

The Applied Music Theory Ensemble: An Approach to Undergraduate Music Theory Education

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This Senior Honors Thesis is accepted in partial fulfillment of the requirements for graduation from the Honors Program of Liberty University.

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Abstract

Music theory is currently taught in a classroom setting through lectures, worksheets, tests, and limited amounts of praxis, or applied learning through playing one's instrument. However, musicians in these classes often struggle to comprehend concepts, maintain good grades, and view music theory in a positive light. This thesis proposes the teaching of music theory in an applied setting—specifically, an ensemble setting. In such a setting, praxis through immediate hands-on application of concepts to the student's instrument would be just as prevalent a part of the curriculum as lectures, worksheets, and the like. Songs specifically crafted to impart both the theoretical and the pragmatic types of knowledge would be learned by the students and utilized by the professor as teaching tools. It is possible that the implementation of such a curriculum would increase both students' understanding and their enjoyment of music theory.

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The Essence of Education and the Current Educational Situation

The study of music at the university level is a multifaceted endeavor. Student recitals, ensemble performances, private lessons, arranging projects, instruction in music technology, and music history are just some of the aspects included in such an education. One aspect that is considered foundational, a basic requirement, is music theory. The word *basic* here does not necessarily carry the connotation of the word *easy*, however. Although music theory is considered a prerequisite to most other steps on a student's journey in undergraduate musical studies, it is seen in a negative light by many music students. Perhaps this is because it is abstract and difficult to understand. Perhaps this is because it requires a substantial amount of mental effort and does not seem to yield immediate results, aside from no longer needing to worry about the worksheet or test once it is complete.

One must wonder if the current educational system's traditional method of teaching music theory is partially to blame for the state of the subject today. Separation of concept and application is not conducive to the highest kind of learning.

Educational methods utilized in elementary schools, such as the Orff method, have students learning music at their desks, playing instruments together in an ensemble of sorts. Such practical music-making is indeed brought into some university-level studies through praxis. However, such praxis is not the most substantial part of music theory curricula. The most substantial part is the sum total of these academic disciplines: lectures, worksheets, and tests.

According to Bennett Reimer, author of the book *A Philosophy of Music Education: Advancing the Vision*, music education has been isolated from the rest of culture. This is not

healthy. Not only does the music community have the capability to make valuable contributions to the rest of the philosophical world and broader society, isolation from the culture tends to result in our “narrowness of thought”.¹ The community of music education should not isolate itself but should rather engage with the issues of the day, both for its own sake and for the sake of the surrounding culture.

Music theory in particular has the capability to be taught and studied in a dry way, a way that is largely detached from culture. Music theory, however, is so much more than math, sight-reading, worksheets, and concepts. Music theory is a tool by which we understand, analyze, and communicate about one of humanity’s most beautiful forms of expression.

One of the most important questions in the field of music education is: what is education? According to scholar R. S. Peters, education “refers to no particular process; rather it encapsulates criteria to which any one of a family of processes must conform”.² He also writes that “There can be no End of the Affair where The Heart of the Matter is lacking. And, of course, there never *is* an End of the Affair. For to be educated is not to have arrived; it is to travel with a different view”³. According to *The Oxford Handbook of Music Education*, “...the task of the music educator... is to communicate the Heart of the Matter (the inside view) as well as one can to those who have not yet “got it” on their own; to distill the values, skills, demands, challenges,

¹Bennett Reimer, *A Philosophy of Music Education* (Upper Saddle River, NJ: Prentice Hall, 2003), 15.

²Peter Jarvis and Colin Griffin, ed., *Adult and Continuing Education: Adult Education—Viewed from the Disciplines* (New Fetter Lane, London: Routledge, 2003), “What Is an Educational Process? R. S. Peters.”

³Ibid.

risks, and rewards of a form of life and culture that no simple means-to-ends formula can encapsulate.”⁴

How should one do this in regard to music theory? What is the best method to guide students of music along the journey described above? What is the best way to lead these students to “the Heart of the Matter”?⁵ While there is no one right answer, a possible alternative to the current route being taken is an applied music theory ensemble.

The Proposed Alternative Method

The applied music theory ensemble is a proposition, an idea that has not been implemented at the collegiate level as of the writing of this thesis. However, for the sake of clarity of thought, the rest of this paper will refer to this method of teaching and style of classroom experience as though it already exists in the educational system. Perhaps one day it will.

First of all, the applied music theory ensemble is what the aforementioned Bennett Reimer would deem a “specialized music program” as opposed to a “general music program”.⁶ It is specifically designed to teach music theory. However, such a class is an ensemble in every sense of the word. With a few exceptions detailed below, each student will have an instrument with him or her at all times. During and outside of class, the students will be playing and singing songs specifically composed and designed to teach theoretical concepts, both by way of introducing new material and by way of review. In classes, the students will sit with their

⁴Wayne D. Bowman and Ana Lucía, ed., *The Oxford Handbook of Philosophy in Music Education*, (Oxford: Oxford University Press, 2012), “Must Music Education Have an Aim”.

⁵Jarvis and Griffin, *Adult and Continuing Education*, “What Is an Educational Process? R. S. Peters.”

⁶Reimer, *A Philosophy of Music Education*, vii.

instruments, listening to lectures peppered with interactive exercises. In this way, they will be continually and instantly applying the theoretical concepts they are learning to their instrument. Worksheets will still be assigned, and a written final will still be taken, so the students still receive the benefits of the traditional academic setting, but the setup and main focus of the class is entirely different, as the class centers around the didactic song.

Said songs are comparable to, yet slightly different from, the traditional *étude*. According to Merriam-Webster, an *étude* is “a piece of music for the practice of a point of technique”, or “a composition built on a technical motive but played for its artistic value”. The word’s first known use was in 1826, and it is French for *study*.⁷ The songs in this curriculum will not be *études* in the full sense of the word, as the point of their existence is to reinforce theory concepts, not instrumental or vocal technique. However, they are *études* in the French sense of the word by nature of being pieces for study, or studies, in and of themselves.

Possible Benefits of the Applied Music Theory Ensemble

Research shows the benefits of playing music in an ensemble. According to one study, “Ensemble activities can be powerful learning environments where guidance can promote student development, confidence and active student engagement as co-creators of knowledge. Reflective practice within ensemble activity can not only promote student identity but can cultivate a meta-climate in the ensemble in which students and tutors aspire together and share personal motivations and agency toward professional attributes in the creative music workforces

⁷“Étude,” Merriam-Webster, <https://www.merriam-webster.com/dictionary/etude>.

of the future.”⁸ Although said study involved an ensemble primarily dedicated to the teaching of improvisation, it still has implications for an ensemble dedicated to the teaching of theory.

According to the study, the majority of students who participated in both the ensemble and the study reported improved improvisational capacity.⁹ As of the writing of this thesis, Jon Werking, who earned his Master of Music at Eastman School of Music, currently teaches improvisation at Liberty University in a similar ensemble format. Music theory could and possibly should also be taught in such a format. Playing in an ensemble imparts what author Estelle R. Jorgensen calls “osmotic knowledge” about “literature, performance practice, and rehearsal and performance decorum”.¹⁰ This “osmotic knowledge” is knowledge gained intuitively through an experience rather than through direct didacticism.¹¹ Of course, such knowledge would not be sufficient to teach theory in and of itself, but it has the capacity to reinforce concepts taught by didacticism. In addition, as mentioned before, children in elementary schools sit at their desks and are led by their music teacher in a recorder ensemble all the time. Such an “ensemble” is not separated from the classroom but is integrated into it. In addition, praxis is integrated even into theory classes at, for example, Liberty University on a small scale, so why should it not be the primary means of education?

⁸Leon R. de Bruin, “‘In the Cracks Between Freedom and Fear’: Student Reflections on Identity and Confidence Learning in a Creative Music Ensemble,” *Music Education Research* 24, no. 2 (2022): 223-237, <https://doi.org/10.1080/14613808.2022.2042499>.

⁹de Bruin, “In the Cracks Between Freedom and Fear,” 223-237.

¹⁰Estelle R. Jorgenson, *Transforming Music Education* (Bloomington, IN: Indiana University Press, 2008), 124.

¹¹Ibid.

Playing musical works in order to learn concepts is an engaging way to reinforce, and, in some cases, even acquire knowledge. Participating in an ensemble is an instance of active learning, while listening to a lecture is considered passive learning. Learning by doing is the key idea here. It is quite possible that participation in a music theory ensemble could help students grasp concepts more quickly and retain them for longer amounts of time.

Participation in a music theory ensemble also has the potential to show students exactly how the concepts they are studying are applied outside of academia. Students will have no opportunity to question the usefulness of their studies if they see instantly why the concept they are learning is necessary to certain musical phenomenon.

Let us return to the aforementioned study done on the ensemble formed for the purpose of learning and teaching improvisation. A majority of ensemble students who participated in the study “gained a heightened awareness of their learning practices and discovered new conceptual insights to inform their future learning”.¹² Participants reflected on “a stepping back from specific instrumental issues of technique and focusing on... broader implications to creative music making.”¹³ In reference to finding a musical uniqueness or identity, specifically in one’s improvisation, the study stated, “In the cultivating of a shared creative work there were individual and collective epiphanies that shaped students’ learning and confidence.”¹⁴ The study also stated that “...thinking and working as a musician provides a basis on which students can

¹²de Bruin, “In the Cracks Between Freedom and Fear.”

¹³Ibid.

¹⁴Ibid.

consider growing ability and self-esteem through their own actions and reflections.”¹⁵ It is important that students learn through their own actions. If improvisation is more effectively taught through student activity than through lecture, it may be the case that the teaching of music theory would benefit from receiving the same treatment.

A great composer, Kabalevsky, created a method of music education. Of it, he said, “...I sought a pedagogical concept that was derived from music and deeply rooted in music, one that links music as an art to music as an educational discipline, and music studies at school to life in general.”¹⁶ His method of teaching was still in use thirty-three years after its creation. Music theory education should be no different; it also ought to integrate the art itself into each day of class.

Details for Implementation

Let us now delve into specifics. The music theory ensemble will contain two tracks: a popular music track and a classical music track. For the purposes of this thesis, we will focus on the pop track. The example pedagogical song attached to this thesis is meant to help teach the concept of modulation within the third semester of the popular music track of the class, the first semester of the student’s sophomore year of college. A list of possible topics based on the topics covered in Liberty University’s third semester theory class is as follows: reading and identification of extended harmonies; harmonic analysis of advanced progressions and excerpts using Nashville numbers, lead sheet symbols, and figured bass; advanced progression improvisation; modulation; identification of musical forms; and advanced rhythm chart

¹⁵Ibid.

¹⁶Dmitry Kabalevsky, “The Basic Principles and Methods of a New Music Syllabus for General Education Schools,” *Visions of Research in Music Education*: Vol. 16, Article 26, 3, <https://digitalcommons.lib.uconn.edu/cgi/viewcontent.cgi?article=1672&context=vrme>.

construction from audio recording.¹⁷ The Royal Conservatory's *ARCT Harmony & Counterpoint* (which claims to cover the same content as is covered in 2nd- or 3rd-year college music theory) covers: "-figured bass realization -modulation to remote keys -harmonizing Bach chorales -the Neapolitan chord and augmented 6th chords -two-part contrapuntal writing"¹⁸. Part 3 of Bussler's *Practical Harmony*, a theory book from the 19th century, is entirely focused on the concept of modulation.¹⁹ The Applied Music Theory Ensemble III syllabus, which is also attached to this thesis, incorporates some topics from the above research.

Of course, there will be topical and instrumental differences between the pop and classical tracks, and different songs will be utilized for each track, although there may or may not be some songs that appear in both tracks. In general, concepts that do not directly apply to the style of music in question, whether popular or classical, will be briefly touched on in the most applicable format possible so as not to eliminate the concept from the students' education while still making the best use of the students' time.

Each track will have its own music book, workbook, and teacher's manual, but the two tracks will share a textbook. This could help promote a sense of unity among music students. At least some of the instrumentalists in the pop track will play with a click, while those in the classical track will not.

¹⁷Kyle Bailey, "Commercial Music Theory and Harmonic Practices I" (syllabus for MUSC 203 at Liberty University, Lynchburg, VA).

¹⁸"Theory: ARCT Harmony a& Counterpoint," The Royal Conservatory, <https://www.rcmusic.com/courses/theory-arct-harmony-counterpoint>.

¹⁹Ludwig Bussler, *Practical Harmony: A Systematic Course in Fifty-Four Lessons with Numerous Explanatory Examples, Models, Exercises, and Quotations from the Master-Works Interspersed Throughout the Text, for use in Colleges, Private Teaching, and for Self-Instruction*, 3rd ed. (Sacramento, CA: Andesite Press, 2017).

Each class will have a period of discourse, called *discussion*, during which students will discuss lyrics, psychology, sociology, emotions, and other such aspects of the song, without addressing theory concepts that the outside world does not know (such concepts could be termed “labels”: “...a label in music theory, as in any discursive domain, appears saliently as a ‘Label’ to the extent that its meaning, its connection to the object or experience it represents, remains opaque.”²⁰). According to Nadine Hubbs, oftentimes music theory teachers will find that students who are most involved with music see their teachers’ discourse as a negative thing because it does not connect with label-replete discourse.²¹ Both the pop and classical tracks of the applied music theory ensemble will attempt to dispel this viewpoint. In order to facilitate discussion free of labels, each class will begin with a listen-through of the piece and a five- to ten-minute discussion. That way, the students will not approach class with a predisposition of detachment from the music or, even worse, an aversion to the subject of music theory, but can approach the music with a fresh, open, uninhibited mind. After apprehending the material to be analyzed as it is experienced by the listener, the students can then learn the analytical techniques, the music theory labels, with a better perspective.

