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Evaluating Music Repertoire Used in the Music Analysis Textbook to Teach AP Music Theory

Nikita Mamedov and Jihong Cai

North America International School, Shanghai, China
nais-music@north-americais.cn; nmamedovmusic@aol.com;

Abstract. Music theory – an indispensable facet of music education and a broader component of comprehensive pedagogy for K-12 students – intertwines music's analytical and creative dimensions. The AP Music Theory course, equivalent to a university-level course, is offered to high school juniors and seniors, serving as the initial foray into advanced music theory studies, provides a balanced and comprehensive representation of the subject content. Among the several eminent textbooks utilized in standard AP Music Theory courses, *Music in Theory and Practice* is the one this study analyzed, delving into an in-depth analysis of the repertoire referenced in the text, with a particular focus on the composers, styles, and genres (Benward & Saker, 2009). The study examined these variables in relation to the book's overarching design and structural framework. The study elucidated the implications of repertoire diversification from the observations and comparative analyses. The study likewise proposed a set of cogent recommendations to enhance music theory's pedagogical efficacy in repertoire and its appearance throughout the text.

Keywords. AP Music Theory, music analysis, music education, music repertoire.

1 Introduction

Music education is significant in the holistic development of artistry and creativity in K-12 education. The value of music pedagogy helps integrate students' performative and academic pursuits as they combine systematized learning paths with musical creativity, developing artistic links through the study of instruments, history, and theory [1]. Music education consolidates various musical abilities and helps students develop a comprehensive and well-balanced approach to musicianship. Music coursework is manifold, encompassing various musical disciplines, including the most common studies in the K-12 curriculum of music appreciation, history, theory, technology, and instrumental classes, equipping students with all-rounded knowledge. Music coursework bifurcates into performative and academic branches, integrating different

facets of music into the curriculum and instruction. Both performative and academic coursework disperse students' knowledge of the musical repertoire. The historical interpretation and awareness of the repertoire are vital for all-inclusive and robust music education programs engraved into lifelong and transformative music education processes [2].

Music theory is an academic subject allowing music programs to utilize music analysis to develop students' analytical skills. The course focuses on integrating the performative comprehension of music and teaching students how music works. Music analysis is a fundamental approach in music education, necessary to help students develop and maximize their musicianship levels. Music theory is taught at all levels and is the most common academic course in the music curriculum. The course should offer a neutral approach to music repertoire, emphasizing works that help best outline the analytical concepts being taught [3]. Music theory and analysis studies offer the most academically rigorous learning content, influencing the systematic side of schools' music curricula. AP Music Theory is the highest music theory course offered in the high school curriculum, is university-equivalent, and delivers students an opportunity to study music theory at the higher education level.

The standardized nature of the AP Music Theory coursework helps unify the curriculum to provide a consistent and thorough understanding of analysis concepts, ensuring that all students – regardless of their prior knowledge or skill level – can retain the content and prepare for the proceeding examination. Focusing on music theory rudiments introduces the analytical techniques students should know to define, comprehend, and analyze music. The AP Music Theory learning content is practical and applicable to what students play and listen to daily. The music theory textbooks' repertoire should continue to develop and expand as new music enters analytical discussions in music education circles [4]. Music theory would lack meaning without appropriate applicability, necessitating the instructors to apply the music theory components to appropriate musical selections continually. The curriculum's musical repertoire is pertinent to how music theory affects the learning process and students' motivation. The musical repertoire is integral to ensuring that the systematized learning offered by the AP Music Theory course is meaningful to curriculum and instruction. Students are more motivated to study music they relate to and works that pertain to their current societal interests [5]. A broad musical repertoire helps develop music theory as a source of knowledge while developing a rich teaching tradition for music theory teachers [6].

2 Research Emphases & Framework

Various textbooks exist to help students cover the AP Music Theory coursework and

prepare for the AP exam. The study evaluated the musical selections found in the *Music in Theory and Practice* textbook, written by Bruce Benward and Marilyn Saker, designed for high school and university coursework in music theory [7]. The study examined the textbook's repertoire, emphasizing composers, styles, and genres. Musical examples are vital to students' applicability, and the diversification of musical repertoire that aligns with music theory concepts is necessary for a meaningful comprehension of the subject content [8]. The study focused on two components related to music theory pedagogy in alignment with repertoire diversification and students' motivation. The first is whether the musical repertoire in the textbook is diversified to include and apply to various genres and styles across music history. The focus is on repertoire diversification and how much it applies to music theory pedagogy [9]. The second is whether the current repertoire is meaningful and applicable to students' learning depending on students' musical interests and performative pursuits engraved in students' motivation. The study attempted to answer whether the *Music in Theory and Practice* textbook reflected the current changes in music theory pedagogy and which improvements to repertoire selections can help facilitate a more robust music curriculum that helps develop students' knowledge of musical repertoire through music theory.

