level, most of the established groups operate as student lead organizations and it is rare that there is music faculty involvement. Important studies that highlighted the research into the social experience include Thomas Burlin's, "High School Contemporary A cappella: A Descriptive Phenomenology" and Stephen A. Paparo's, "The Accafellows: Exploring the Music Making and Culture of a Collegiate A cappella Ensemble." However, both studies only focus on the building of the culture of an a cappella group and the emotional and social responses of the participants rather than examining the music skills needed to perform in a contemporary a cappella group.

In Paul Mayhew's study "Perceptions of Collegiate Contemporary A Cappella Ensembles," researched the perceptions and attitudes of collegiate music faculty on contemporary a cappella. Some of the findings included a concern over vocal health as popular music tends to emphasize belting or chest singing, poorly arranged songs with meaningless lyrics, and difficulty in finding a faculty member who is sufficiently trained in the genre to lead such ensembles.<sup>53</sup> Mayhew's study showed that most of the perceptions into contemporary a cappella were based on a lack of research and training in the genre of contemporary a cappella.

While these studies highlighted the benefits of how contemporary a cappella develops leadership skills and positive social relationships among group members, they do not highlight the necessary music literacy skills needed to be a part of and perform in these groups. It is clear through examining the previous studies of contemporary a cappella that there is much emphasis placed on the intrinsic and social value of being a part of a contemporary group. There is still found to be a general lack of research into a curriculum format, resources, and framework for

---

53. Mayhew, "Perceptions of Collegiate Contemporary A Cappella Ensembles."

teaching contemporary a cappella at the high school and collegiate levels. The genre is still seen as more of an extracurricular activity rather than a standard course offering.

### Deficits in Course Offerings and Resources

The research and literature review revealed that there is a deficit in course offerings and resources for contemporary a cappella choirs. It was determined that most of the current a cappella groups at the high school and collegiate levels operate as extracurricular activities rather than regular course offerings. Most of these groups are also student led rather than training music faculty.

In reviewing the available resources for teaching this genre of choral music, there were only a few main printed textbooks available for use on the topic. Most of the resources and tutorials for teaching contemporary a cappella are online. Most of the online resources are made and distributed by amateur musicians that typically do not have musical training. One of the online forums is the Contemporary A Cappella Society or CASA. They are responsible for putting out the latest news, forums, competitions, and resources for contemporary a cappella. This website is the most helpful resources for educators when research the current trends and news in contemporary a cappella.

When comparing the technical components of traditional choral singing and contemporary a cappella, beating boxing emerged as one of the unique features of contemporary a cappella. The aim of beat boxing is to simulate instrument and synthetic sounds from recorded music and translate it into a cappella or accompanying sounds for vocal music. Most of the resources for this technique are done via online tutorial videos created and circulated by private amateur musicians. YouTube has become a popular distribution site for amateur musicians to post tutorial videos or playlists to their subscription channels. One of the major contributors to

the beat boxing movement is a site called Human Beatbox. The site features news, articles, forums, and tutorial videos all dedicated to further spreading the techniques of beat boxing. The site also sells products and features up and coming performers and groups.

### Conclusion

The research and literature review revealed three primary areas of consideration that factored into the creation of the curriculum project. The central ideas were the music and performance skills unique to contemporary a cappella, current research focuses on the social experience rather than the music literacy needed to compose and perform, and that there is a significant gap in course offerings and resources. Identifying the necessary music and performance skills laid the foundation for the learning objectives and activities designed for the twelve-week curriculum. The research also yielded a list of resources in print and online that music educators can utilize to teach contemporary a cappella.

## CHAPTER FIVE: DISCUSSION

### Limitations of the Project

The curriculum framework is centered around the praxial philosophy and utilized texts from David Elliott and Thomas Regelski. The project does not consider other philosophical approaches because research of the core values of the praxial philosophy best fit the layout of the curriculum project. The sample studies that have been analyzed are limited to high school and college level choirs and resources geared towards those levels. The curriculum created is limited to a 12-week course with a focus on collegiate level experienced singers and musicians. The curriculum is theoretical and not tested or implemented. The focus of the study is not the experience or social and cultural value of being a part of these groups, but of the skills needed to performance and teach this type of choral music. However, the social and experience concepts were found to be key influences on students' participation in these types of ensembles.

### Status of Contemporary A cappella in Pop Culture and Academia

Over the past 20 years contemporary a cappella has seen a considerable explosion in popularity, especially at the collegiate level. This has also had a trickle-down effect on the high school level. Deke Sharon estimated that in 1990, there were approximately 225 ensembles and over the course that number has grown from approximately 540 in 2000 to over 990 in 2008.<sup>54</sup> This upward trend has been fueled by popular television shows like Glee and The Voice Off and award-winning groups like Pentatonix.<sup>55</sup> While the popularity of contemporary has grown exponentially in popular culture, academia has been slower to accept this style of music as a legitimate genre to teach and include in course offerings. Most of the hesitation comes from two

---

54. Mayhew, "Perceptions of Collegiate Contemporary A Cappella Ensembles."

55. Ibid.



areas. The first is the inclusion of popular music as a viable genre to teach. Many educators and music education programs still value classic European traditions as the tried-and-true way to teach the fundamentals and techniques of voice and music. Popular music such as rock-n-roll, jazz, and rap are still trying to find their place in music studies and education. The second is that there is a general lack of training in these popular genres in teacher education programs and therefore music educators shy away from teaching styles they are not familiar with or trained in.

While the popularity and growth of contemporary in society and culture has grown and become a rising phenomenon among young amateur singers, the training and education needed for more students to learn the practices of this genre has been slower to adapt. More education, training, and resources are needed to further include contemporary a cappella into high school and collegiate choral programs. A curriculum in contemporary a cappella can provide beneficial training for music educators in many valuable areas of skills in singing, composing, arranging, and improvising. In addition, contemporary a cappella showcases the unique capabilities of the voices including singing and numerous different beat boxing sounds. It also highlights the social benefits of contemporary a cappella include teamwork, accountability, and leadership as most of the arrangements are uniquely built to fit the group singing.

#### Further Studies Needed

Most of the studies conducted about contemporary a cappella center around its social aspects or the individualized experiences of being a part of this group. The literature review revealed that no studies have been conducted about how to pedagogically approach teaching contemporary a cappella. More studies are needed around what skills are necessary to perform and teach contemporary a cappella. The curriculum project is theoretical and would benefit from further implementation in a real-life high school or college choir to refine and possibly expand

the curriculum. The focus of the curriculum project is a twelve-week intensive course for collegiate level musicians and further studies would be needed to adapt the curriculum to beginning level students and even high school level musicians.

### Conclusion

The conception of this curriculum project began in 2016, when the current researcher attended an in-service professional development session as part of the annual North Carolina Music Educators state conference. The session focused on how to set up and run a contemporary a cappella group at the middle and high school levels. The presenter walked through how she auditioned her groups, how they composed and arranged their selections, and an overall structure to running a successful contemporary a cappella group. She showed us several samples of their work and spoke to her process for facilitating the learning. Inspired by her presentation, the ideas were taken back to be implemented at the researcher's current high school choral program.