The daily flow of class is derived from the thoughts of the senior director of academic programs at The Royal Conservatory of Music: “It can be very effective and powerful to approach the introduction of new theory concepts by linking them to repertoire: first experiencing the concept in a musical composition, then following up by analyzing and labelling the concept and, finally, reinforcing through written exercises in a theory book. In this way the

²⁰Nadine Hubbs, “The Imagination of Pop-Rock Criticism,” in *Expression in Pop-Rock Music: Critical and Analytical Essays*, ed. Walter Everett, 2nd ed. (New York: Routledge, 2008), 218.

²¹Ibid.

study of theory becomes a vital aspect of repertoire study, not just seeing but also hearing and experiencing the building blocks of the musical language.”²² With this in mind, the general daily flow of class is as follows: listen to the song, conduct a label-free discussion, sight-read the song, rehearse the song, listen to a lecture that connects the concept to its occurrences in the song and incorporates small in-class exercises to facilitate the consistent engagement of the student, and, finally, listen to and take note of the announcement of homework assignments for the week.

This class needs to be taught in a room large enough to accommodate many musicians at once, such as band rooms and concert halls. For the classical setting, the orchestra will be set up with the conductor in the front and center. In a semi-circle around the conductor will be the first violins, second violins, violas, and cellos. The double basses will be behind the cellos. The woodwinds and percussion will be behind the strings. Behind them, either standing on the floor, the stage, or up in a loft, will be the choir. All instruments other than strings, woodwinds, and brass will be provided by the school. There should only need to be one or two sections of this class, depending on the size of the school. For the pop setting, there will be a drumkit in a cage, and each band will arrange themselves around the drumkit. Each class section may have up to four electric guitarists (two at a time for playing the songs), four acoustic guitarists (two at a time for playing the songs), two electric bassists (one at a time for playing the songs), any number of pianists and/or keyboardists, any number of auxiliary percussionists, any number of string players, any number of singers, any number of brass players, and any number of other instruments. All guitars, percussion, and pianos and/or keyboards will be provided by the school.

²²“Help Students Connect Concepts from Music Theory,” *The American Music Teacher* 71, no. 6 (June 2022): 8-11, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/trade-journals/help-students-connect-concepts-music-theory/docview/2661588891/se-2?accountid=12085>.

Given the limited number of electric bass positions, the number of sections of this track of the class will most likely be largely dependent on the number of electric bassists in the school.

Provision for instruments other than the ones listed here will not be built into the curriculum but can be implemented by the teacher or university if so desired.

Different schools may have different methods of assigning students to instruments and, therefore, class sections, but here is a proposed method. The students fill out a multiple-choice questionnaire in which they select their three preferred instruments in preferred order. The teacher then assigns students to their preferred instruments, trying to give each student as personally preferred an instrument as possible. If there are no more personally preferred slots available, the student may be assigned to auxiliary percussion or the choir. It is during this process that class sections are set up as well. Students will submit a short, thirty-second audition video for their top choice instrument. Teachers will use these audition videos as tools to help them select students to fill the scarcer positions (electric guitar, for example).

Students will be assigned one worksheet during every class period. That way, they will have at least two days to complete each worksheet, except for Friday's worksheets which they will have three days to complete. Multiple times in Michael Johnson's *Pop Music Theory* book, students are required to write a song as homework. For example: "Write a pop song that includes a verse, chorus, bridge, and possibly a pre-chorus, as well as an intro, transitions, and a coda. Include some of the harmonic and melodic elements discussed in this chapter, as well as earlier chapters. Use at least one mode besides Ionian in your melody. Present this song in lead sheet

format.”²³ Students in the applied music theory ensemble will also write songs incorporating concepts they have learned in class. Said prompts will be included in the worksheets.

Interestingly enough, the study “A Comparison of the Efficacy of Individual and Collaborative Music Learning in Ensemble Rehearsals” yielded results indicating that the vocalists participating in the study learned their parts better when they rehearsed individually than when they learned their parts in a group.²⁴ Therefore, in the music theory ensemble, the students will be required to learn their parts before class. Said requirement will be enforced on the honor system through the requirement of a practice report found on the thrice-weekly worksheet. With the final exam as the only exception, the word *quiz* will be used as opposed to the word *test*, since *quiz* by nature sounds less intimidating. Once again, it is desirable that the students truly enjoy theory—or, if they cannot enjoy it, at least that they find it bearable. The penultimate quiz will serve as a review for the final exam.

Development of the Curricular Material

Here is a suggested process by which the curriculum could be developed. First, the syllabi for the classical track of the program could be written. This would include four semesters, each containing fourteen weeks of material, one week of review, and one week for finals. Using these syllabi as a base, the syllabi for the pop track could be developed next. The music books could be written after the syllabi. There would be one book for each track, and each book would contain a song for each week in addition to musical exercises for each day of class. After the

²³Michael Johnson, *Pop Music Theory: Harmony, Form, and Composition*, 2nd ed (Boston, MA: Cinemasonique Music, 2009), 111.

²⁴Brian J. Brandler and Zehra F. Peynircioglu, “A Comparison of the Efficacy of Individual and Collaborative Music Learning in Ensemble Rehearsals,” *Journal of Research in Music Education* 63, no. 3 (2015), <https://doi.org/10.1177/0022429415597885>.

creation of the music books, the workbook for each track could be created. These would each contain tri-weekly worksheets to be assigned as homework; one worksheet would be assigned per day of class. Next, the teacher's manual for each track could be written. Each teacher's manual would include instructions on how to teach the class, class syllabi, and the written final for each semester of each track of the class. Next, the textbook, to be shared by both tracks, could be written. The resulting curriculum could be utilized as a seven-book package, or the music books could be applied to an already existing curriculum. Eventually, it may be profitable to establish a teacher training program for each teacher to go through in order to get certified to teach an applied music theory ensemble. After all, according to professional musician Abram Loft, "After a lifetime of auditorium as well as classroom experience, I know that conducting an effective class is as demanding as giving a good concert."²⁵

Continuing from this line of thought, it can be noted that a healthy classroom environment could increase the enjoyability of the class for students, and the teacher is the leader in establishing such an environment. Dr. David Hahn, chair of the department of Commercial Music at Liberty University, says in one of his songwriting classes, "What happens in praxis stays in praxis."²⁶ This is to foster a positive environment, one of trust. The teacher of any class has been given an opportunity to show genuine love and concern for the students in his or her classroom. When a teacher goes beyond the mere relaying of concepts and shows true care, he or she can have positive impact on the classroom environment and the students' educational experience. This concept could be included in the teacher training program for the ensemble discussed here.

²⁵Abram Loft, *How to Succeed in an Ensemble* (Portland, OR: Amadeus Press, 2003), 28.

²⁶David Hahn, (MUSC 371 at Liberty University, Lynchburg, VA).

Conclusion

The applied music theory ensemble has not yet made it into the world. However, with some time, dedication, further research, careful planning, and hard work, the applied music theory ensemble could come to fruition. It is a possibility that this curriculum, or something similar to it, could bring the hidden joys of music theory to students at the university level across the world.

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Appendix A

A Syllabus for the Third Semester of the Applied Music Theory Ensemble

Music Theory III (MUSC 205) Syllabus

Resident • School of Music • Dept of Music Theory & History
Fall R 2026 • Section 002 • 08/24/2026 to 12/18/2026

Meeting Times

MWF 8:15 a.m.-9:05 a.m.
School of Music Band Room

Contact Information

Instructor: Dr. Jane Doe
Email: jdoe@university.edu
Office: School of Music 111
Phone: (111) 111-1111
Office Hours: email for appointments

Course Description

This course is a continuation of MUSC 106. Section 002 is the popular music track. In this course, the student will actively participate in an ensemble in order to learn, recognize, experience, and make use of relatively advanced theoretical concepts.

Course Objectives

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

- 1) Read, identify, and analyze advanced harmonies
- 2) Understand the concept and mechanics of modulation
- 3) Understand chord scale theory
- 4) Understand and apply the concept of reharmonization
- 5) Identify and label phrases, sequences, and musical forms

Course Resources

The Applied Music Theory Ensemble: Textbook

Author: Karissa L. Juhas
Publisher: Placeholder Publishing
Availability: Campus bookstore

The Applied Music Theory Ensemble: Popular Music Track Music Book

Author: Karissa L. Juhas
Publisher: Placeholder Publishing

Availability: Campus bookstore

The Applied Music Theory Ensemble: Popular Music Track Workbook

Author: Karissa L. Juhas

Publisher: Placeholder Publishing

Availability: Campus bookstore

Personal Instrument

Exceptions to be provided by school: all guitars, all percussion, all pianos, all keyboards

Staff Paper and Pencils

Course Assignments

Class Participation

The student is expected to play or sing in the ensemble and contribute to class discussion. Points will be deducted if the student fails to play or sing, plays or sings in such a way that the ensemble is significantly negatively affected, or fails to contribute to class discussion.

Worksheets

Each class period, the student will be assigned one worksheet to complete by the next class period. (The last class period of the semester, there will not be an assigned worksheet.)

Quizzes

There will be seven (7) online quizzes. The final of these quizzes will serve as a review for the final exam.

Practice Logs

The student is expected to practice the weekly song a minimum of an hour a week. A practice log is to be submitted each week.

Final Exam

This is an overview of the entire semester's work. The material covered on the exam will be cumulative, including material from all semesters of theory taken thus far in the student's education journey.

Course Grading Scheme

<i>Class Participation</i>	100 pts.
<i>Worksheets (10 pts. each)</i>	440 pts.
<i>Quizzes (20 pts. each)</i>	140 pts.
<i>Practice Logs (10 pts. each)</i>	160 pts.
<i>Final Exam</i>	200 pts.
<i>Total:</i>	1,040 pts.

Course Schedule

Session	Topics	Chapters	Assignments
Module 1: Week 1: Session 1	- Syllabus - Review		Worksheet 15.1
Module 1: Week 1: Session 2	- Neapolitan and augmented sixth chords	15	Worksheet 15.2
Module 1: Week 1: Session 3	- Neapolitan and augmented sixth chords, cont.	15	Worksheet 15.3 Practice Log 1 for Song 15 DUE
Module 1: Week 2: Session 1	- Neapolitan and augmented sixth chords, cont.	15	Worksheet 15.4
Module 1: Week 2: Session 2	- Neapolitan and augmented sixth chords, cont.	15	Worksheet 15.5
Module 1: Week 2: Session 3	- Neapolitan and augmented sixth chords, cont.	15	Worksheet 15.6 Practice Log 2 for Song 15 DUE
Module 2: Week 3: Session 1	- Other elements of advanced progressions	16	Worksheet 16.1
Module 2: Week 3: Session 2	- Other elements of advanced progressions, cont.	16	Worksheet 16.2
Module 2: Week 3: Session 3	- Other elements of advanced progressions, cont.	16	Worksheet 16.3 Practice Log 1 for Song 16 DUE
Module 2: Week 4: Session 1	- Other elements of advanced progressions, cont.	16	Worksheet 16.4

Module 2: Week 4: Session 2	- Other elements of advanced progressions, cont.	16	Worksheet 16.5
Module 2: Week 4: Session 3	- Other elements of advanced progressions, cont.	16	Worksheet 16.6 Practice Log 2 for Song 16 DUE Quiz 1 DUE
Module 3: Week 5: Session 1	- Modulation	17	Worksheet 17.1
Module 3: Week 5: Session 2	- Modulation, cont.	17	Worksheet 17.2
Module 3: Week 5: Session 3	- Modulation, cont.	17	Worksheet 17.3 Practice Log 1 for Song 17 DUE
Module 3: Week 6: Session 1	- Modulation, cont.	17	Worksheet 17.4
Module 3: Week 6: Session 2	- Modulation, cont.	17	Worksheet 17.5
Module 3: Week 6: Session 3	- Modulation, cont.	17	Worksheet 17.6 Practice Log 2 for Song 17 DUE Quiz 2 DUE
Module 4: Week 7: Session 1	- Chord scale theory	18	Worksheet 18.1
Module 4: Week 7: Session 2	- Chord scale theory, cont.	18	Worksheet 18.2
Module 4: Week 7: Session 3	- Chord scale theory, cont.	18	Worksheet 18.3 Practice Log 1 for Song 18 DUE
Module 4: Week 8: Session 1	- Chord scale theory, cont.	18	Worksheet 18.4
Module 4: Week 8: Session 2	- Chord scale theory, cont.	18	Worksheet 18.5
Module 4: Week 8: Session 3	- Chord scale theory, cont.	18	Worksheet 18.6 Practice Log 2 for Song 18 DUE Quiz 3 DUE