Recent changes in music theory pedagogy philosophy align with repertoire and how music theory sources utilize musical examples in music analysis [10]. Studying a variety of musical compositions in music theory classes can enhance students' understanding of music theory and composition and how both subjects align within the music education network. Students can better understand different musical forms, structures, and techniques by focusing on a larger sample of musical examples. The repertoire diversification is vital to students' success in music theory for two reasons.

First is the practical component that encircles music repertoire and students' accessibility to musical compositions. Students are more likely to study music that is more meaningful to what they sing, play, and listen to in their music courses [11]. Musical examples that resonate with students' current experiences can offer a more productive learning experience and help students find individual perspectives in pursuing music theory. More meaningful music produces more robust teaching opportunities for music theory instructors [12]. Repertoire to which students relate helps them find meaning in their analytical objectives. Appropriate repertoire likewise makes the learning more suitable when covering the concepts of harmony, melody, and counterpoint.

Second is the more inclusive perspective of music composition and its relation to music history. Promoting a variety of musical examples helps students learn about works that influence a wide range of musical styles [13]. Inclusive music composition in music education is a critical approach to extending traditional music boundaries with a focus on acknowledging rich musical heritage and many musical traditions, all necessary to

understand the historical retrospective of how composers influence music history. Incorporating more musical examples in theory texts would help instructors expand the boundaries of music composition and the recognition of the subject within musicological studies.

Recent studies on music theory pedagogy identified three ways of repertoire diversification that book authors can utilize to expand their musical examples. The first approach is implementing more non-Western music, paving the way for alternate music analyses. Using world music and national music from non-Western countries and societies is one method of how curricularists can increase repertoire expansion across textbooks [14]. Employing examples from popular music repertoire is another approach to expanding the musical repertoire and offering students opportunities to analyze modern twenty-first-century non-classical works. Pragmatic pertinence of musical works and compositional techniques with appropriate curricular material is vital to students' retention of musical theories and their applicability in future studies of music analysis.

The second approach is to implement non-tonal music in analysis courses. Post-tonal music helps students understand non-tonal relationships and focus on post-tonal musical techniques and trends [15]. Such repertoire helps students understand the music of composers outside of the tonal spectrum while focusing on their style and historical significance. Post-tonal music allows instructors to develop students' creativity without emphasis on the tonal center and expand students' musical expertise and vocabulary in avant-garde styles. Post-tonal repertoire likewise offers innovative teaching approaches that instructors can utilize to help students retain repertoire and music theory concepts in the classroom [16].

The third approach is to implement underrepresented composers and genres, ensuring students have an equal opportunity to study works not commonly found in general music curricula [17]. Underrepresented repertoire allows students to appreciate music that has yet to flourish in the historical narrative while learning about alternative musical influences. Including novel works would add to musical innovations that music theory outlines, offering students novel perspectives and ideas in the analysis-centric course.

The repertoire diversification and its analysis highlight the prominence of student-centered teaching in music theory education [18]. Students are more likely to focus on learning that they find meaningful [19]. Students are more likely to be aware of the course content and find motivation to pursue music theory with a focus on repertoire with which they relate. Diversifying musical repertoire will enable students to cover different musical compositions across historical epochs. A diversified repertoire is more meaningful to students' learning and more impactful on students' music theory education. Diversified musical repertoire, used as examples in music theory classrooms, would help music instructors generate a more rounded music theory

curriculum. The study evaluated the repertoire used in the *Music in Theory and Practice* textbook, concentrating on the book's strengths and weaknesses. The study likewise offered recommendations on closing out the missing gaps in the pursuit of repertoire diversification in the music theory textbook.

3 Literature Review

The research literature prominent to the study involves operating music repertoire in music theory pedagogy and its cross-relation with contextual educational issues, AP Music Theory teaching practices, and music theory and motivation. The utilization of music repertoire drives the curriculum and instruction in music theory education. The AP curriculum is the most extensive program of music study, offering the most substantial opportunity to include various musical compositions in the text. Curricular success in implementing and developing musical works within music theory education is beneficial for students and their motivation capacities to pursue academic music studies.

Music theory pedagogy is a medium between traditional music education and curricular expansion, which is possible through music theory studies [20]. The emphasis on obstacles and educational complexities that intertwine the world of curriculum and instruction and music theory learning is vital to ensure robust instruction in analysis-centric music. The focus on the digital approach to understanding and teaching music theory through an abstract rather than standardized approach helped conclude that an extended and developed curriculum is necessary in music theory to achieve a transformative educational process. Transformative music education is at the core of contemporary musical issues, necessitating resolution through diverse musical repertoire through texts and learning materials.