In 2017, the first SSAA contemporary a cappella group called Belle Voci was established as a course offering in the school and county. One of the first issues encountered was that there were no other courses offered like this in any of the surrounding areas. Most contemporary a cappella groups established were either extracurricular or at the collegiate levels. It required research to build a curriculum and resources to meet the needs of the students and the goals of building a successful contemporary a cappella program at the high school level.

The praxial philosophy is the most appropriate way to pedagogically approach teaching contemporary a cappella because of the heavy emphasis on process over product and practicing the practical music literacy skills necessary to execute the style. Contemporary a cappella stresses that there is a particular importance on aural skills to recognize melodic and harmonic patterns from original recordings to translate or transcribe them. This curriculum project has

allowed me to research and expand my knowledge of contemporary a cappella. It has allowed me to refine the resources and pedagogical approaches needed to teach the subject area. Most of the research into contemporary a cappella revolves around the social and experience aspects rather than the skills. The legitimacy of contemporary a cappella as a course subject depends on the research into the actual musical skills needed to perform this genre of music. The resources and research generated by this project are some of the first steps to build a more centralized emphasis on building a consistent curriculum for high school and collegiate levels to use.

## Bibliography

- Ades, Hawley. *Choral Arranging*. 2<sup>nd</sup> ed. Milwaukee, WI: Shawnee Press, 1983.
- Berglin, Jacob. "Beyond the Repertoire Incorporating Contemporary A cappella Process into the Secondary Choir." *The Choral Journal* 58, no. 11 (2018): 10 – 19. <https://www.jstor.org/stable/26600159>.
- Bower, David. "Musical Knowledge and Choral Curriculum Development." *Visions of Research in Music Education* 4 (2004): 1–10. doi: <http://www-usr.rider.edu/~vrme/>.
- Burlin, Sr. Thomas, B. "High School Contemporary a Cappella: a Descriptive Phenomenology." PhD diss., University of North Texas, 2015. (<https://digital.library.unt.edu/ark:/67531/metadc822787/m1/>).
- Creswell, John W., and J. David Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 5<sup>th</sup> ed. Los Angeles: SAGE Publications, Inc., 2018.
- Duncan Joshua S. "Collegiate A Cappella: Emulation and Originality." *American Music* 25, no. 4 (2007): 477 – 506. <https://jstor.org/stable/40071679>.
- Duncan, Joshua S. *Powerful Voices: The Musical and Social World of Collegiate A Cappella*. Ann Arbor, MI: University of Michigan Press, 2015.
- Elliot, David J. *Praxial Music Education: Reflections and Dialogues*. New York, NY: Oxford University Press, 2009.
- Elliott, David J., and Marissa Silverman. *Music Matters: A Philosophy of Music Education*. 2nd ed. New York, NY: Oxford University Press, 2015.
- Glodich, Justin. "Vocal Percussion in Contemporary Choral Music," *Choral Journal* 56, no. 5 (2015): 73 – 79. [https://acda-publications.s3.us-east-2.amazonaws.com/choral\\_journals/GlodichDec15.pdf](https://acda-publications.s3.us-east-2.amazonaws.com/choral_journals/GlodichDec15.pdf).
- Green, Aaron. "A Cappella Music: The definition, history, and evolution of a cappella music," Dot Dash Publishing Company. Last modified February 23, 2019. <https://www.liveabout.com/a-cappella-music-724137>.
- Hairston, Amy Theodosia. "High School Choral Students' Perceptions of Choral Music Experience," Master's Thesis., University of Maryland College Park, 2011. <https://drum.lib.umd.edu/handle/1903/12348>.
- Kim, Euna. Thesis. "Practical Implication of Praxial Music Education in Sight-Singing and Ear Training," Master's Thesis., Liberty University, 2020. <https://digitalcommons.liberty.edu/cgi/viewcontent.cgi?article=1628&context=masters>.

- Mark, Michael L., and Charles L. Gary. *A History of American Music Education*. 3rd ed. Lanham, MD: Rowman & Littlefield Education, 2007.
- Mayhew, Paul J. "Perceptions of Collegiate Contemporary A Cappella Ensembles." *Research Perspectives in Music Education* 13, no. 1 (May 2009): 22-28. <https://www.ingentaconnect.com/content/fmea/rpme/2009/00000013/00000001/art00005>.
- Nilson, Linda B. *Teaching at its Best: A Research-Based Resource for College Instructors*. San Francisco, CA: Jossey-Bass, 2016.
- Ostrander, Arthur E., and Dana Wilson. *Contemporary Choral Arranging*. Upper Saddle River, NJ: Prentice-Hall, Inc., 1986.
- Paparo, Stephen A. "The Accafellows: Exploring the Music Making and Culture of a Collegiate A Cappella Ensemble," *Music Education Research* 15, no.1 (2012): 19-38. DOI: 10.1080/14613808.2012.712508
- Regelski, Thomas A., *Teaching General Music in Grades 4 – 8: A Musicianship Approach*. New York, NY: Oxford University Press, 2004.
- Sharon, Deke, and Dylan Bell. *A Cappella Arranging*. Lanham, MD: Rowman & Littlefield Publishing, 2012.
- St. Jean, Donald. "Perspectives on A Cappella: A Mixed Methods Portrait of the Perceived Benefits of Unaccompanied Ensemble Singing on the Development of the Musical Skills of Undergraduate Students," DMA diss., Boston University, 2014. <https://open.bu.edu/handle/2144/11055>.
- "The Chorus Impact Study: How Children, Adults, and Communities Benefit from Choruses," Chorus America, accessed September 25, 2021, <https://chorsymphonica.org/choral-music-and-importance-of-choral-music/>.
- Van Camp, Leonard. "The Rise of American Choral Music and the A Cappella 'Bandwagon'." *Music Educators Journal* 67, no. 3 (1980): 36 – 40. <https://journals.sagepub.com/doi/10.2307/3400615>.

## Appendix A – Resource List

- Books:
  - . Ades, Hawley. *Choral Arranging*. 2<sup>nd</sup> ed. Milwaukee, WI: Shawnee Press, 1983.
  - . Duncan, Joshua S. *Powerful Voices: The Musical and Social World of Collegiate A Cappella*. Ann Arbor, MI: University of Michigan Press, 2015.
  - . Ostrander, Arthur E., and Dana Wilson. *Contemporary Choral Arranging*. Upper Saddle River, NJ: Prentice-Hall, Inc., 1986.
  - . Sharon, Deke, and Dylan Bell. *A Cappella Arranging*. Lanham, MD: Rowman & Littlefield Publishing, 2012.
  