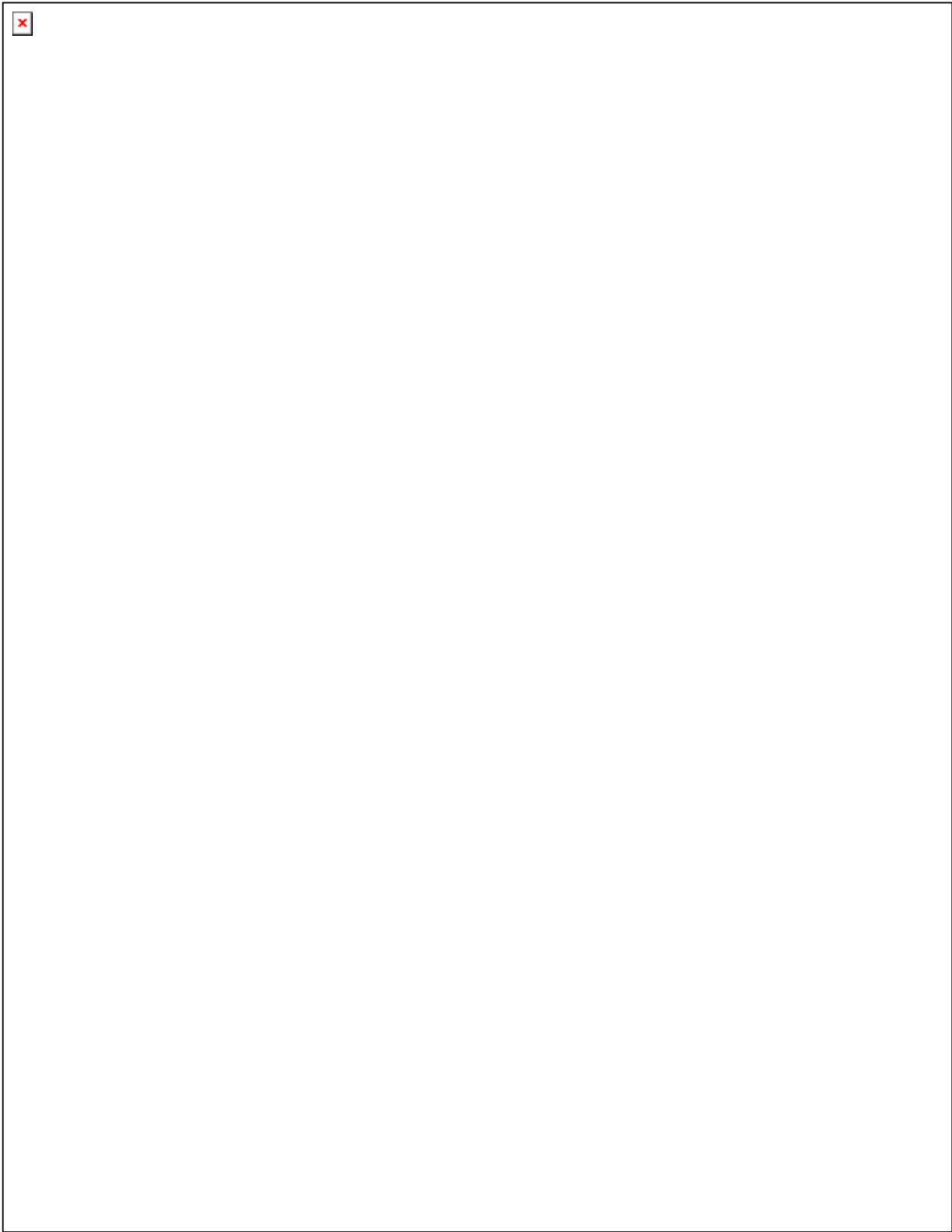
Module 5: Week 9: Session 1	- Progression analysis and improvisation	19	Worksheet 19.1
Module 5: Week 9: Session 2	- Progression analysis and improvisation, cont.	19	Worksheet 19.2
Module 5: Week 9: Session 3	- Progression analysis and improvisation, cont.	19	Worksheet 19.3 Practice Log 1 for Song 19 DUE
Module 5: Week 10: Session 1	- Progression analysis and improvisation, cont.	19	Worksheet 19.4
Module 5: Week 10: Session 2	- Progression analysis and improvisation, cont.	19	Worksheet 19.5
Module 5: Week 10: Session 3	- Progression analysis and improvisation, cont.	19	Worksheet 19.6 Practice Log 2 for Song 19 DUE Quiz 4 DUE
Module 6: Week 11: Session 1	- Reharmonization	20	Worksheet 20.1
Module 6: Week 11: Session 2	- Reharmonization, cont.	20	Worksheet 20.2
Module 6: Week 11: Session 3	- Reharmonization, cont.	20	Worksheet 20.3 Practice Log 1 for Song 20 DUE
Module 6: Week 12: Session 1	- Reharmonization, cont.	20	Worksheet 20.4
Module 6: Week 12: Session 2	- Reharmonization, cont.	20	Worksheet 20.5
Module 6: Week 12: Session 3	- Reharmonization, cont.	20	Worksheet 20.6 Practice Log 2 for Song 20 DUE Quiz 5 DUE
Module 7: Week 13: Session 1	- Form	21	Worksheet 21.1
Module 7: Week 13: Session 2	- Form, cont.	21	Worksheet 21.2
Module 7: Week 13: Session 3	- Form, cont.	21	Worksheet 21.3 Practice Log 1 for Song 21 DUE Quiz 5 DUE
Module 7: Week 14: Session 1	- Form, cont.	21	Worksheet 21.4
Module 7: Week 14: Session 2	- Form, cont.	21	Worksheet 21.5

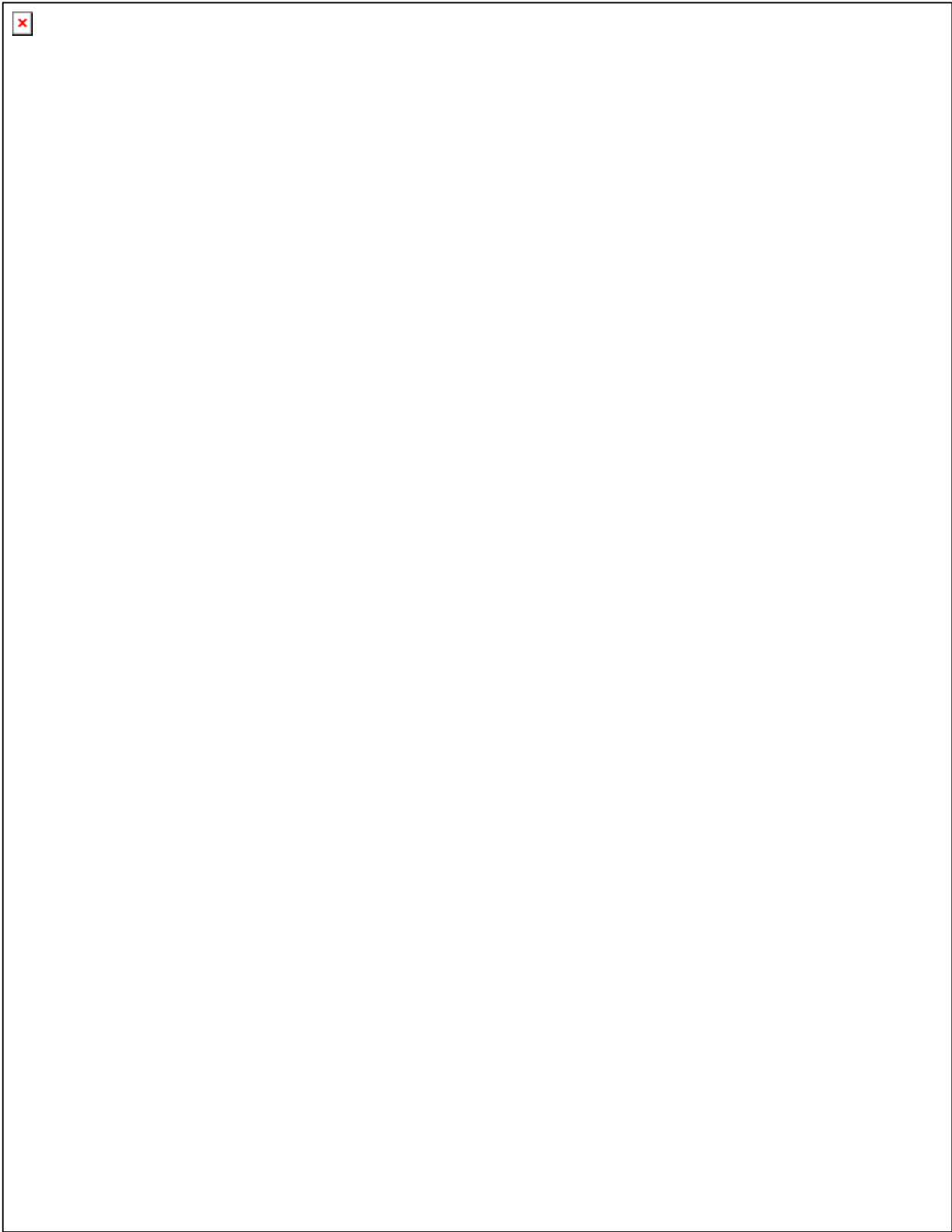
Module 7: Week 14: Session 3	- Form, cont.	21	Worksheet 21.6 Practice Log 2 for Song 21 DUE Quiz 6 DUE
Module 8: Week 15: Session 1	- Review	22	Worksheet 22.1
Module 8: Week 15: Session 2	- Review, cont.	22	Worksheet 22.2
Module 8: Week 15: Session 3	- Review, cont.	22	Worksheet 22.3 Practice Log 1 for Song 22 DUE
Module 8: Week 16: Session 1	- Review, cont.	22	Worksheet 22.4
Module 8: Week 16: Session 2	- Review, cont.	22	Worksheet 22.5
Module 8: Week 16: Session 3	- Review, cont.	22	Worksheet 22.6 Practice Log 2 for Song 22 DUE Quiz 7 DUE
See Academic Calendar			Final Exam DUE