Music theory's interdisciplinary nature allows the subject to integrate with mathematics, creating prominent connections between both studies concerning music analysis and its meaning [21]. Connections between music theory and mathematics offer novel perspectives on musical conceptualization, allowing for the employment of objective references to define artistic subjectivity. Interpreting computational approaches in music theory and the place such approaches hold in the music theory curriculum is essential to the academic nature of music theory and the content it strives to teach. Mathematical applications and interdisciplinary relations between music and mathematics help students improve their music theory expertise. Various educational components in music theory and mathematics multidisciplinary fields can increase students' analytical expertise.

Another contemporary music education topic relevant to expanding musical repertoire develops out of focus on understanding the links between diversity and creativity in

music theory pedagogy [22]. The systematized academic side of music theory influences the performative artistic component of music analysis seen through music repertoire and what kind of music the theoretical perspective aids in explaining. The focus is on expanding the current pedagogical practices and expertise and understanding the creative spectrum students can achieve through the systematized study of music theory. Concentrating on teaching practices can help enhance the music theory classroom and make learning more meaningful within the subject's objectives and course goals.

The discussions on the place of music theory in the music education curriculum allow a scholarly comparison of students' analytical expertise at various levels of education [23]. Music theory training is necessary, and more course development is vital for students' holistic understanding of music and its meaning. Many students graduate from various institutions - both at high school and university levels - showcasing inefficient theoretical preparation, making it more challenging to interpret music at the following levels of their education and careers. Music theory pedagogy is vital for all-inclusive musical development and successful academic comprehension of music making. Theory and analysis pedagogy focuses on the familiarity, experience, and rendition of music, which would increase in a student-centered learning environment by expanding the musical repertoire in academic music courses.

The focus on music theory pedagogy philosophy is prevalent in current educational matters and helps locate ways strategic music analysis can enhance the music theory curriculum [24]. The emphasis on methodological issues in the music theory curriculum and interactive learning approaches can help increase the learning and student proficiency in the subject. The discussions on behalf of the technical complexities of music theory content and the necessity to outline music theory knowledge as an academic subject are vital in comparing the learning results to performative music curricula. The concentration on fostering the theoretical understanding of music analysis and its representation in the subject matter leads to the necessity of a broader range of musical repertoire to appear in the textbooks.

The extension of music theory pedagogy processes and its history improves the contemporary learning methods and issues music theory instructors face in modern classrooms [25]. The historical comprehension of music theory teaching helps instructors understand the challenges students face when retaining music theory concepts. Music theory evolution and its pathway are prominent in the analysis-centric representation of performative music components in analysis and theory. Music theory aims to explain how music works and interpret it from cultural and artistic perspectives. Music theory can generate unexplored characteristics of its instructional capacity through expanded musical repertoire. The fundamental theory concepts within the historical context emphasize the pedagogical implementation of the learning content in the music theory classroom.

The music theory curriculum can lead toward a multicultural music education, ensuring that analysis and its purpose align with various musical disciplines [26]. Music theory is an applicable subject, standardized and mandated in high school and university learning. Music theory is likewise interpretational since much of the curriculum focuses on Western art music. Developing repertoire in Western and non-Western musical directions aligns music theory with other prominent music subjects, such as musicology and ethnomusicology. Questioning, examining, and evaluating various pathways for the music theory curriculum helps conceptualize and realize the course's goals from a broader performative music perspective. Such a procedure implicates the necessity to integrate musical repertoire into a comprehensive understanding of the relationship between theory and practice and how theory impacts the development of compositional, creative, and interpretational analyses.

Music theory development spans beyond music studies, including integrating academic music with cognitive sciences [27]. The interdisciplinary studies of music theory and cognition enhance and enrich music education and offer new perspectives and methodologies for teaching and learning music. Pedagogical practices in music theory often extend into performative and academic music curricula. The learning structures music theory as an influential course that strongly impacts the direction of music education. Alternative collaborative opportunities for music theory are essential to understanding its academic nature. Empirical assessment and implications for cognitive development in curriculum and instruction can serve various interdisciplinary methodologies where music theory can thrive.

Scholarly literature on AP Music Theory helps align educational theory and practice to enhance the instructional approaches to students' academic results [28]. Learning gaps between high school music theory and the AP Music Theory coursework develop varied expectations and students' educational outcomes. Integrating learning content and its extent affects students' preparation for the final AP examination. The pacing strategies instructors should implement when teaching the AP curriculum are vital to explore when determining the strategic planning and movement among various course modules. Motivation and academic results are crucial strategies to ensure students have a positive and applicable learning experience.