- Exemplary Artists:
  - . Pentatonix
  - . Straight No Chase
  - . Cimorelli
  - . Gentlemen’s Rule
  - . Voca People
  - . Naturally 7
  - . Voice Play
  - . Peter Hollens
  - . Anthem Lights
  
- Tutorials:
  - . <https://www.humanbeatbox.com/techniques/sounds/>
  - . <https://www.humanbeatbox.com/articles/a-beginners-guide-to-beatboxing/>
  - . <https://www.youtube.com/c/swissbeatbox/videos>
  - . <https://www.youtube.com/user/TylaDubya/videos>
  
- Websites:
  - . <https://www.humanbeatbox.com/>
  - . <https://casa.org/>
  - . <https://capublishing.com/>
  - . <https://acappellacademy.org/>
  - <https://beatbox.be/?f=54>

# COURSE SYLLABUS

---

## *Composing and Arranging for Contemporary A cappella*

***Professor: Mrs. Hillary Goodson-Spear***

***Email:***

***Office Hours: Monday – Friday 9AM to 11AM***

### **COURSE DESCRIPTION:**

An advanced vocal class that will help the singer learn to compose and arrange for contemporary a cappella.

### **RATIONALE:**

As a vocalist, it is important to understand techniques regarding current styles of vocal composing and arranging including voicing, beat boxing, and body percussion. The success of several mainstream television programs such as *Glee* and *The Sing-Off* demonstrates the rising popularity of contemporary a cappella music. It also reflects the need to be able to write unique arrangements of traditional or popular songs to keep up with current trends. This course will help prepare students to write and perform contemporary a cappella music using proper voicing while incorporating beat boxing and body percussion and broaden their musicianship and listenership skills.

### **I. PREREQUISITES:**

- a.** 2 Semesters of Vocal Lessons AND/OR Other Choral Ensembles

- b. 1 Semester of Music Theory AND/OR pass Music Theory Assessment

## **II. REQUIRED RESOURCE PURCHASES:**

- a. Sharon, D. and Bell, D. (2012). *A Cappella Arranging*. New York, NY: Rowman & Littlefield Publishers / Hal Leonard.
- b. Ostrander, A. and Wilson, D. (1986). *Contemporary Choral Arranging*. Upper Saddle River, NJ: Prentice -Hall, Inc.

## **III. ADDITIONAL MATERIALS FOR LEARNING:**

- a. Recording Device (Phone, laptop, etc.)
- b. Staff Paper
- c. Notational Software (Finale, Sibelius, MuseScore, etc.)

## **IV. MEASUREABLE LEARNING OUTCOMES:**

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

- a. List voice types, chord vocabulary, and style considerations and define them.
- b. Identify basic harmonic principles and the function they serve in a choral arrangement.
- c. Demonstrate correct singing, beat boxing, and body percussion techniques by implementing correct posture and breathing.
- d. Experiment with two-, three-, and four-part vocal arranging using the voicings to compose in different genres of contemporary music.
- e. Select a piece of contemporary repertoire to arrange and perform in small groups.

## **V. COURSE REQUIREMENTS AND ASSIGNMENTS:**

- a. Textbook readings and lecture presentations.
- b. Praxis (10):



Students will be asked to perform praxial exercises in full group, small group, and solo settings. They will be graded on performance technique, vocal technique, and applications of concepts and materials.

**c. Reflection Assignments (5):**

Students will be asked to write 5 paragraph (5 – 7 sentence) reflections on the concepts and materials learned in the course. The paper should use current Turabian Format.

**d. Composition Exercises (5)**

Students will complete 5 mini-composition exercises covering concepts of arranging from the textbooks.

**e. Quizzes (2):**

Each quiz will cover the reading materials over the course. The quizzes will be open-book and will contain 25 multiple-choice and true/false questions.

**f. Final Project:**

In a small group (4 to 6 students), students will create a contemporary a cappella arrangement of a song of their choosing. Songs must be at least 3 – 5 minutes in length, featuring examples of two-, three-, and four-part harmony include at least one example beat boxing and body percussion. Songs will need to be approved by instructor prior to beginning project.

## **VI. COURSE GRADING AND POLICIES**

**a. Points**

Praxis (10 at 50 pts each)	500
Reflection Assignments (5 at 20 pts each)	100
Composition Exercises (5 at 20 pts each)	100
Quizzes (2 at 50 pts each)	100
Final Project	200

Total: 1000

**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:**

- i. Assignments should be turned in by the due date. If the assignments are more than a week late, there will be a 10% deduction for each week the assignment is late. Late work will not be accepted the last week of the course.
- ii. Students are allowed to re-do written assignments to earn back credit on assignments. All re-submitted work must be turned in 1 week after it is first graded.
- iii. Students must be present for praxis and quiz days. If a student is unable to attend test days, the student will need to notify the teacher in advance to set up alternate arrangements.
- iv. The Final Project requires for everyone to be in attendance.

**d. Honor Code Policy:**

- i. All students should abide and adhere to the school's policies. The Honor Code can be viewed on the University's Policy website.





**PART II: LEARNING OUTCOMES****Learning Outcomes**

**At the end of the course, student will be able to:**

1. List voice types, chord vocabulary, and style considerations and define them.
  2. Identify basic harmonic principles and the function they serve in a choral arrangement.
  3. Demonstrate correct singing and beat boxing techniques by implementing correct posture and breathing.
  4. Experiment with two-, three-, and four-part vocal arranging using the voicings to compose in different genres of contemporary music.
  5. Select a piece of contemporary repertoire to arrange and perform in small groups.
-

## CURRICULUM PROJECT – DESIGN CHART

### PART I: WEEKLY ASSIGNMENTS AND ASSESSMENTS

<b>Student:</b> Hillary Goodson-Spear		<b>Course for which you are creating curriculum:</b> Composing and Arranging for Contemporary A cappella	
<p><b>Concept Statement:</b> <i>(Briefly describe the overall purpose and point of the instructional unit.)</i></p> <p>This course will help prepare students to write and perform contemporary a cappella music using proper voicing while incorporating beat boxing and body percussion and broaden their musicianship and listenership skills.</p>			
<b>Learning Outcomes</b>  <i>(List in the order you plan to address in 12 weeks)</i>	<b>Content</b>  <i>(What must be learned to reach this objective?)</i>	<b>Learning/Training Activity</b>  <i>(How will you teach the content?)</i>	<b>Assessment</b>  <i>(How will you know that the student has met the objective?)</i>
<p>1. List voice types, chord vocabulary, and style considerations and define them.</p>	<p>Week 1:</p> <ul style="list-style-type: none"> <li>• Define the characteristics for each vocal classifications and range considerations for each classification.</li> </ul>	<p>Week 1:</p> <ul style="list-style-type: none"> <li>• Chapter 1 - 3 Contemporary Choral Arranging</li> </ul> <p>Week 2:</p> <ul style="list-style-type: none"> <li>• Chapter 19 and 21</li> </ul>	<p>Week 1:</p> <ul style="list-style-type: none"> <li>• Praxis #1: Range exercises and chord building vocal exercises.</li> </ul>

- Define the main components of a chord and list the main types of chords used in choral arranging.