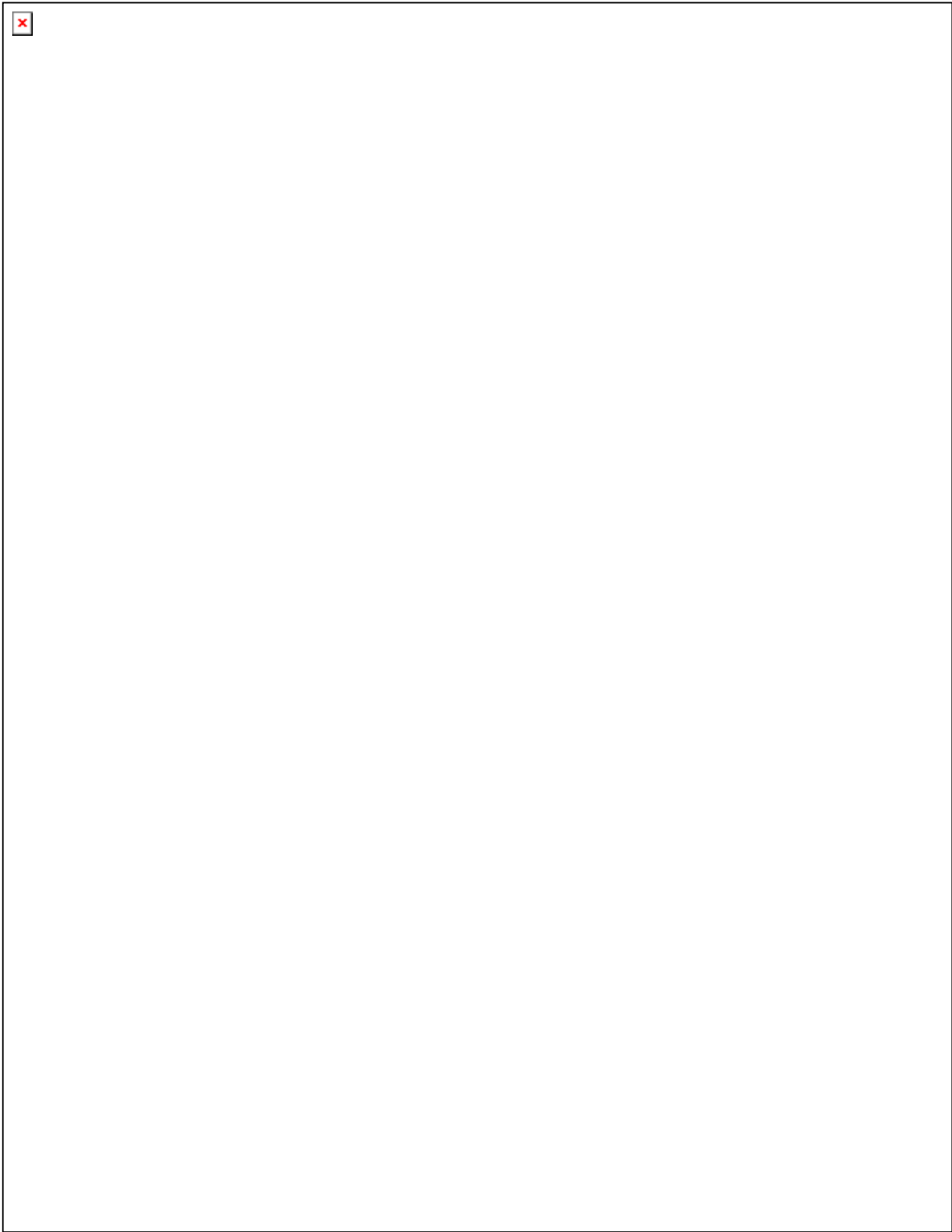
Appendix B

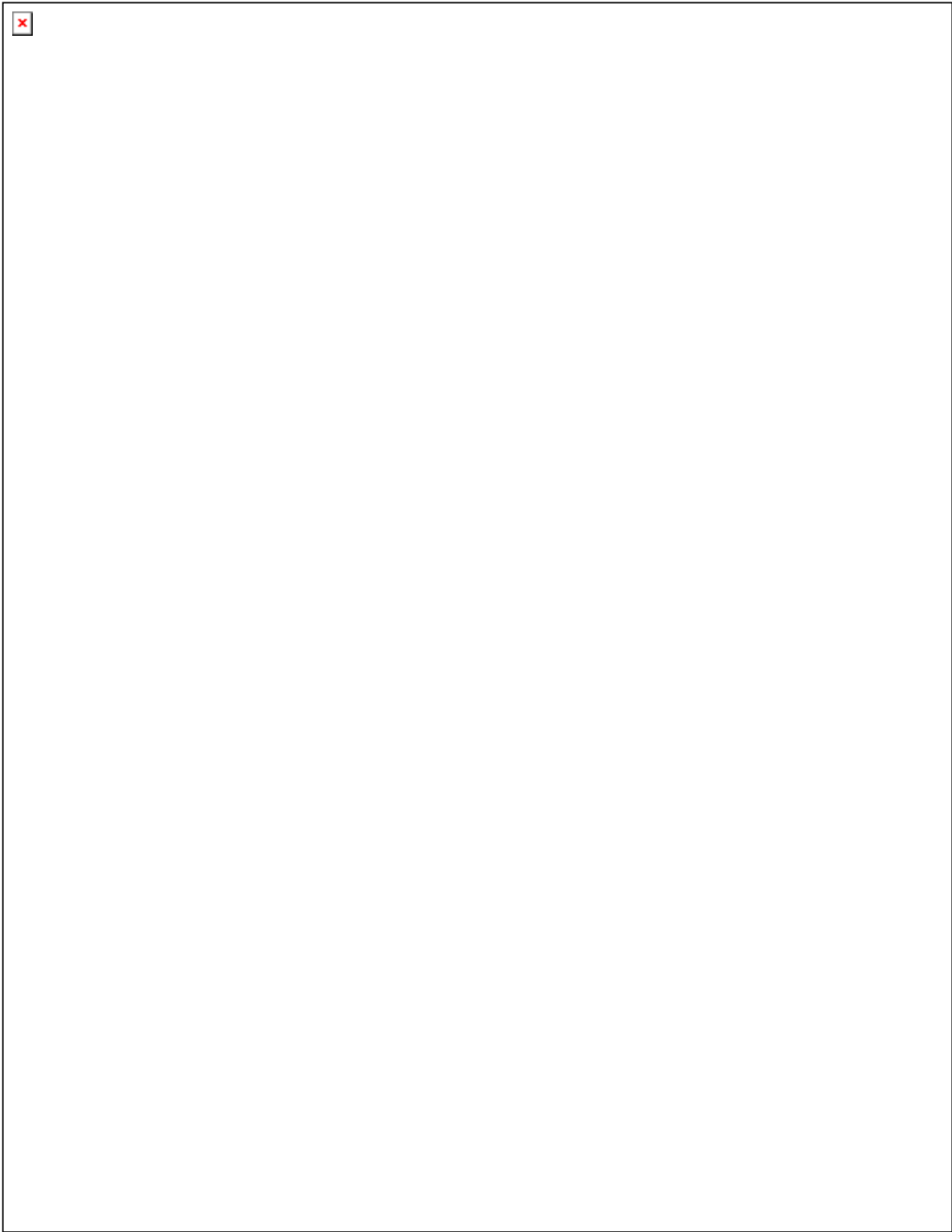
A Score of a Song for Use in the Third Semester of the Applied Music Theory Ensemble