Examining musical experiences from a student-centered perspective helps shed light on learners' perceptions and awareness of the course content [29]. The focus on evaluating skills and learning patterns in the course and how students' musical backgrounds affected their learning path are essential for examining student-centered music theory experiences. Self-efficacy on behalf of students' perspective is prominent in academic music classes, helping seek answers to what the AP Music Theory instructors can do for students regarding instructional design to improve overall motivation and music theory learning performance. Students' achievement and learning experiences are at the core of the educational framework to examine students' stances

and abilities to tackle advanced university-level learning content at the high school level.

The aural skills components in the AP Music Theory classroom and students' abilities to meet expectations in the performative elements of the analysis-centric course are vital in discussing AP-centric repertoire selection [30]. Evaluating music improvisation, sight-singing, and sight-reading learning from the current musical repertoire and focusing on approaches to instructing aural skills help students integrate the retained content with music analysis. Various practical techniques can help students improve their expertise in aural skills while preparing to enhance their overall performative capacities in the music theory curriculum. Employing a more comprehensive range of musical selections in the aural skills section can increase interest levels for students studying music theory at the AP level.

Melodic dictations are other components of the music theory curriculum and hold much prominence in the AP studies of academic music [31]. The AP coursework emphasizes melody and its theoretical and performative components. Evaluating teaching approaches in interpreting and instructing melody and melodic dictation can help improve students' expertise in the AP course. The focus on teachers' perception of what students need to improve their understanding of theoretical and performative components related to the study of melody can help increase academic productivity and results in the AP Music Theory course. The psychological and motivational barriers in curriculum and instruction challenge students and their learning processes and require practical answers.

Motivation is a prominent component in music theory education research due to the subject's systematized learning and lack of performative opportunities compared to performative coursework. Students invest time and commitment to studying music theory, and the lack of results would demotivate their studies and course perceptions [32]. Motivational capacities help offset instructional challenges when studying AP Music Theory and preparing for the course's external examination. Various motivational theories can help measure students' motivational capacities in the classroom. Self-determination theory is one such framework that allows understanding students' perspectives towards the coursework and its content, focusing on students' competence and interest levels. Scholarly literature on various motivators that impact students' learning can help increase students' academic results and help them comprehend the motivational spectrum within the AP course.

The bifurcation of motivation into intrinsic and extrinsic can help researchers understand students' interests and their lack when pursuing music theory learning [33]. Studying musical repertoire can help increase motivation and how students perceive the music analysis content. The various musical narratives help identify the levels of autonomy that students need for adequate motivational pushes to pursue music studies. The focus on pedagogical characteristics that can help increase motivational capacities

and students' musical results in the classroom can help offset students' motivational challenges in the music classroom. Understanding students' perceptions of the textbook's musical repertoire can positively affect their learning habits.

Suitable repertoire selections and fitting musical examples in the textbook help introduce music theory concepts in the classroom and can impact students' motivation to study theory [34]. The advocacy for expanding repertoire that scopes outside of the Western classical canon is vital for a well-rounded music theory education. Concentrating on the teachers' perception and ensuring that students can familiarize themselves with different works from various styles and epochs are likewise prominent in students' success in the AP Music Theory classroom. The repertoire choices instructors make in music theory classes can affect motivation and students' perception of music theory and its representation.

Musical selections that schools introduce in music classes affect students and the learning paths that the music repertoire develops [35]. No systematized curriculum mandates particular music repertoires to appear in the AP Music Theory curriculum, meaning that textbook authors of the AP teaching material can choose music that best outlines an example of a particular music theory concept. The ability to diversify the musical repertoire can lead to a more robust music curriculum that focuses on various styles and musical forms. Musical diversification can help develop students' cultural heritage and appreciation for different musical societies with a focus on a comprehensive outlook of varied musical works within music history.

4 AP Music Theory Curriculum

AP Music Theory is an introductory university course that familiarizes students with the rudiments of music theory. The course is practical and applies to music performance, where students can utilize theory concepts while focusing on performative elements of ear training, sight reading, sight singing, dictations, and interval and chord recognitions. Students learn about musical concepts, covering the music theory concepts of pitch, rhythm, form, analysis, and counterpoint. Students focus on musical and analysis notation, learning to understand theoretical techniques that help define and evaluate music. The AP Music Theory course consists of eight modules, often completed in one-to-two semesters at the high school level. The AP Music Theory exam contains multiple choice and free response sections. Mastering the course allows students to evaluate their knowledge of AP Music Theory through the final exam. The cumulative nature of the final exam is not the ultimate knowledge point in the music theory curriculum. Instead, the AP Music Theory course is an initial course that helps with knowledge of more advanced music theory topics. Students can pursue further music theory courses at the university level. Students can likewise continue

learning other more content-specific theory courses focusing on Schenkerian analysis, Neo-Riemannian theory, and atonal theory.