A Cappella Arranging

- Composition  
Exercise #1:  
Simple Song  
(Page 10 A  
Cappella  
Arranging)

	<ul style="list-style-type: none"> <li>Build a timeline of the development of a cappella music as a style.</li> </ul> <p>Week 2:</p> <ul style="list-style-type: none"> <li>Review voice types, chord vocabulary, and style considerations in preparation for Quiz.</li> </ul>		<p>Week 2:</p> <ul style="list-style-type: none"> <li>QUIZ #1: 25 QUESTION MULTIPLE CHOICE ON READINGS AND TERMINOLOGY</li> <li>Reflection #1: Paragraph reflecting on what they have learned thus far and how it can be applied to the final project.</li> </ul>
<p>2. Identify basic harmonic principles the function they serve in a choral arrangement.</p>	<p>Week 3:</p> <ul style="list-style-type: none"> <li>Identify initial harmonic concepts: close/open voicing, chord spacing, inversions, doubling, and</li> </ul>	<p>Week 3:</p> <ul style="list-style-type: none"> <li>Chapter 3 Review Contemporary Choral Arranging</li> </ul> <p>Week 4:</p> <ul style="list-style-type: none"> <li>Chapter 6, 7, 11</li> </ul>	<p>Week 3:</p> <ul style="list-style-type: none"> <li>Praxis #2 Round exercises and chord progression sight sighting.</li> </ul>



	<p>chord motion tendencies.</p> <p>Week 4:</p> <ul style="list-style-type: none"> <li>Identify basic chord progressions, primary triad harmonic structures, and seventh chord purposes.</li> </ul>	<p>Contemporary Choral Arranging</p> <p>Websites:</p> <ul style="list-style-type: none"> <li>Chords and Diatonic Chords <a href="https://www.musictheory.net/lessons">https://www.musictheory.net/lessons</a></li> </ul>	<ul style="list-style-type: none"> <li>Composition</li> </ul> <p>Exercise #2: Contemporary Choral Arranging Pages 28 – 29; Pick one of the exercises listed to complete for a grade.</p> <p>Week 4:</p> <ul style="list-style-type: none"> <li>Quiz #2: 25</li> </ul> <p>Questions Multiple Choice True-False Quiz</p>
--	--	--	--

			<p>on Readings and Terminology</p> <ul style="list-style-type: none"> <li>Reflection #2: Paragraph reflecting on what they have learned thus far and how it could be applied to final project.</li> </ul>
<p>3. Demonstrate correct singing and beat boxing techniques by implementing correct posture and breathing.</p>	<p>Week 5 and Week 6:</p> <ul style="list-style-type: none"> <li>Students will experiment with different beat boxing sounds including bass, hi-hat, snare, lip roll, throat bass, zipper, and whistle.</li> <li>Students will review correct posture and breathing</li> </ul>	<p>Week 5 and 6:</p> <ul style="list-style-type: none"> <li>Chapter 20 A Cappella Arranging</li> <li>Videos: <ul style="list-style-type: none"> <li><a href="#">Basic Tutorials (Click for Playlist)</a></li> <li><a href="#">Advanced Tutorials (Click for</a></li> </ul> </li> </ul>	<p>Week 5:</p> <ul style="list-style-type: none"> <li>Praxis #3: Demonstrating basic sounds of bass, hi-hat, and snare in 4 measure patterns.</li> <li>Composition #4: 20 Bar Beat boxing pattern composition.</li> </ul> <p>Week 6:</p>

	<p>techniques.</p> <ul style="list-style-type: none"> <li>Students will demonstrate healthy singing and breathing to vocal and beat boxing exercises.</li> </ul>	<p><a href="#">Playlist)</a></p>	<ul style="list-style-type: none"> <li>Praxis #4: Demonstrating advanced sounds of lip roll, throat bass, zipper, and whistle in 4 measure patterns.</li> <li>Reflection #3: Paragraph reflecting on what they have learned thus far and how it could be applied to final project.</li> </ul>
<p>4. Experiment with two-, three-, and four-part</p>	<p>Week 7:</p> <ul style="list-style-type: none"> <li>Identify typical voice</li> </ul>	<p>Week 7:</p> <ul style="list-style-type: none"> <li>Chapter 5, 9, 10</li> </ul>	<p>Week 7:</p> <ul style="list-style-type: none"> <li>Praxis #5:</li> </ul>

<p>vocal arranging using the voicings to  compose in different genres of contemporar y music.</p>	<p>combinations for two-, three-, and four- part harmonies.</p> <ul style="list-style-type: none"> <li>Experiment in composing and arranging short melodies using homophonic and contrapuntal textures.</li> <li>Compare and contrast different voice combinations and how arranging techniques are different depending on the voicing needed or available.</li> </ul> <p>Week 8:</p> <ul style="list-style-type: none"> <li>Analyze model</li> </ul>	<p>Contemporary Choral  Arranging</p> <p>Week 8:</p> <ul style="list-style-type: none"> <li>Chapter 2 and 3</li> </ul> <p>A Cappella Arranging</p>	<p>Two-, three-, and  four-part sight-  reading examples.</p> <ul style="list-style-type: none"> <li>Composition  Exercise #4: Contemporary Choral Arranging Page 75. Pick one of the 4 exercises listed.</li> </ul> <p>Week 8:</p> <ul style="list-style-type: none"> <li>Composition Exercise #5: Contemporary Choral Arranging, Page 143. Pick one of the 4 exercises listed to complete for a grade.</li> <li>Reflection #4: Paragraph reflecting on what</li> </ul>
---	---	--	--

	<p>arrangements of two-, three-, and four- part selections.</p>		<p>they have learned thus far and how it could be applied to final project.</p>
<p>5. Select a piece of contemporary repertoire to arrange and perform in small groups.</p>	<p>Week 9 – 12</p> <ul style="list-style-type: none"> <li>Using the Basic Arranging in Ten Steps students will select and arrange a piece in the contemporary a cappella style.</li> <li>Listen to several versions of the chosen</li> </ul>	<p>Week 9:</p> <ul style="list-style-type: none"> <li>Chapter 1 and 22 A Cappella Arranging</li> </ul> <p>Week 10:</p> <ul style="list-style-type: none"> <li>Chapter 16 – 18 A Cappella Arranging</li> </ul> <p>Week 11:</p> <ul style="list-style-type: none"> <li>Chapter 25</li> </ul>	<p>Week 9:</p> <ul style="list-style-type: none"> <li>Praxis #6: Final Project Practice → <b>Generate a list</b> of possible songs and why they are strong contenders for final project.</li> <li>Praxis #7: Final Project Practice → <b>Select song,</b> generate a list of</li> </ul>

--	--	--	--

song to analyze  
and gather  
ideas.

- Write  
out  
melody  
, basic  
line,  
and

bac  
kgr  
oun  
d  
voc  
als.

- Practice their arrangement using proper posture, breathing, singing and beat boxing technique.
- Record/rehearse their selection and analyze to make changes.
- Perform small segments of their selection for feedback from other groups.

## A Cappella Arranging

- Chapter 12 Contemporary Choral Arranging

Week 12:

- Exemplary Videos (Click title for links):

[Pentatonix](#)

[Cimorelli](#)

[Peter Hollens](#)

[Anthem Lights](#)

different versions, listen and analyze other versions, practice melody.

Week 10:

- Praxis #8: Final Project Practice  
→ **Decide**  
**on a** Form and write out melody and bass line.
- Praxis #9: Final Project Practice  
→  
Write/compose background vocals.