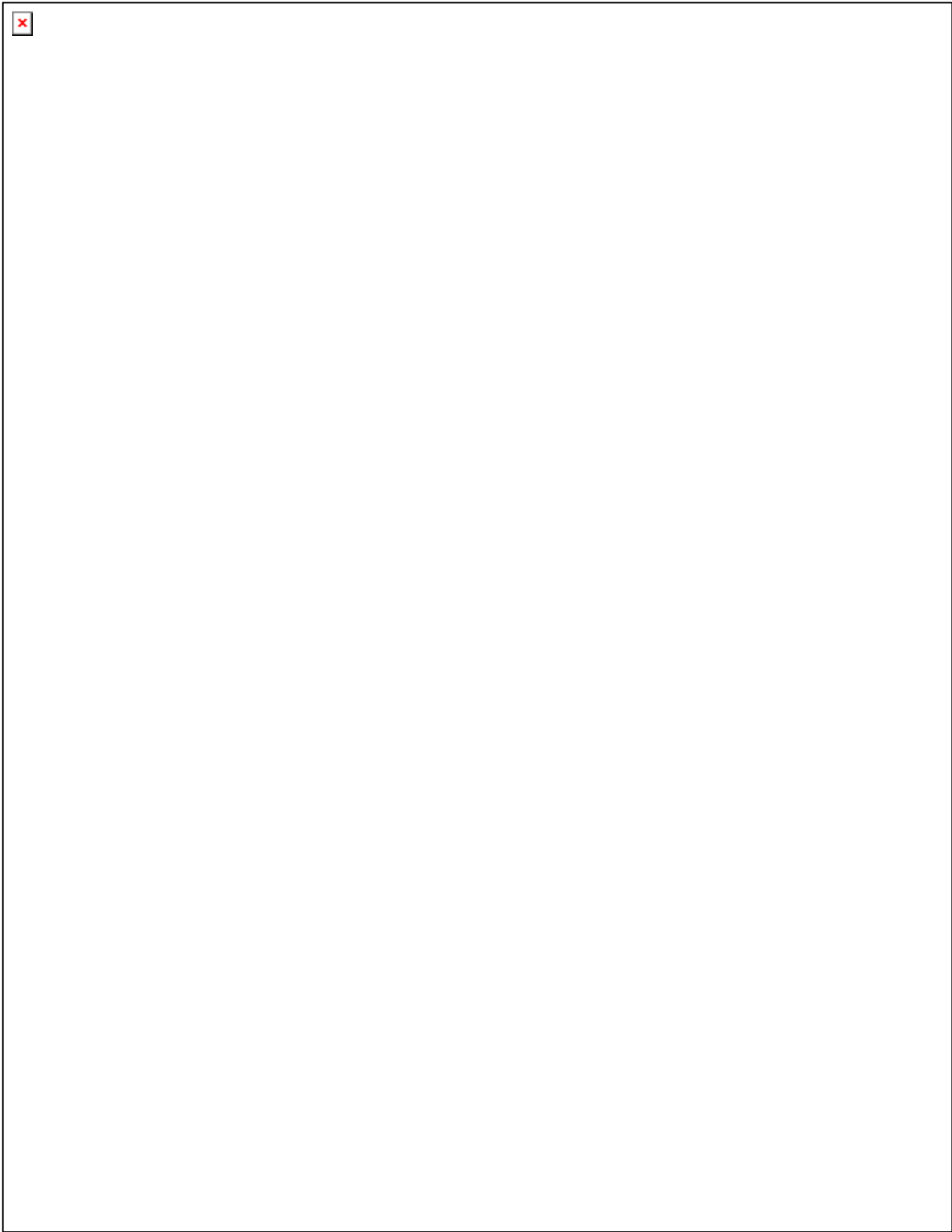


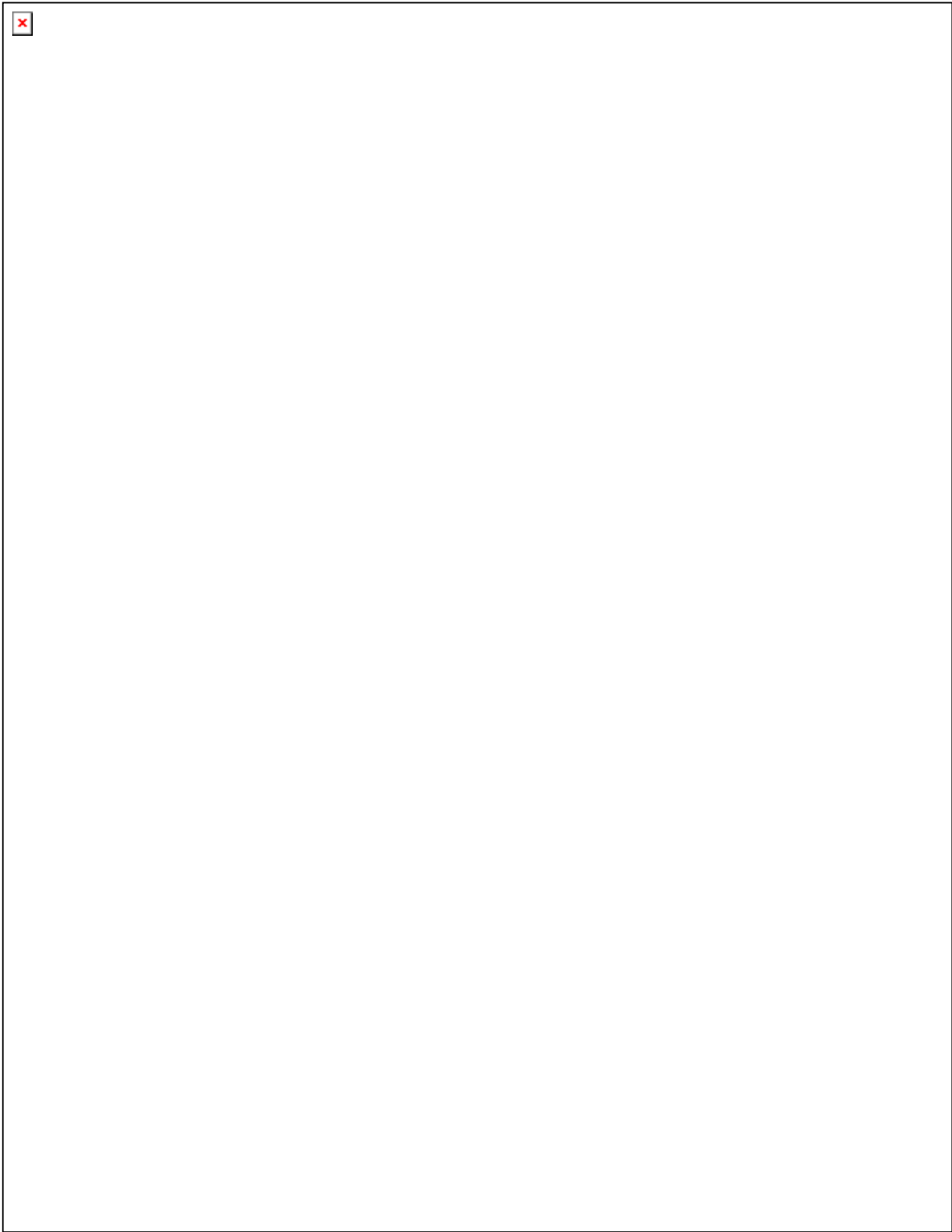


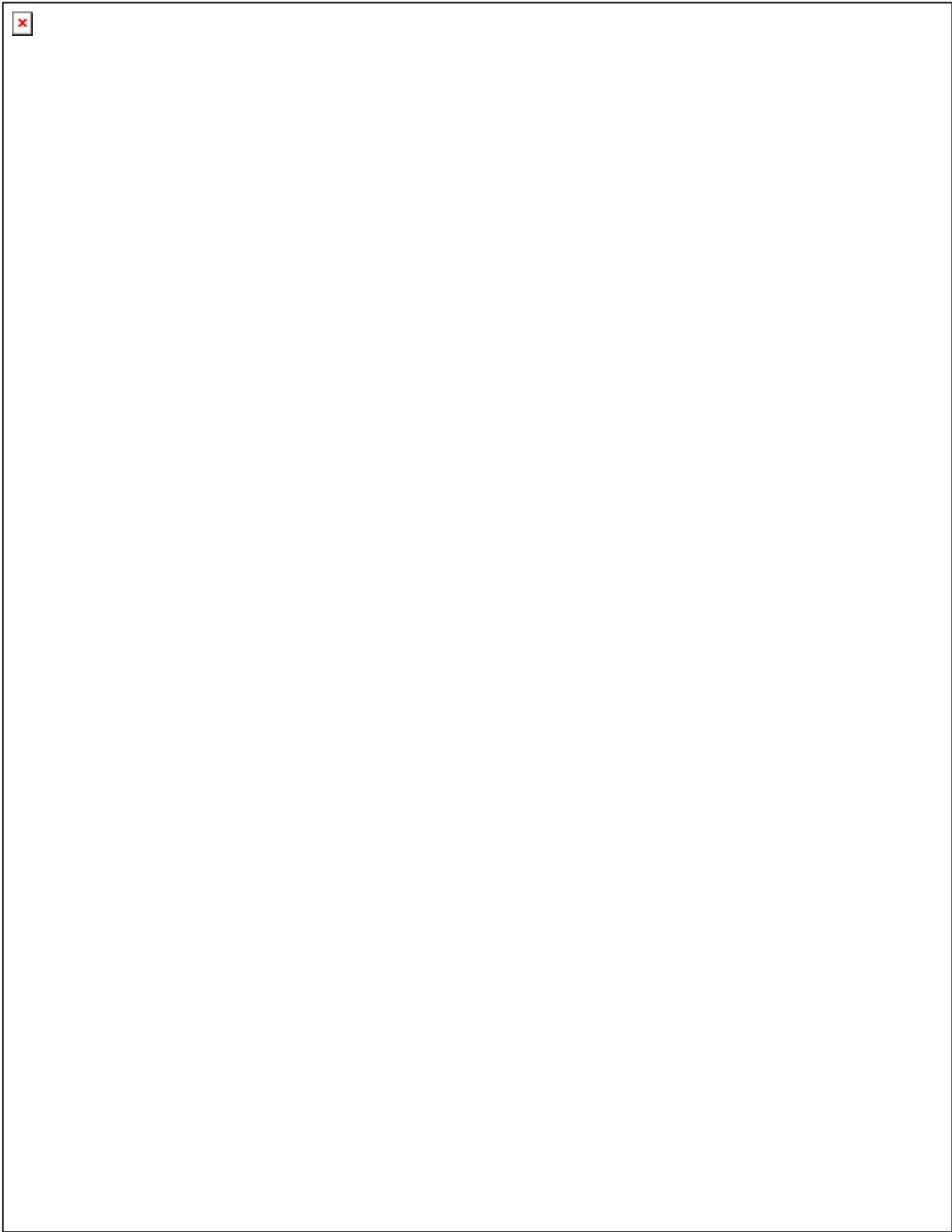


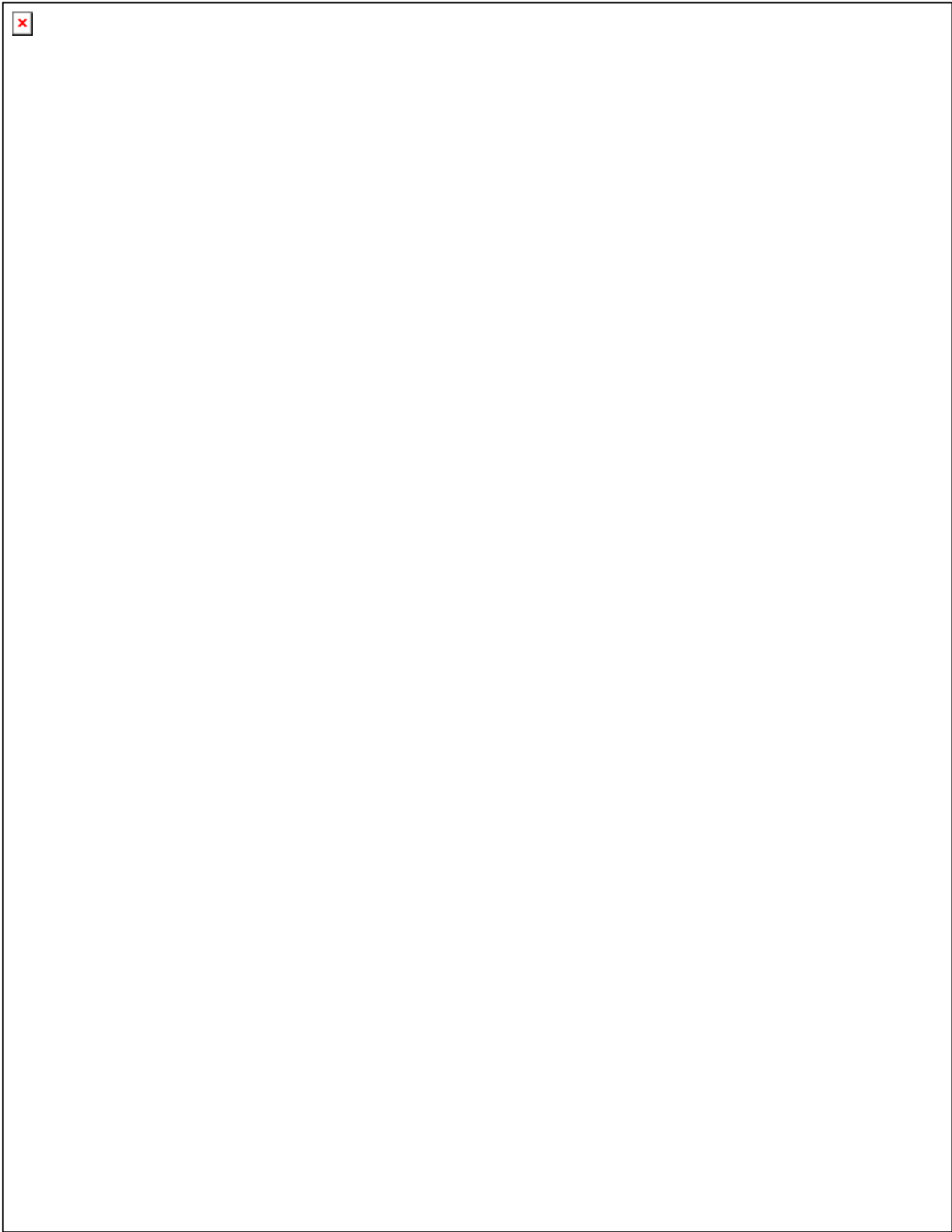


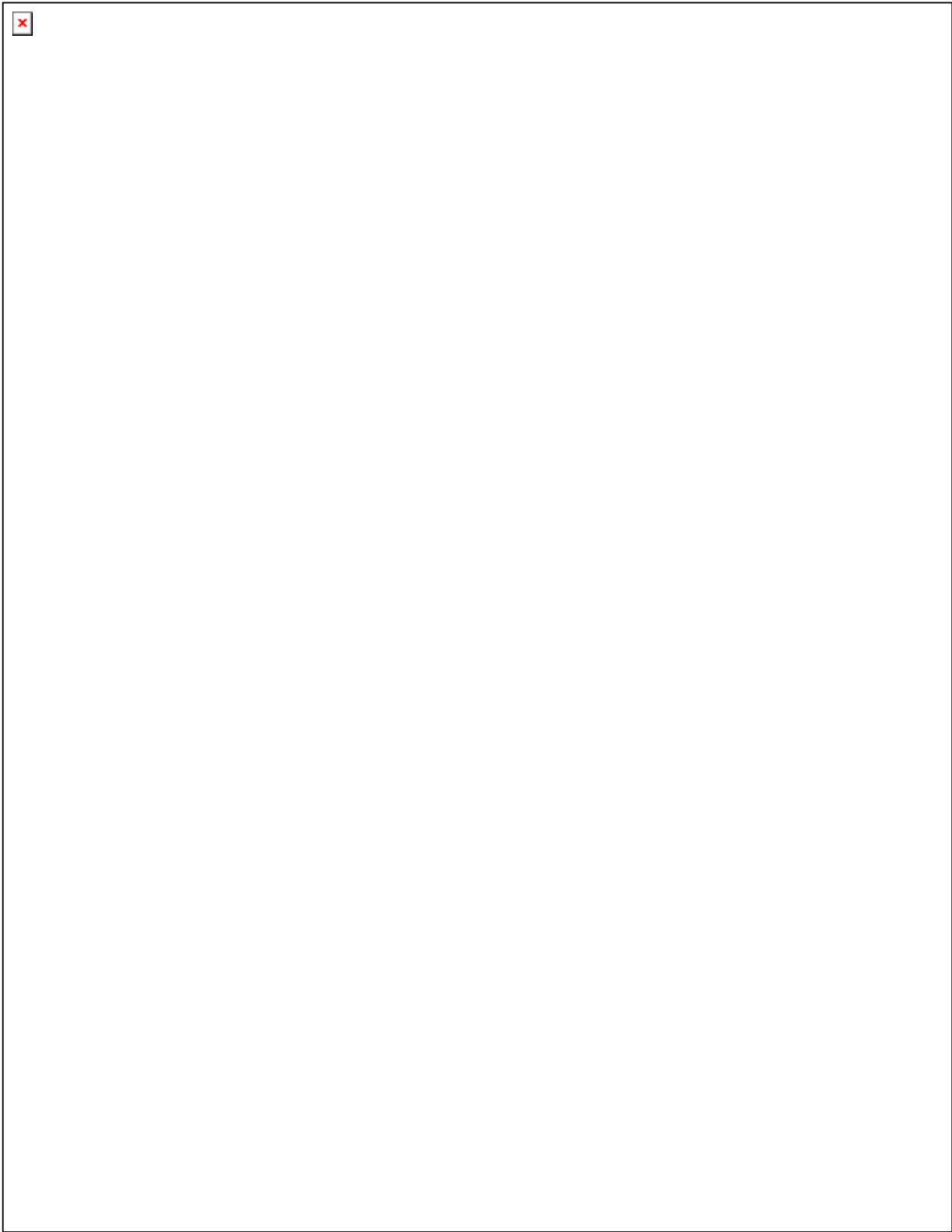