The eight units in the AP Music Theory curriculum combine to create the college experience for students learning about music analysis. The first unit includes content on music fundamentals, as students work through pitches, notation, rhythms, meter, intervals, and scales. The first unit offers the fundamental building blocks students should understand that apply to analysis in future units. The second unit develops music theory content focusing on different scalar forms and key signatures, emphasizing melody and its analysis. Students learn about timbre and texture. Students learn about various melodic features and how to analyze them. Students dive deeper into meter, rhythm, and syncopation, setting the stage for more advanced rhythmic analysis. The third unit in the AP Music Theory course focuses on harmonic understanding of music analysis. Students learn about triads and seventh chords and pitch relations within chordal structures. Students learn about different musical inversions, chord types, and qualities of seventh chords, setting up for the proceeding unit on harmony and analysis. The fourth unit helps students understand harmonic analysis by exploring voice leading, contrapuntal writing, four-part harmony, and harmonic progressions. Students learn to voice-lead various chordal structures in relation to tonic. Students also learn about cadences and how tonally-minded composers resolve cadences in their repertoire. The fifth unit developed more knowledge on voice leading and harmonic analysis. Students learn about harmonic functions and purposes that chords have within progression. Students also learn about music analysis and part-writing and how various voices and tones are observed and resolved according to theoretical rules. The sixth unit moves towards more advanced concepts in harmony and voice, leading with students covering motivic development, musical transformations, analysis-centric embellishments, and sequences. Students can analyze full-scale compositions and interpret and comprehend the context of music analysis and its applicable nature to music performance. The seventh module focuses on understanding the relations between musical keys and scale degrees within the context of Roman numeral analysis. Students likewise learn about modulation, tonicization, and its use in practical music theory. The eighth module introduces modes, phrasal relationships, and musical form, learning to understand music from alternative theoretical perspectives.

Music in Theory and Practice by Benward and Saker contains 17 chapters, covering the eight modules required to prepare learners for the AP Music Theory exam. The first chapter focuses on notation, covering the topics of musical staff, notes, rhythms, articulations, and dynamics. The book likewise includes a historical interpretation of how notation is prominent and evolving in music theory and develops opportunities in music performance and performance practice. The second chapter covers scales, keys, key signatures, and modes, focusing on melodic combinations of notes and how such components help set up the music theory curriculum to instruct analysis in further

chapters. The chapter covers diatonic scales, tonalities, tonal regions, and relations between notes and scales. The third chapter covers intervals and transpositions, introducing students to a harmonic understanding of pitch-to-pitch relations and ways melodic and harmonic comprehension of music translates into theory and its practical perspectives. The fourth chapter discussed chords, including triads and seventh chords, as well as their theoretical positions. The chapter likewise introduced students to Roman numeral analysis, symbols, and symbolic representation used in music theory to analyze scores. The fifth chapter introduced structural elements in music, focusing on cadences, phrases, and nonharmonic tones. The chapter is the extension of Roman numeral analysis, helping students understand the performative characteristics of what music theory analyzes. The sixth chapter focuses on melodic organization, covering the concepts of motive, sequence, and phrases. The melodic distinction is prominent in music theory pedagogy to ensure students can analyze musical lines and separate them into motivic segments. The seventh chapter focused on texture and musical reduction, emphasizing the applicability of more advanced concepts that students can learn in the future, such as Schenkerian analysis. The eighth chapter focused on counterpoint and its influence on the music theory curriculum. The ninth chapter discussed voice leading and four-part harmony writing. Students learn about applications of voice leading to music analysis, and attempt to work with voice ranges while adhering to voice spacing rules. The tenth chapter focuses on harmonic progressions and their relation to Roman numeral analysis. Students learn about chord relations and their purpose within a musical harmony. The eleventh, twelfth, thirteenth, and fourteenth chapters focus on seventh chords and their place in music analysis. Particular emphasis exists on dominant seventh chords, leading-tone seventh chords, nondominant seventh chords, and secondary dominant chords. These chapters outline the advanced analytical techniques, preparing students to analyze any form of music. The fifteenth chapter focuses on modulation, developing students' understanding of common-chord, chromatic, and phrasal ways of changing keys. Students also learn about modulatory construction and macro analysis. The sixteenth and seventeenth chapters focused on musical form and its relation to Roman numeral analysis, completing the fundamental knowledge of music theory concepts.

5 Research Method

This study examined the choices of repertoire cited in Benward's and Saker's *Music in Theory and Practice*. This research aimed to offer an apprehension of the authors' musical repertoire choices in the context of introductory music theory. The study utilized statistical methods to present data and evidence that provided grounds for recommendations and conclusions. The study analyzed the repertoires concerning the

book's structure and organization, providing insight into the musical and curricular design the authors implement, which they believe will deepen students' music appreciation, prepare students for further music studies, and potentially enroll in sequential courses to study more advanced music theory. A discussion on the reasons behind these choices and analysis into the potential benefits and issues such collection brings followed that shed light on the curricular implications of the repertoire selections.