Week 11:

- Praxis #10: Final Project Practice  
→ **Record**  
**a** practice run to analyze and put final touches.
- Reflection #5: Final paragraph reflection on progress of the selected piece and how they have integrated course material into the final project.

Week 12:

- Final Project Presentation

## PART II: LEARNING OUTCOMES SEQUENCE RATIONALE

<p style="text-align: center;"><b>Learning Outcomes</b></p> <p style="text-align: center;"><i>(List them in the order you plan to address during the 12 weeks of curriculum.)</i></p>	<p style="text-align: center;"><b>Rational for Sequence</b></p> <p style="text-align: center;"><i>(Describe why you believe this sequence is the most effective.)</i></p>
<p>1. List voice types, chord vocabulary, and style considerations and define them.</p>	<p>This learning outcome introduces foundational knowledge and vocabulary about voice types, chord, and style types that will be used throughout the course.</p>
<p>2. Identify basic harmonic principles and the function they serve in a choral arrangement.</p>	<p>This learning outcome outlines basic harmonic principles and functions of chords that will be used in the next stage arranging for different voice combinations.</p>
<p>3. Demonstrate correct singing and beat boxing techniques by implementing correct posture and breathing.</p>	<p>This learning outcomes has students demonstrate proper vocal technique while exploring new ways that the voice can be used in arrangements through beat boxing.</p>
<p>4. Experiment with two-, three-, and four-part vocal arranging</p>	<p>This learning outcome allows for the knowledge, vocabulary, and harmonic</p>



<p>using the voicings to compose in different genres of contemporary music.</p>	<p>principles to be put into practice in a variety of voicing combinations and genres of contemporary music.</p>
<p>5. Select a piece of contemporary repertoire to arrange and perform in small groups.</p>	<p>By this stage in the course, the students will have the knowledge of all the basic components of choral arranging, style characteristics of contemporary a cappella music, and proper singing and beat boxing technique in order to select, arrange, and perform a piece.</p>

## CURRICULUM PROJECT: DEVELOPMENT CHART

### PART I: EXPOSITORY, NARRATIVE, AND GRAPHICAL ORGANIZER

<b>Student:</b> Hillary Goodson-Spear	<b>Course for which you are creating curriculum:</b> Composing and Arranging for Contemporary A cappella - RES
<i>Consider the 3 advance organizer methods below. You must create an advance organizer for <b>each</b> method below to use as a pre-instructional strategy (to prepare the student to link what they <b>do</b> know to what they <b>do not</b> know).</i>	
<b>Expository</b> <i>(You are verbally describing the new content you are about to cover; enter below what you will say) This lesson would occur in week 9 of the course. It reviews prior of basic concepts and principles of choral arranging and introduces the outline for the Final Project Submission.</i>	
<p><b>Good morning, everyone! Today we will begin a four-week journey of completing your Final Project for this course. The past eight-weeks, we have covered all the tools you will need to construct your final project in small groups including different types of voicings, chord construction, basic harmonic principles, singing and beat boxing technique, and different arrangement styles.</b></p> <p><b>For review, I want you to do a 1-minute quick write about any concept or concepts over the past 8-weeks you are still a little muddy on. Over the next 4-weeks we will begin each class by reviewing a concept you are still unclear about.</b></p> <p><i>(Collect the student responses and each class period after, begin by reviewing that concept and answering questions.)</i></p> <p><b>Now let us walk through the 10 basic steps, please turn to Chapter 1 of the Sharon text. There will be a PowerPoint on the screen to accompany the text.</b></p> <p><i>(Handout a graphic organizing to students so they can take notes as the lecture goes on. Go through the 10 Steps of Arranging with a PowerPoint.)</i></p> <p style="text-align: center;"><b>Are there any questions about the ten the steps?</b></p>	

*(Pause for questions and clarification.)*

**We will continue to re-visit these ten steps over the next four weeks to help you and your group construct your arrangements. Each week you will complete a Praxis that covers the steps. These Praxis exercises are like benchmarks to help move your process along. Please now get into your previously assigned groups.**

*(Students will be moved into previously assigned groups based on prior week's works.)*

**Now that you are in your groups, today's praxis is to complete a Plan-of-Action for Step #1: Choose A Song. First you will personally come up with 5 songs you as an individual would like to arrange. Second you will share your songs with your group and share why you would like to do these songs. Third you will select your top 2 songs and put them onto a master list. As a group engage in discussion about the strengths of the songs you chose. This should generate a list of 8 to 12 songs for the group.**

*(Give the groups a set time limit to complete their lists, discuss, and select.)*

**Tonight's homework assignment is to take your list and listen each song carefully. In our next class, each group will discuss the pros and cons of each selection on the list and then vote on which they would like to complete for the final project. For our next class, we will be completing Steps #2 and #3 on the list so please look ahead.**

*(Collect the lists from each group for the praxis grade.)*

#### Narrative

*(You are presenting the new information in a story format; enter below what your "Story" will be.*

**I will begin class by reflecting with students what concepts they have learned that would help them construct their final project. I will then transition by going over a PowerPoint with the 10 steps of basic arranging contained in Chapter 1 of the Sharon text. I will pass out a chart that will allow students to take notes next to each step. After the presentation, I will split the students up into groups of 4 to 6 based on voice types and strengths in vocals and beat boxing. I will also pass out the Final Project Instructions and Rubrics for them to consider. In these groups, they will complete the Plan-of-Action Worksheet. They will choose 5 songs they would like to arrange, present/discuss these songs in their group, and finally compile a list of each student's top two choices. I will walk around and monitor each group and their discussions, offering feedback and posing questions about their selections including what the group's style should be, what talents in the group are available, strong soloists present, and favored artists. At the end of class, I will tell them their next steps of listening to each song on the list and decide their top choice. I will collect the worksheet to look over the possible choices.**

## 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.*

The graphic organizer below is a concept pattern of the “Basic Arranging in Ten Steps” which is based on the list in Chapter 1 of *A Cappella Arranging* by Deke Sharon and Dylan Bell.



## PART II: Gagne's Nine Events of Instruction


3. Stimulate recall of prior learning
- Students will be asked series of questions that go up the Bloom's Taxonomy about the prior knowledge to be applied to their Final Project.<sup>59</sup>**

---

<sup>56</sup>Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 277 – 278.

<sup>57</sup>Ibid., 100.

58.Ibid.,159.

59.Ibid., 164 – 165.


to

**monitor their progress and offer feedback. They will also perform**

7. Provide feedback

**excerpts of their project periodically for other groups to get**

**feedback.<sup>62</sup>**

60. Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 261.

<sup>61</sup>Ibid., 101.

62. Ibid., 272.




progress towards their Final Project performance. They will also

9. Enhance retention and transfer

**complete a Final Evaluation of their own project.<sup>65</sup>**

---

63.Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 273.

64.Ibid., 304.