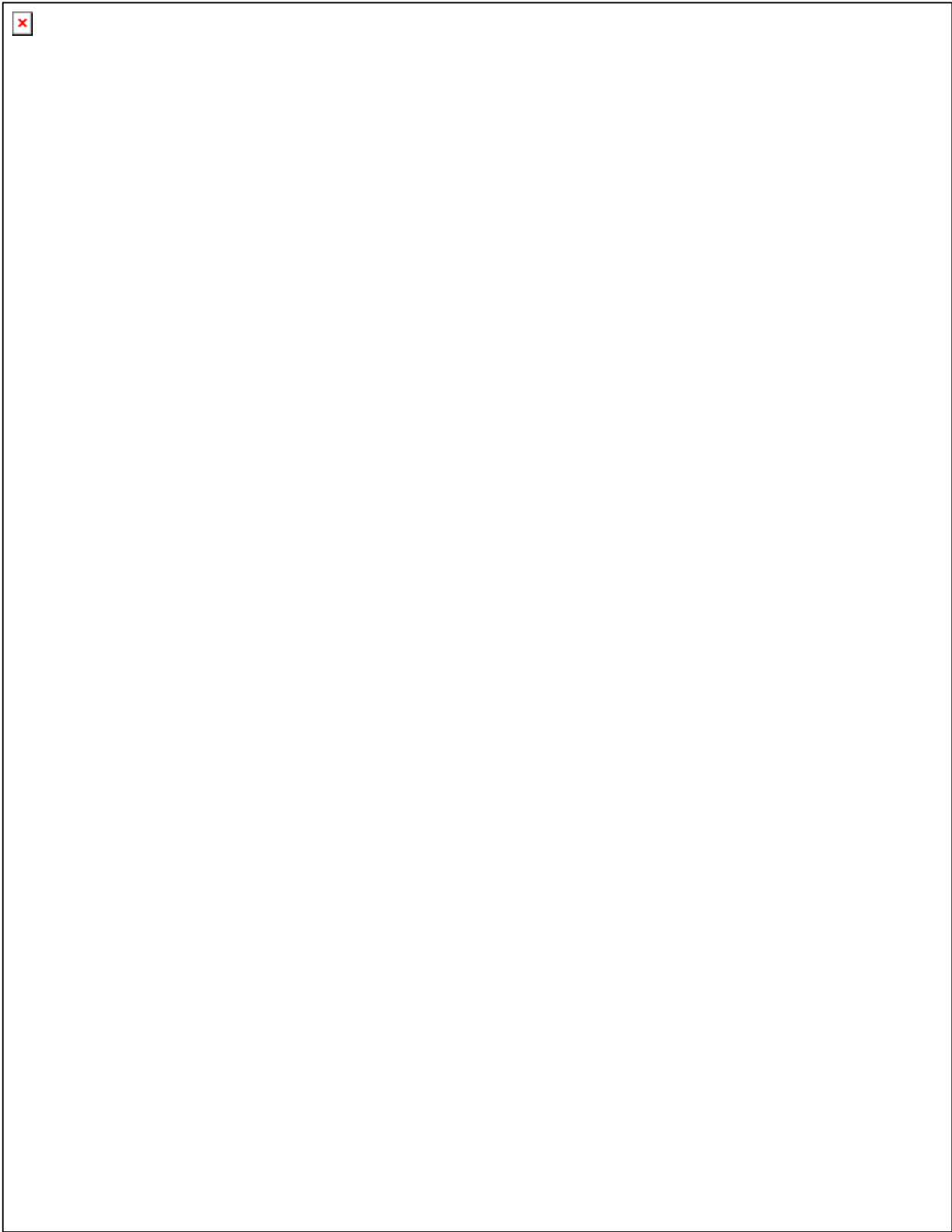


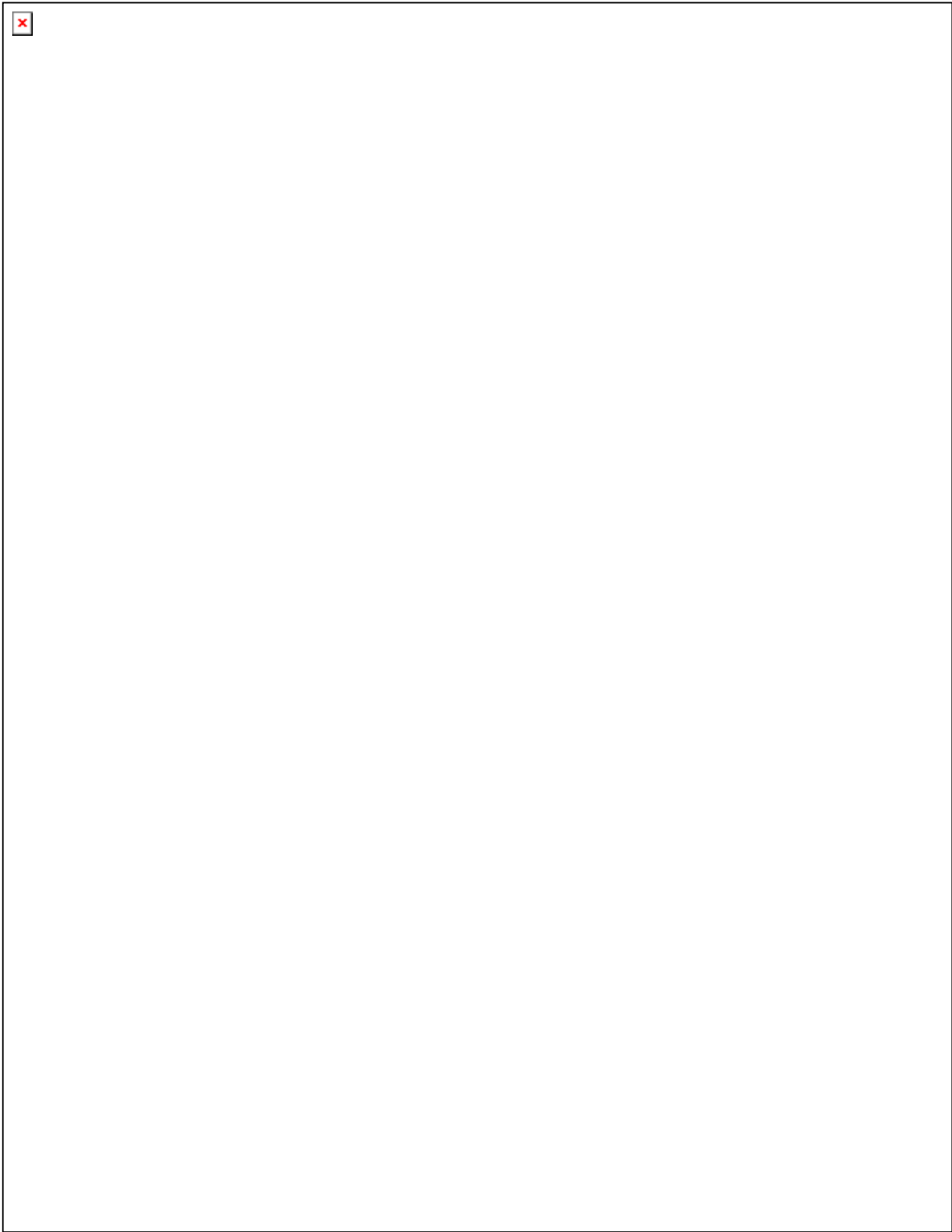


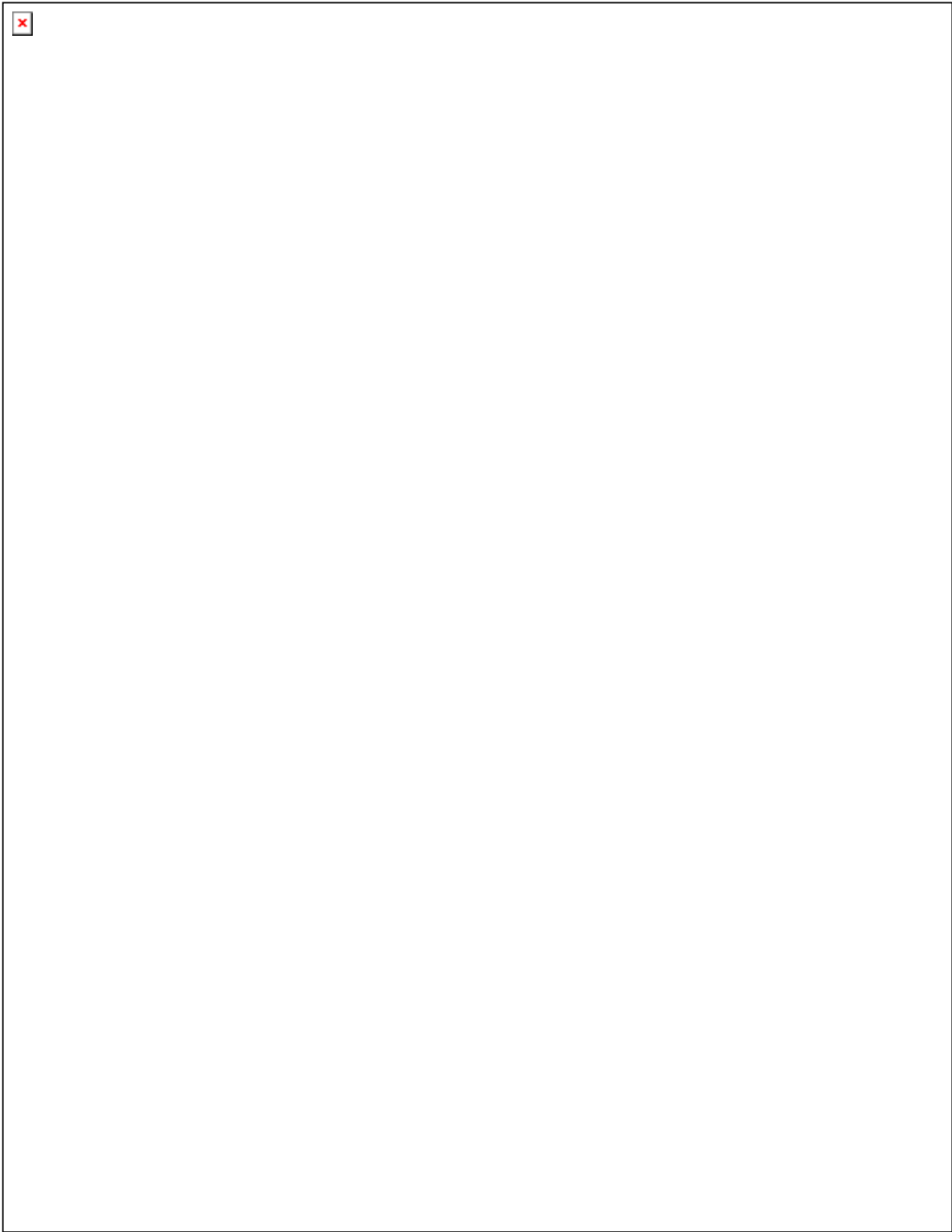


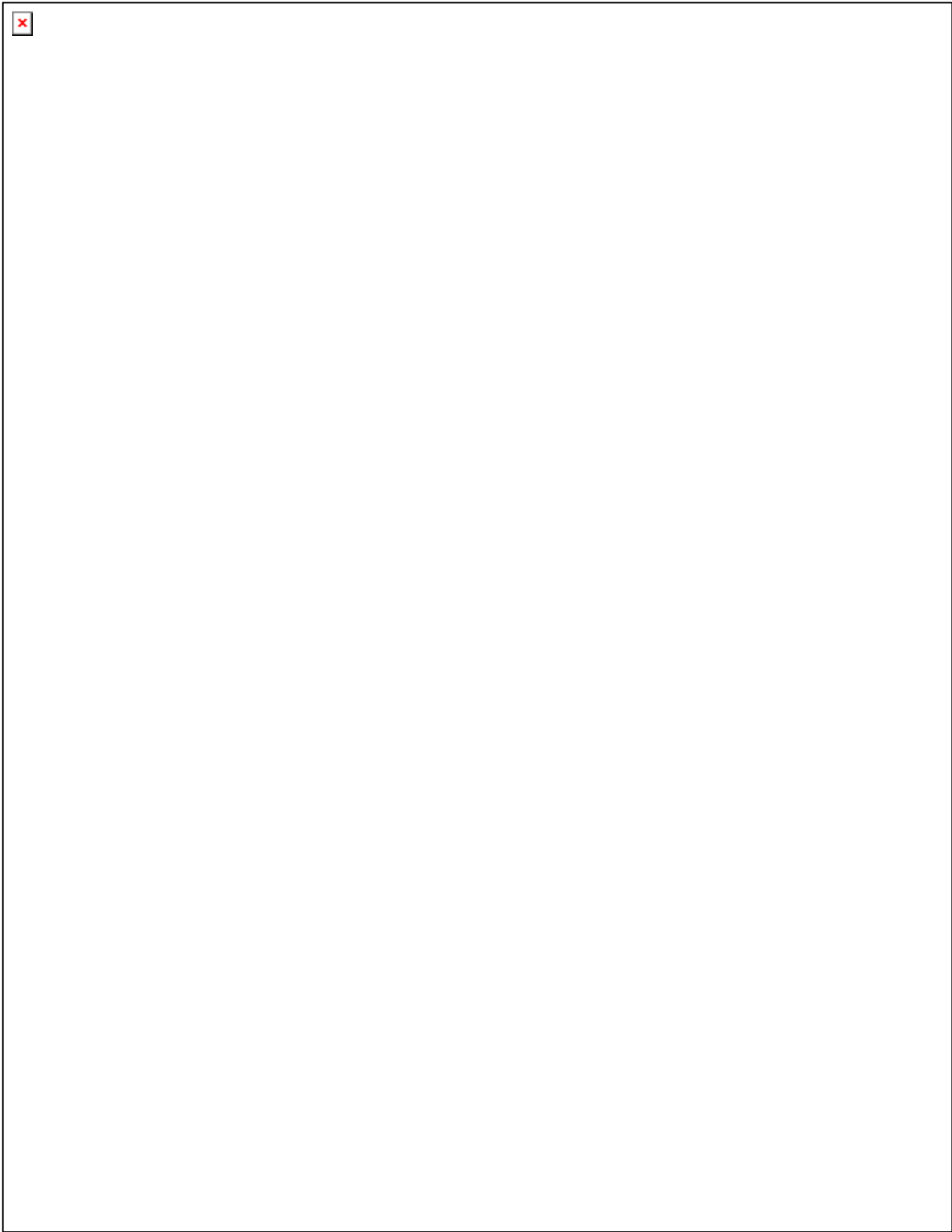


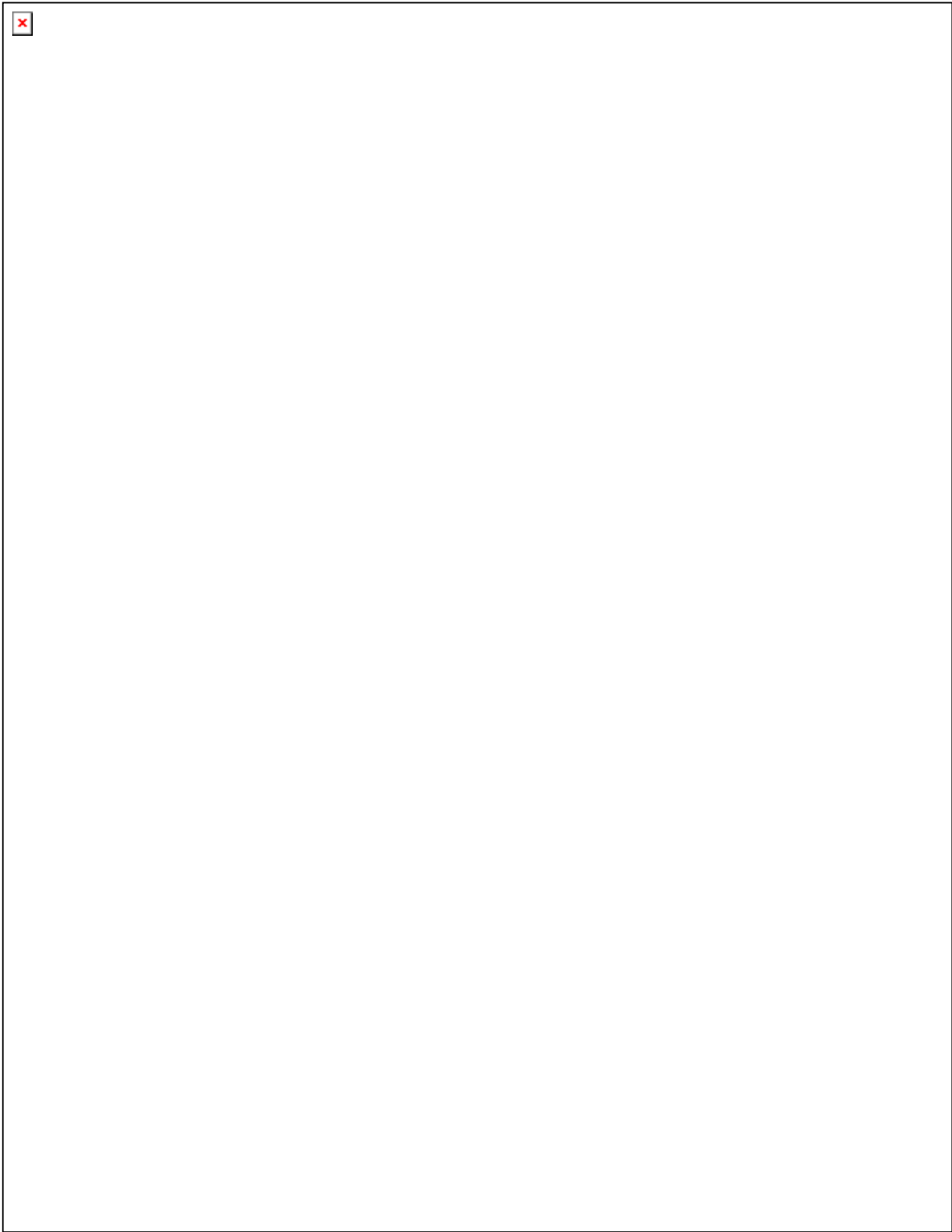