The following terminology helped explain the definition and variables used in the study. The textbook consists of chapters and exercises that utilize musical examples. The study focused on the repertoire distribution, leading to the materials discussed in the book and practice problems receiving separate discussions. The study employed the word *assignment*, which coincided with the term the author used in the book's content. The term *text* represented the entire chapter without the assignment sections. The symbol (*T*) referred solely to text, the symbol (*A*) referred to assignments, and (*A/T*) defined the combination of the chapter's text and assignment. The study likewise analyzed the composer's birth and death dates for music used in the textbook. The focus was on composers' dates rather than when the pieces were composed, allowing for a thorough evaluation of the stylistic nature of musical works the textbook authors selected. In the rare cases when some composers did not have an exact record of their birth or death date, estimates found in music history literature were applied to the data. This study categorized all music's stylistic features into classical, popular, and *N/A* when the composer is unknown in the textbook. When a piece had multiple composers, the study listed all composers in the composer category without treating the musical selection for numerous occurrences. The dates for such cases included the range of the earliest birth to the latest death. If a piece appeared multiple times in the textbook, the study listed such work once per appearance in the table. The study helped evaluate the data based on the composer's name and dates, page and chapter of occurrences, their stylistic categorization, and the functionality in the text.

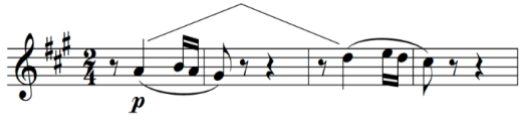

Fig. 1. Data collected for Beethoven's String Quartet in C♯ Minor, op. 131, movement IV, mm. 1–4.

Figure 1 is an example of music cited on page 14 of the textbook. The composer is Ludwig van Beethoven, and the piece's name is String Quartet in C♯ Minor, op. 131. Beethoven lived from 1770 to 1827. The following work appeared in the first chapter of the textbook titled Notation. This piece appears in the text and not the assignment section. It is worth noting that if the textbook mentioned the music's name but did not

use the sheet music as an example, such a work did not count towards the study's collection. The textbook's authors utilized 328 pieces throughout the book as part of analysis examples, of which 327 appeared in the text and 1 in the book's appendix.

The repertoire data helped with evaluations and observations of general statistical information the textbook authors used to demonstrate the musical materials. The textbook is 371 pages long, including 327 music citations as theoretical examples. Several works appeared multiple times; the most frequent work appeared four times throughout the textbook. One composition appeared in the appendix in *Summary of Part-Writing Practices*. Johann Sebastian Bach's compositions appear extensively in the text, constituting around one-third of all musical examples. A substantial number of composers only appeared in the textbook once. Popular music appeared infrequently in the textbook in comparison to classical repertoire.

This study presented the total number of pieces, number of composers, distribution of music citations among composers, the data of which all composers lived, distribution of pieces among stylistic categorizations, and density of musical citations in text. This study discussed the musical and educational consequences, such as if students receive a well-balanced representation of all musical repertoire. For example, Bach's works and the authors' emphasis on his compositions attributed to the composer's prominent contribution to musical literature and music theory. This study helped analyze the justifications and potential risks of the collection and representation and other questions for discussion that naturally follow based on the observations.

The study examined the links between the repertoire and other factors, such as the textbook's structure and organization of variables related to musical repertoire. The study focused on six binary comparisons to the repertoire. These are composers versus chapter in *T* and *A/T*, composer versus *A/T*, composer's dates versus chapter, style versus chapter in *T* and *A/T*, style versus *A/T*, and chapter versus *A/T*.

The study emphasized the distinctions between *T* and *A/T* made in comparing composers, chapters, and styles, representing the structural functionality of the piece. The assignments are formative assessments, and the texts are descriptive materials of the music theory concepts. Therefore, the music utilized by the textbook authors in the *T* is for discussing the theoretical application or to see examples of the learning components in music theory practice. At the same time, the *A* serves as a tool for reinforcement, where students apply the learned material in the *T* to analyze music on themselves. The appearance of music examples in the text is denser when compared to musical appearances in the assignments.