## CURRICULUM PROJECT: IMPLEMENTATION CHART

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

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

<b>Student:</b>  <b>Hillary Goodson-Spear</b>	<b>Course for which you are creating curriculum:</b>  <b>Composing and Arranging for Contemporary A cappella - RES</b>
<b>Physical Item</b>	<b>Rationale for Use</b>  <b>Cite a reference from your text for each item indicating its effectiveness</b>
<b>Microsoft Office Programs</b>	<b>The Microsoft Suite can be utilized as a Learning Management System. Teams, Word, PowerPoint, and Forms will be used to provide collaboration space, handouts, visual aids, and assessments for the course.<sup>66</sup></b>
<b>Laptop/Display Screen/Speakers</b>	<b>These materials are necessary to project visuals, PowerPoints, and play listening examples. These materials will be utilized to help facilitate comprehension and enhance retention of course material.<sup>67</sup></b>

66.Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 49.

67.Ibid., 258.

<p style="text-align: center;"><b>Internet/YouTube Playlists</b></p>	<p>The internet provides a wealth of free resources and examples of arrangements and compositions that students can refer to and instructors can use to enhance the concepts of the course.<sup>68</sup></p>
<p style="text-align: center;"><b>Microphone</b></p>	<p>A microphone will allow me to amplify my voice and model vocal health practices. It will also be necessary to use if the classroom space is large to maintain classroom control and attention of the students.<sup>69</sup></p>
<p style="text-align: center;"><b>Staff Paper/Composition Software</b></p>	<p>The staff paper and composition software will provide another mode for learning. The material is first presenting in reading, then lecture, then praxis, and then writing/composing utilizing these methods.<sup>70</sup></p>
<p style="text-align: center;"><b>Recording Device</b></p>	<p>I will need a recording device to record all lessons for students to refer to and record their Final Projects for formative and summative assessment purposes. It allows for material to experience the material in multiple modes of learning.<sup>71</sup></p>

68.Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*,56.

69.Thomas A. Regelski, *Teaching General Music in Grades 4 – 8: A Musicianship Approach*, (New York, NY: Oxford University Press, 2004), 235.

70.Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 253.

71.Ibid., 253.



**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.).**

<p><b>Task</b></p>	<p><b>Rationale for Task</b></p> <p><b>Cite a reference from your text for each task indicating its effectiveness</b></p>
<p><b>Design Rubric for Final Project</b></p>	<p>It will be necessary to construct a performance rubric for the final project. The rubric will be handed out prior to beginning the project so students are aware of the grading expectations of the project.<sup>72</sup></p>
<p><b>Preparing Visual Aids</b></p>	<p>Preparing the visual aids beforehand will save time and can also be posted to the Learning Management Systems before class so that students can read ahead and reference the course material.<sup>73</sup></p>
<p><b>Divide Students into Small Groups</b></p>	<p>Before beginning the final project, it will be necessary to divide the students into small groups of 4 – 6. Over the first few weeks of the course, I will observe the students and then break them up into groups based on skill level and observable interactions. Dividing them up beforehand will not waste class time and allow time to change groups if needed.<sup>74</sup></p>

---

72.Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 304.

73.Ibid., 143.

74.Ibid., 180 – 187.





<p style="text-align: center;"><b>Photocopying Sheet Music and Worksheets</b></p>	<p>Throughout the course it will be necessary to photocopy examples of sheet music for reference and worksheets for students to complete praxis assignments.<sup>75</sup></p>
<p style="text-align: center;"><b>Summative Feedback on Praxis Assignments</b></p>	<p>Summative feedback will be utilized in the praxis assignments leading up to the final project to help them improve throughout the course. It will also be utilized throughout the four weeks on the final project to help develop the overall final product.<sup>76</sup></p>
<p style="text-align: center;"><b>Arranging Classroom Space</b></p>	<p>Before each lesson, it will be necessary to arrange the space to accommodate either large group work or small group practice. Sometimes it may be necessary to use adjacent rooms to accommodate the group work for the final project.<sup>77</sup></p>

---

<sup>75</sup>.Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 73 – 74.

<sup>76</sup>.Ibid., 275.

77.Regelski, *Teaching General Music in Grades 4 – 8: A Musicianship Approach*, 235.

**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.**

<b>Formative Assessment Type</b>	<b>Assessment Details</b>
<b>Self-Reflection Journals</b>	<p><b>Throughout the course, students will complete 5 self-reflection activities about the course materials. This will allow students to identify strengths and weakness they have in the course. It will also allow them to identify how they can use the course materials in the final project. The writing assignment will be used to clarify their think and make goals about future assignments.<sup>78</sup> It will also allow me as the instructor to provide feedback to improve their performance and yielding better student products.<sup>79</sup> It will also allow me as the instructor to see what if there are any gaps in the students learning and my teaching. These reflection journals serve also as way for me to get to know my students.<sup>80</sup></b></p>

---

78.Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 132.

79.Ibid., 275.

80.Ibid., 99 – 100.



## CURRICULUM PROJECT: EVALUATION

### PART I: EVALUATION PLAN

<p><b>Student:</b> <b>Hillary Goodson-Spear</b></p>	<p><b>Course for which you are creating curriculum:</b> <b>Composing and Arranging for Contemporary A cappella - RES</b></p>	
<p><b>Learning Outcomes</b></p>	<p><b>Your Formative Assessment Plan</b></p>	<p><b>Rationale for Formative Assessment Type</b> <i>(Describe why you believe this assessment is the most effective and cite a reference from your text for support)</i></p>
<p><b>1) List voice types, chord vocabulary, and style considerations and define them.</b></p>	<p>For this learning objective, I will use One-Sentence Summaries at the beginning of each class students to summarize the previous day's lecture/topic.</p>	<p>This type of formative assessment will all me to check understanding of material. It also allows for me to comment on their understand and can be used for students to exchange their summaries and comment with each other.<sup>81</sup></p> <p>This formative assessment falls under level one of Bloom's Taxonomy knowledge/remembering. It allows the</p>

<sup>81</sup> Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 256.



		instructor to see where the gaps of knowledge are.
<p>2) Identify basic harmonic principles and the function they serve in a choral arrangement.</p>	<p>For this learning objective, I will employ short composition homework exercises that allow students to identify in actual scores the harmonic principles from the readings and lectures. I will collect the homework and provide feedback on improvements. These assignments will not necessarily be graded but used to identify the harmonic principles in actual choral arrangements.</p>	<p>“Some research finds that required homework for submission motivates students to prepare for class more regularly and carefully than does any schedule of quizzes, even if it is not always graded.”<sup>82</sup> These assignments are ways for the individual to identify the course material and provide feedback without the pressure of grades.</p> <p>This formative assessment falls under level two of Bloom’s Taxonomy comprehension/understanding. It allows the instructor to see that students can understand where the harmonic principles can be found in choral arrangements.</p>
<p>3) Demonstrate correct singing and beat</p>	<p>For this learning objective, the formative</p>	<p>The formative assessments for this</p>

boxing techniques by implementing correct posture and breathing.	assessment will be recitations of the common singing and beat boxing	learning objective build on one another culminating towards the final project.
---	---	---

---

82.Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 246.



--	--	--

patterns. They will have to demonstrate through praxis exercises the correct singing and beat boxing techniques. After demonstrations, students will be

called on to individually and in small groups to recite the patterns and the instructor

will provide feedback. After reciting the common patterns, students will then be asking to compose short patterns using the patterns they have been shown. We will reflect individually and as a group about what patterns are easiest, hardest, and what patterns and the most effective in choral arranging.