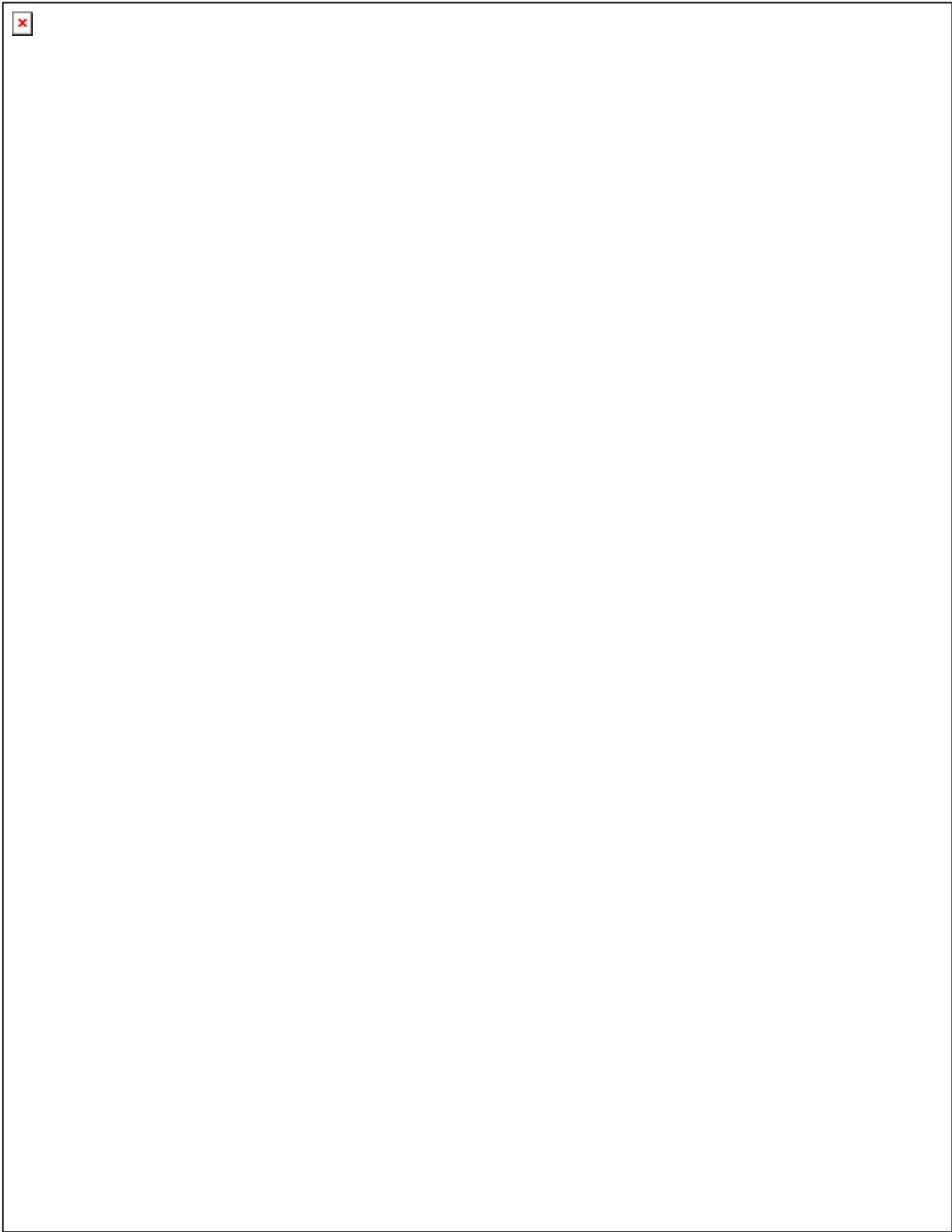


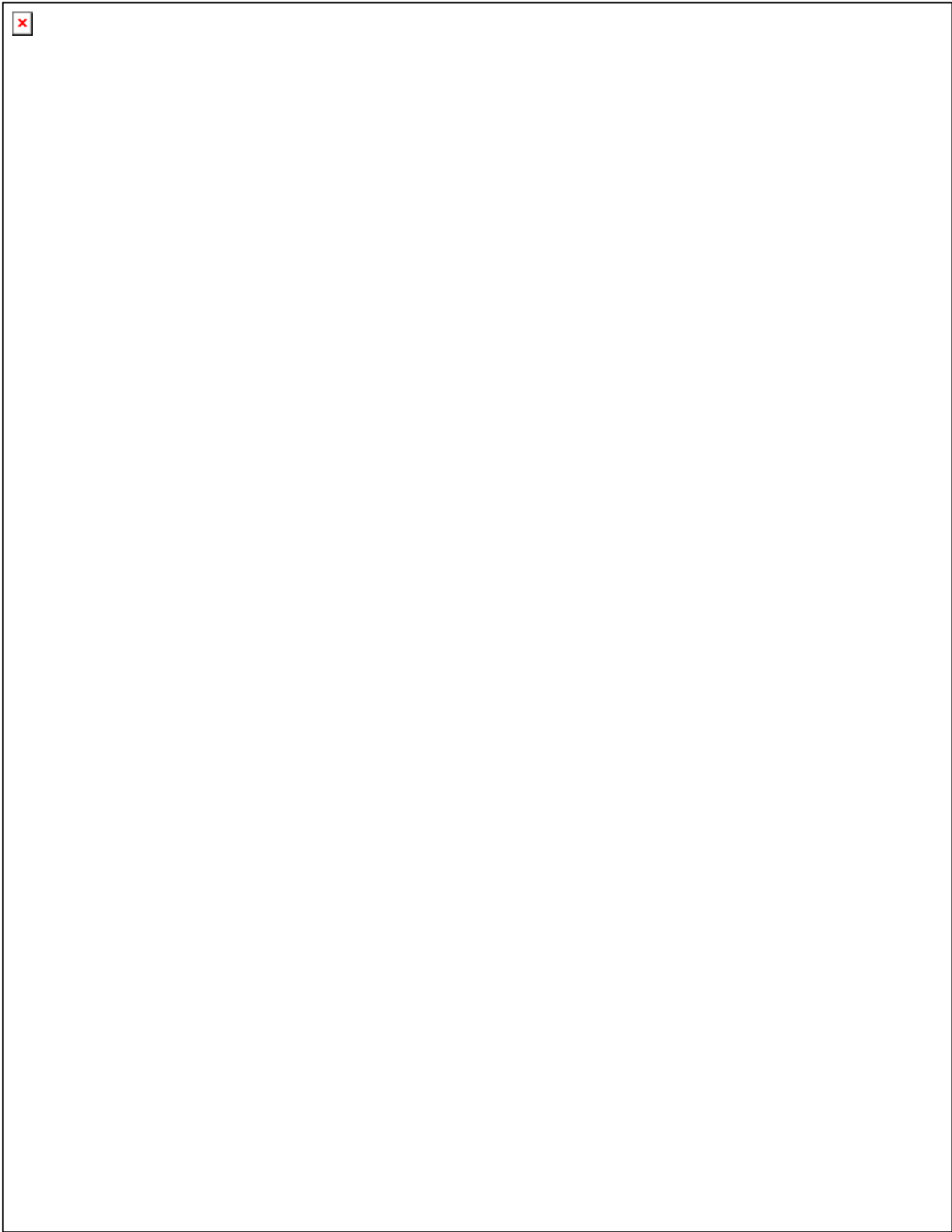


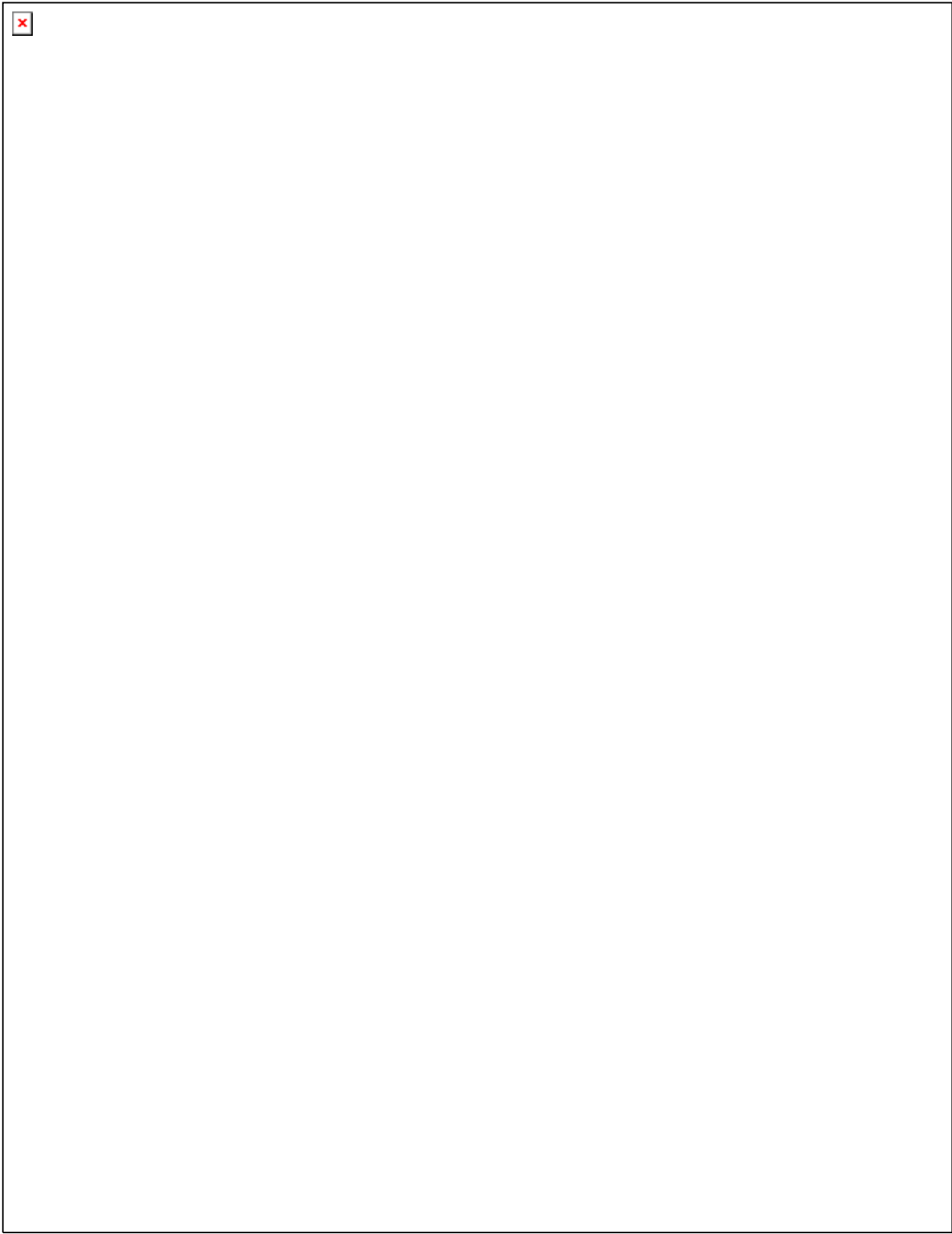


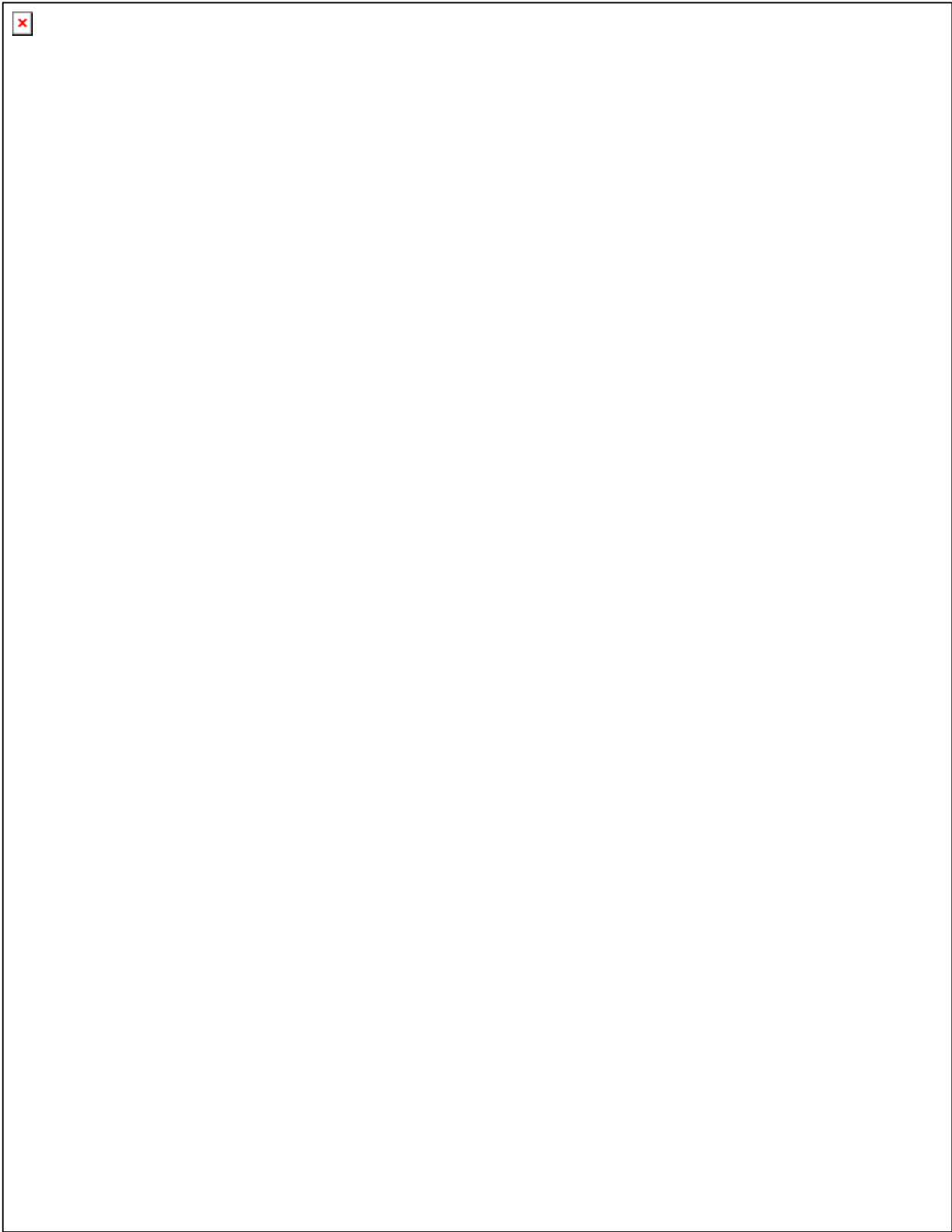


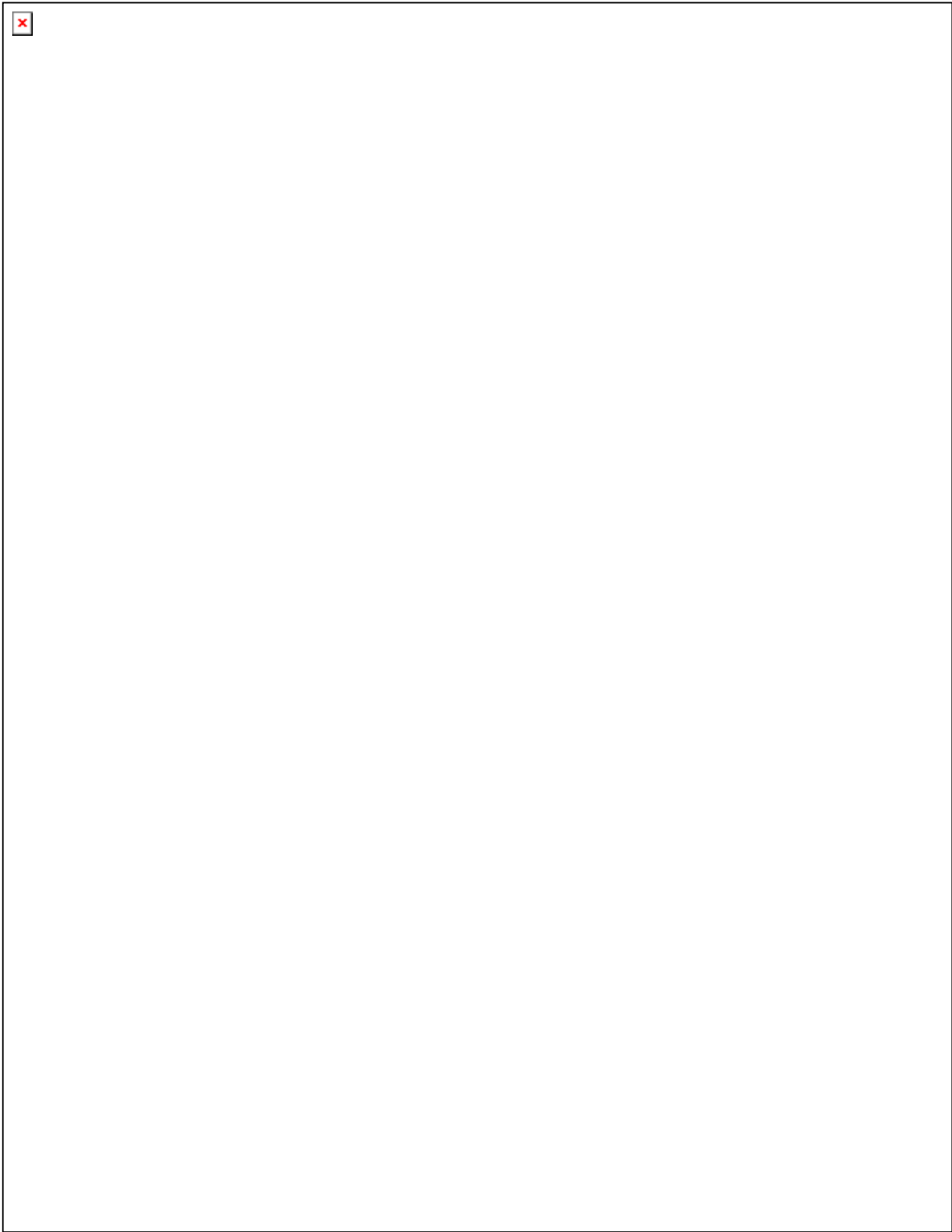