6 Findings

According to the musical example index in the book's appendix, the textbook identified

and adjusted 238 compositions using the collection criteria above. Among these, 167 pieces (50.91%) appeared in assignments, and 160 (48.78%) appeared in the text. Classical music appeared 279 times, which is 85.06% of all occurrences. Popular music appeared 20 times, which is 6.10% of all pieces. The textbook contained 29 pieces that do not have a composer or, if composers were not specified, identified as *N/A*, which is 8.84% of all music. This research analyzed music in the text (*T*) and assignments (*A*) so that a perspective that aligns the choices of repertoire with their functions in the book. The textbook's 166 pieces appeared in the assignments section at the end of each chapter, while 161 pieces appeared in the text for explanatory purposes. Wolfgang Amadeus Mozart's Fantasia in C Minor, K. 475, is cited in Appendix A as a *Summary of Part-Writing Practices*. The 328 pieces of music in the textbook belong to 84 composers from the 15th century until the 20th century. An additional 29 pieces do not have a composer, which is 8.84% of all musical works the authors used in the textbook. The compositions of Johann Sebastian Bach appeared 105 times, followed by 23 appearances for music by Franz Joseph Haydn. None of the other composers appeared more than twenty times throughout the textbook. There are 11 (10+1) composers whose music contributed to more than 1.00% of the overall collection. In addition to Bach and Haydn, and the non-attributed ones, the music of Wolfgang Amadeus Mozart, Ludwig van Beethoven, Frederic Chopin, Franz Schubert, Robert Schumann, Claude Debussy, Felix Mendelssohn, George F. Handle appeared 19 times (5.79%), 15 times (4.57%), 10 times (3.05%), 9 times (2.74%), 8 times (2.44%), 7 times (2.13%), 6 times (1.83%), and 5 times (1.52%) respectively. The above composers constitute 71.95% of all music cited in the book, with 236 pieces in total. There are 60 composers whose music appeared once in the entire book. The 60 composers constituted 71.43% of all musicians cited in the book, and their music comprised 18.29% of all collections.

On average, the density of citations in the textbook is 0.88 pieces per page. The calculations do not include the appendix. Chapter 6 on melodic organization and Chapter 7 on texture and textual reduction are the most densely cited chapters, where they have 2.27 and 2.28 music per page on average, respectively. Other densely citing chapters include chapter 12 on the leading-tone seventh chords, chapter 13 on nondominant seventh chords, and chapter 15 on modulation, which has 1.19, 1.06, and 1.14 pieces per page, respectively. It is worth noting that Chapter 8 utilized no examples of musical works to discuss counterpoint and contrapuntal compositional techniques.

Figure 2 shows the Gantt Graph, illustrating the date range of composers' birth and death dates. The representability of the musical examples showed the textbook's usage of composers across musical timelines. The following Gantt chart demonstrates the composers' lives. The graph included all identified composers except Bernart de Ventadorn, born in 1130 and died in 1190. Ventadorn's exclusion from the list occurred due to his dates being the outliers, generating a 250-year gap between the death of Ventadorn and the birth of the following composer, Josquin des Prez, who was born in

1440 and died in 1521. The data likewise demonstrated a gap in pre-Renaissance music, as only one piece appeared as an example of Medieval music, and no works appeared as examples of antique music. The data showcased that more diverse composers appeared starting from the second half of the Baroque period.

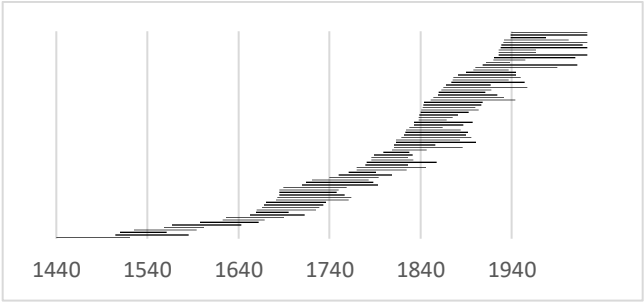

Fig. 2. Gantt chart representing dates when composers used in the textbook lived.

The estimation of the trend of composers who appeared in the textbook was approximated via the curve by the left endpoints, forming a shape for an exponential function, meaning that the textbook cites more composers from later musical epochs than pre-Baroque music. For example, in 1640, 4 composers were alive; in 1740, 10 were alive; in 1840, 18 were alive. Such data indicated a lack of appearances on behalf of the pre-Renaissance composers. For example, 10 composers were born before 1640, around 10% of all composers appearing in the textbook.

Very little musical material from contemporary and modern composers appeared in the book. For example, no music appeared from composers born after 1940, meaning that the youngest composer appearing in the textbook would be over 60 years old today. Another interpretation is that more emphasis is necessary on the more recent music repertoire in the textbook. The inability to close out repertoire gaps would lead to issues with the repertoire being relevant to music theory students in the modern twenty-first-century classroom.