---

The students will learn singing and beat boxing techniques and then apply those short exercises and finally the final project. Regelski says, “Mere ‘skill drill’ is typically mindless repetition or rote learning. Practice, instead, is mindful desired results and thus engages adaptive action to correct mistakes.”<sup>83</sup> Practicing correcting mistakes for future use builds real-life skills. Regelski also said, “With Action Learning, individual lessons are not taught as self-contained ‘activities’. Instead, lessons are ‘tools’ for progressively building concepts-in-action; that is, functional musicianship skills in connection with authentic music learning.”<sup>84</sup> The singing and beat boxing techniques are meant to build on one another to be used for the final project and for any future projects.

83.Regleski, *Teaching General Music in Grades 4-8: A Musicianship Approach*, 25.

84.Ibid., 26.

		<p>This formative assessment falls under level three of Bloom's Taxonomy application/applying. Students will have to practice, utilize, and demonstrate the correct techniques they have learned in the lessons.</p>
<p>4) Experiment with two-, three-, and four-part vocal arranging using the voicings to compose in different genres of contemporary music.</p>	<p>For this learning objective, there will be short written praxis exercises for each of the three voicing types. Students will have an opportunity to work in-class and outside on these assignments. They will also have an opportunity to pick their assignment from choices to complete. They will receive feedback from the instructor and have time to share with their classmates.</p>	<p>These formative assessments encompass informal written activities to inform me how well students are mastering the material. They also employ inquiry-based, and inquiry guided learning in which students are applying material to meet the challenges of the composition exercises. They allow for students to apply the techniques while receiving immediate feedback that will enable them to fix any gaps in understanding and move towards their final project.<sup>85</sup> Students will also have an opportunity to pick the assignment they will complete</p>

---

85.Regleski, *Teaching General Music in Grades 4-8: A Musicianship Approach* 132.

		<p>to give them a voice in their assignments.<sup>86</sup></p> <p>This formative assessment falls under level four of Bloom’s Taxonomy analysis/analyzing. Students will need to experiment with short arranging/composition exercises using different voicings according to the principle</p>
<p>5) Select a piece of contemporary repertoire to arrange and perform in small groups.</p>	<p>For this learning objective, the students will spend time working every class period on their final project. As a formative assessment, students will participate in student-peer feedback. The different groups will perform snippets of their final project for other groups to garner constructive feedback.</p>	<p>Nilson says, “As the instructor, you may provide the best-informed critique, but students can benefit from peer feedback as well, from getting it and giving it. Peer feedback not only provides students with more varied, immediate, and frequent feedback than any one instructor can give, but it also helps them</p>
		<p>to develop communication, critical thinking, collaboration, and lifelong learning skills.”<sup>87</sup> The peer-to-peer</p>

86.Nelson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 100.

87.Ibid., 272.

		<p>feedback sessions will allow students multiple perspectives and reflection opportunities to improve their final product.</p> <p>This formative assessment falls under level five of Bloom's Taxonomy synthesis. The students will be taking all the course material and creating their own arrangement of a song. They will be evaluating each other's progress to help work towards the final summative project.</p>
--	--	--

## PART II: Evaluation and Reflection

Issue/Strategy	Rationale for Changing
<p>There may be too much material to cover in a 12-week course in the allotted time.</p> <p>I suggest extending the class time from 60 minutes to 90 minutes. This will be helpful especially when considering giving ample time to finish the Final Project.</p>	<p>In the “Fifty-Five Strategies for Motivating Students,” that students need ample time to practice the learning objectives presented before they are graded.<sup>88</sup> Therefore extending the class allows for more flexibility in the pacing of lessons and ample time to practice the concepts of the course. Regelski also says, “Skills need time for guided practice. Skills develop more slowly with very short class periods.”<sup>89</sup></p>
<p>This course is built on the assumption that students have a background in basic music theory.</p> <p>I suggest adjusting the pre-requisites to include a semester of music theory OR passing a Music Theory Assessment in addition to voice lessons/choral ensemble experience.</p>	<p>The Nilson text says, “People learn new knowledge most easily if it fits in with their prior knowledge.”<sup>90</sup> There is a lot of material within this course that builds upon the foundational knowledge of basic music theory knowledge and singing technique. It will be easier to integrate new knowledge of composing and arranging if they have prior knowledge of basic concepts. The course is designed to build on those concepts. If the work is too challenging because the students do not have the prior knowledge, they may struggle in the course and become unmotivated to complete it.<sup>91</sup></p>

88.Nelson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 101.

89.Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach*, 237.

90.Nelson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 4.





<p>Some of the assignment lengths need to be shortened and delivery of the assessment and assignments needs to be clarified. For example, the quizzes question lengths need to be reduced from 50 multiple choice questions to 25 and reducing the reflection assignments to be single paragraphs.</p> <p>The quizzes and reflection assignments will be submitted electronically. The quizzes will be available via FORMS on Microsoft Office and graded instantly.</p>	<p>Nilson points out in Chapter 21 that it is important to manage the workload of the instructor.<sup>92</sup> Assigning too many accountability tools could potentially generate a heavy workload for the instructor. This could potentially diminish the amount and effectiveness of the feedback given. It is important to consider what tasks could be eliminated, reduced in length, or reimagined to be more meaningful to the students and more effective in assessing the course material.</p>
<p>The final project relies heavily on group work and student interaction. Students who struggle with group participation may have a difficult time in the course.</p>	<p>One of the most important things will be to set ground rules for the groups, how they will operate, and what steps will be taken if there are issues within groups. Nilson says, “All the literature on classroom management considers setting ground rules, and most students respond</p>

---

92.Nelson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 248.

Special consideration needs to be given at the beginning of the course to get to know the students and have the students get to know one another through ice breakers and social activities.

very well to them; they want to know what is expected of them.”<sup>93</sup>

Chapter 15 of the Nilson text is also very beneficial to instructors when setting up these collaborative learning groups and gives specific guidelines such as: give groups a specific and structured task with an end product, make the task more challenging than you would give an individual student, and give the task a tight time limit to keep groups focused.<sup>94</sup>

In addition to setting the ground rules for groups it is important for the students and instructor to get to know one another through ice breakers and social activities. “Students soon start to form a broad picture of their class and see what they have in common. They will find it far easier to interact with classmates who share their interests and background.”<sup>95</sup> Nilson said that if you plan to use discussion or group work social icebreakers are a good way to lay the groundwork for broad participation and interaction.<sup>96</sup>

---

93.Nelson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 110.

94.Ibid., 182.

95.Ibid., 86.

96.Ibid., 86.

<p>The course material is challenging and moves at quick pace, unmotivated students will struggle.</p> <p>The instructor will need to find ways to keep students motivated and on task. I suggest adding a policy that allows students to have a chance to earn back lost points on quizzes and composition exercises.</p>	<p>It will be important to get to know the students to tailor the delivery of information to their learning styles and motivations.<sup>97</sup></p> <p>An addition to the syllabus, that will be made is to allow students to 1 week after an assignment is handed back to make corrections to earn back credit and make improvements on their work. Nilson suggests this as part of the “Fifty-Five Strategies for Motivating Students.”<sup>98</sup></p>
<p>For the last four weeks the praxis assignments are unclear.</p>	<p>The last four praxis grades need to have a clearer instructions and goals for how they will assess the learning outcome. This would be a great opportunity to allow the students some voice in determining what they are being graded on.<sup>99</sup> It could also be a chance for students to assess</p>

---

97.Nelson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 99.