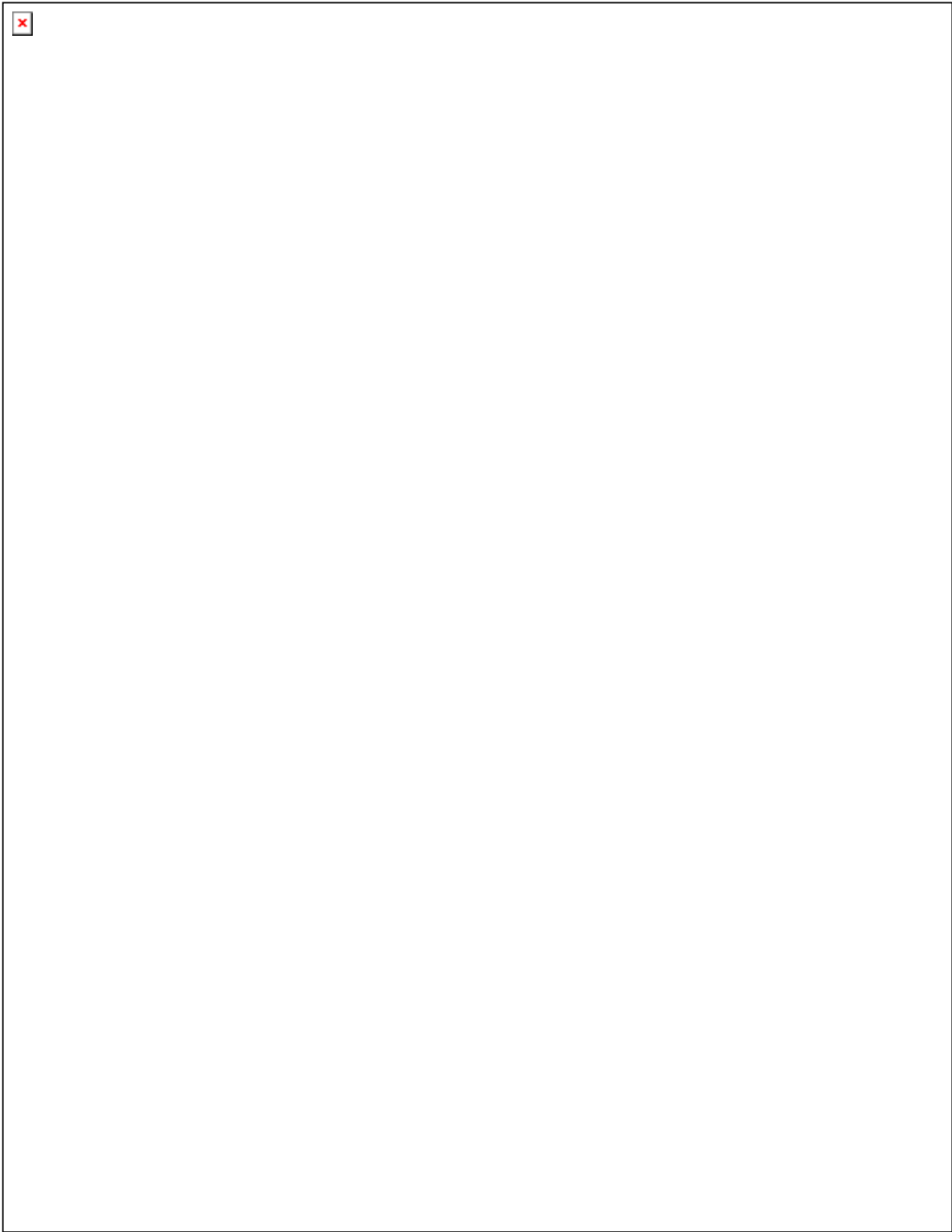


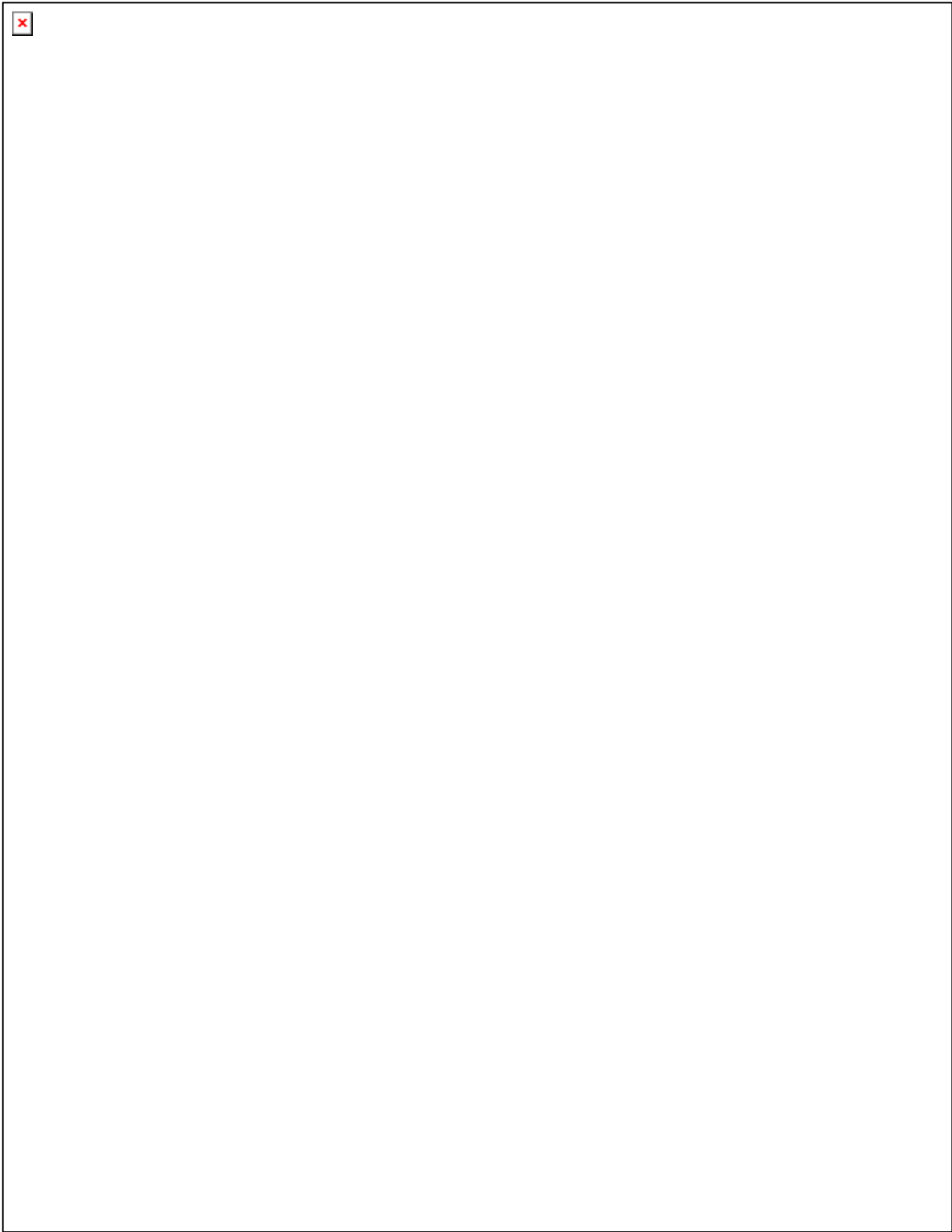


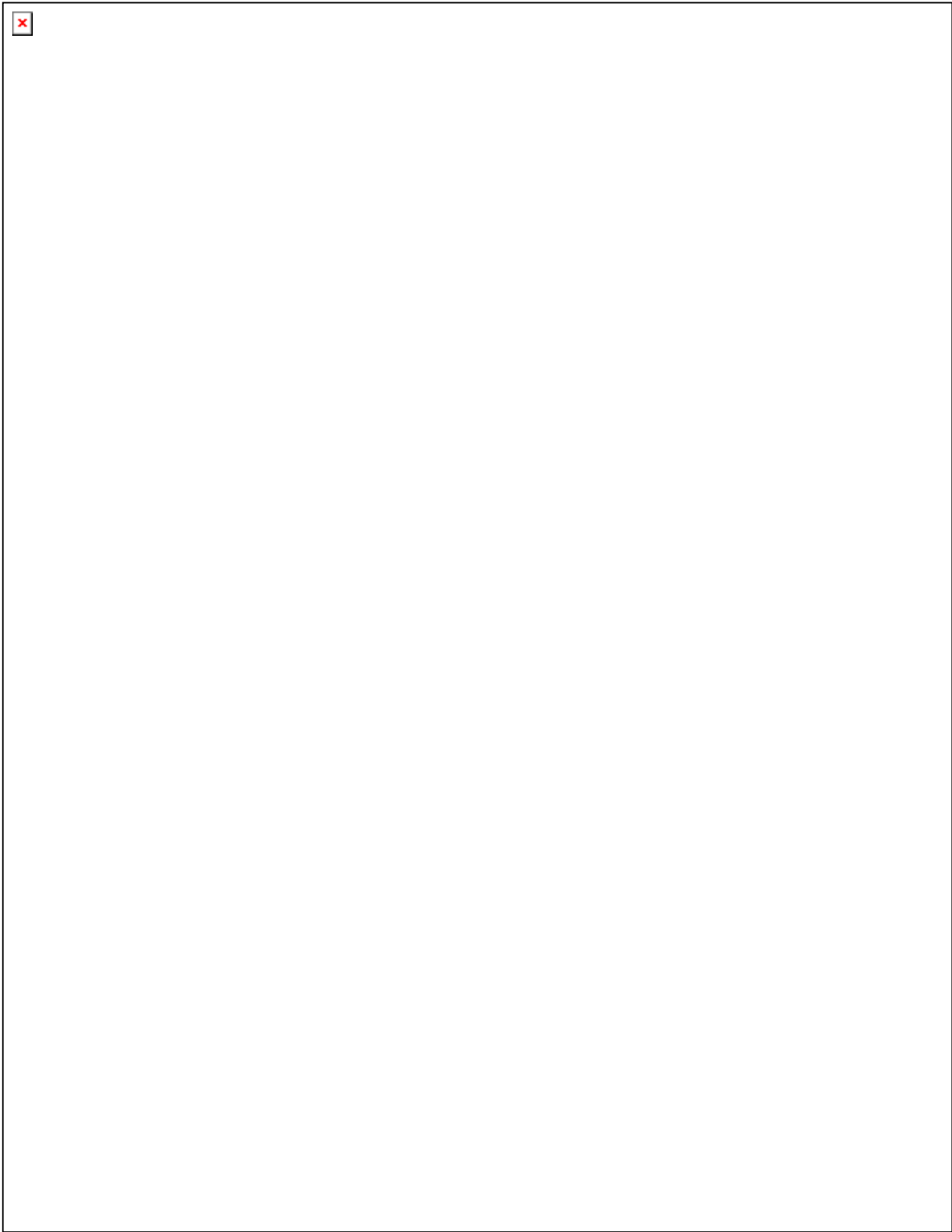












Appendix C

A Demo of a Song for Use in the Third Semester of the Applied Music Theory Ensemble