98.Ibid., 102.

99.Ibid., 100.



<p>There needs to be more definitive goals with those praxis grades. Each week needs to address one of the 10 steps of choral arranging as outlined by the Sharon text. It also could be a way to have the students have input on their assignments and goal setting.</p>	<p>themselves and their groups' progress towards the final project performance.<sup>100</sup></p>
---	---

---

100.Nelson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 102.





**8. Modulation** → The process of spreading a chord out instead of playing the notes simultaneously. (1 Point)

TRUE FALSE

**9. Note-Against-Note** → Counterpoint; all voice part articulating the text simultaneously in harmony with the melody. (1 Point)

TRUE FALSE

**10. Root position** → Harmonic structures in which the third is in the bass. (1 Point)

TRUE FALSE

### FORMATIVE ASSESSMENT ANSWER KEY

DEFINITIONS	TRUE/FALSE
<p>1. A continually repeated musical phrase or rhythm.</p> <p>2. Musical triads not based on the tonic, dominant or subdominant. The ii, iii, vi, and vii<sup>0</sup> chords (in harmonic minor, ii<sup>0</sup>, III+, VI, and vii<sup>0</sup>).</p> <p>3. A musical structure in which the same music is used for each stanza of a ballad, song, or hymn.</p> <p>4. Style of accompaniment exactly doubling the vocal parts.</p> <p>5. Harmonic structure in which the fifth is in the bass.</p>	<p>6. FALSE</p> <p>7. TRUE</p> <p>8. FALSE</p> <p>9. TRUE</p> <p>10. FALSE</p>

**CURRICULUM PROJECT: SUMMATIVE ASSESSMENT**

**Name:**

**Composing and Arranging for Contemporary A cappella****Quiz # 1 Basic Terminology of Chord and Harmonic Principles**

**There are 25 questions. Each question is worth 2 points. The quiz is a combination of**

**Completion, Matching, True/False, and Multiple Choice.**

*Completion: Write in the term following the given definition (Each is worth 2 Points)*

- 1. The I, IV, and V chords; in minor, i, iv, and V; considered the cornerstones of traditional music (2 points).**

---

- 2. Purpose is to make one voice stand out 2 points).**

---

- 3. Less than an octave between the upper three voices (2 points).**

---

- 4. An additional melody sung above the principal melody (2 points).**

---

- 5. Harmonic structures in which the third is in the bass (2 points).**

---

6. **Vocal parts are assigned the same melody, although starting at different points and sometimes different pitches (2 points).**

---

7. **An arrangement consisting of two or more different songs which are pieced together in a cohesive setting (2 points).**

---

*Matching: Match the following definitions with their correct term. (Each is worth 2 points)*

1.

**The process of changing from one key to another (2 Points).**

2.

**Many sounds together not necessary singing or performing the same rhythmic or harmonic structures (2 Points).**

3.

**A musical structure in which the same music is used for each stanza of a ballad, song, or hymn (2 Points).**

4.

**Texture with principal melody and accompanying harmony (2 Points).**

5.

**Single-line texture, or melody without accompaniment (2 Points).**

6.

**A non-continuous, fragmentary added line that provides rhythm and melodic punctuation to the original melody (2 Points).**

- A. Figuration**
- B. Homophony**
- C. Polyphonic**
- D. Monophony**
- E. Modulation**
- F. Strophic**

*Select True or False if the definition correctly defines the term. (Each is worth 2 points)*

**1. The process of spreading a chord out instead of playing the notes simultaneously (2 Points).**

→ **Modulation**

**True**    **False**

**2. Style of accompaniment exactly doubling the vocal parts (2 Points).**

→ **Open Position**

**True**    **False**

**3. Musical triads not based on the tonic, dominant or subdominant. The ii, iii, vi, and viio chords (in harmonic minor, ii<sup>o</sup>, III+, VI, and vii<sup>o</sup>) (2 Points).**

→Secondary Triads

True  False

**4. An independent line sounding against a given melody, maintaining separate pitch, rhythm, and contour, while remaining predominantly consonant with the original (2 Points).**

→Secondary Triads

True  False

**5. Counterpoint; all voice parts articulating the text simultaneously in harmony with the melody (2 Points).**

→Neutral Syllables

True  False

**6. In four-part writing, one voice written higher than the part above it or lower than the part below it; considered poor voice-leading in common-practice SATB style (2 Points).**

→Voice Crossing

True  False

*Multiple Choice: Select the correct term for the definition. (Each is worth 2 points).*

- 1. A continually repeated musical phrase or rhythm (2 Points).**
  - a. Imitation**
  - b. Modulation**
  - c. Descant**
  - d. Ostinato**
  
- 2. Harmonic structures which have the root in the bass (2 Points).**
  - a. First Inversion**
  - b. Open Position**
  - c. Root Position**
  - d. Second Inversion**
  
- 3. A device in which the melody is imitated in unison, octave, fifth, or fourth (2 Points).**
  - a. Modulation**
  - b. Imitation**
  - c. Arpeggiation**
  - d. Figuration**
  
- 4. At least an octave between the soprano and tenor voices (2 Points).**
  - a. Open Position**
  - b. Root Position**
  - c. Close Position**
  - d. Chordal Doubling**
  
- 5. Background for the melody that provides harmony or motion without interfering using hmms, oos, ohs, ahs, etc (2 Points).**
  - a. Secondary Triads**
  - b. Polyphonic**
  - c. Note-Against-Note**
  - d. Neutral Syllables**
  
- 6. Harmonic structure in which the fifth is in the bass (2 Points).**
  - a. Secondary Inversion**
  - b. First Inversion**
  - c. Root Position**

**d. Chordal Doubling**

**Quiz # 1 Basic Terminology of Chord and Harmonic Principles Answer Key**

<p><b>Completion:</b></p> <ol style="list-style-type: none"> <li>1. Primary Triads</li> <li>2. Animated Homophony</li> <li>3. Close Position</li> <li>4. Descant</li> <li>5. First Inversion</li> <li>6. Canon</li> <li>7. Medley</li> </ol>	<p><b>True/False</b></p> <ol style="list-style-type: none"> <li>1. False</li> <li>2. False</li> <li>3. True</li> <li>4. False</li> <li>5. False</li> <li>6. True</li> </ol>
<p><b>Matching:</b></p> <ol style="list-style-type: none"> <li>1. E</li> <li>2. C</li> <li>3. F</li> <li>4. B</li> <li>5. D</li> <li>6. A</li> </ol>	<p><b>Multiple Choice</b></p> <ol style="list-style-type: none"> <li>1. D</li> <li>2. C</li> <li>3. B</li> <li>4. A</li> <li>5. D</li> <li>6. A</li> </ol>