The study concluded that there are 15 composers whose music appears more than twice in the textbook. These 15 composers contributed 248 pieces, 75.61% of all the music in the theory textbook. The study showed that 22 composers only had their music appear in assignments. Some composers had more than 50% of their music appear in the assignments. Most notably, 77.78% of Schubert's music appeared in the assignments, and 68.97% of all music composed anonymously appeared in assignments. Additionally, 66.67% of J. S. Bach's music appears in assignments, which includes 70 out of 105 compositions. Two-thirds of Scarlatti's music, 52.17% of Mendelssohn's music, and one out of two pieces from C. P. E. Bach, Brahms, Copland, Corelli, Sousa, and Walther's music are in assignments. On the other hand, all three

examples from Purcell's compositions appeared in the text. Additionally, 38 composers have their sole appearance in the book's text. Another 15 composers had their music appear in the text for more than 50% of all the music cited. The only two composers with music cited more than 10 times in text are Haydn, with 11 occurrences (47.83%), and J. S. Bach, with 35 occurrences (33.33%).

Appendices 1 and 2 summarized the distribution of the most frequently cited composers and the distribution of their citations in each chapter. J. S. Bach has contributed with 105 of all pieces. Among these, 14 occurrences happened in Chapter 9; 12 occurrences happened in Chapter 5; 11 occurrences happened in Chapter 15; 10 occurrences happened in Chapter 7 and Chapter 14 each.

For all the anonymously composed works, 6 compositions appeared in Chapter 15, and 5 in Chapter 6 and Chapter 10 each. Haydn is the second most cited composer in the textbook. Haydn's 12 out of 23 pieces appeared in Chapter 6, of which half appeared in text. Haydn has the highest percentage of music cited in one chapter. For Haydn, 6 out of 11 appearances, 54.55%, appeared in the text of Chapter 6. Mendelsohn is the only other composer whose music appears more than half the time in a single chapter. Mendelsohn's music appeared 6 times, 3 of which were in Chapter 6. Specifically for text, 2 out of 3 appearances occurred in the text of Chapter 6. Schubert's music appeared 9 times in total, of which 2 appearances were in the text. Both of the occurrences were in Chapter 2. Chapter 8 contained no musical examples. Chapter 9 had 15 musical examples, with 14 belonging to J. S. Bach, whose music likewise appeared 12 times out of 20 in Chapter 5.

Figure 3 shows the link between style and chapter. Chapters 6 and 7 had the most citations, with 59 and 41 pieces each. These two chapters have the most classical music and popular music appearances. Based on the data, 30.47% of all classical music and 45.00% of all popular music appear in Chapters 6 and 7 combined. Classical music appeared more than other genres throughout the textbook. Among its 20 appearances, popular music appeared 5 times in Chapter 6 and 4 times in Chapter 7. The study likewise showed that there were 6 occurrences of anonymous music in Chapter 15 and 5 appearances of anonymous music in Chapter 6 and Chapter 10 each.

	Classical	Popular	N/A	Total
Ch 1	8	0	1	9
Ch 2	17	1	2	20
Ch 3	6	0	0	6
Ch 4	11	1	0	12
Ch 5	20	0	0	20
Ch 6	49	5	5	59
Ch 7	36	4	1	41
Ch 8	0	0	0	0
Ch 9	14	1	0	15
Ch 10	14	2	5	21
Ch 11	16	2	1	19
Ch 12	18	1	0	19
Ch 13	12	1	4	17
Ch 14	22	1	2	25
Ch 15	19	0	6	25
Ch 16	8	0	1	9
Ch 17	8	1	1	10
Appendix	1	0	0	1
Total	279	20	29	328

Fig. 3. Stylistic categorization in each chapter.

Among all 328 compositions the textbook utilized, 166 appeared in the assignments, and 161 appeared in the text, as per Figure 4. The ratio of music used in assignments and texts indicated that the authors made substantial efforts to use musical examples to showcase the theory content while reinforcing the concepts in the assignment sections. Among 279 classical pieces in the textbook, 1 appeared in the appendix, 135 appeared in the text, and 143 appeared in the assignment sections. The authors included 17 out of 20 popular repertoires in the text for popular music. In contrast, only 3 appeared in assignments, indicating that the authors attempted to use a more diversified repertoire to illustrate musical examples of the theory they discussed.

	Classical	Popular	N/A	Total
Appendix	1	0	0	1
Assignment	143	3	20	166
Text	135	17	9	161
Total	279	20	29	328
	85.06%	6.10%	8.84%	

Fig. 4. Stylistic categorization in *Appendix*, *Assignment*, and *Text*.

There was an even ratio distribution between music examples in assignments and texts, as per Figure 5. Similar musical appearances occurred in most chapters in both assignment and text sections. For instance, in Chapter 1, only 2 musical examples appeared in the text, and seven were in the assignment section. In Chapter 4, 3 musical examples appeared in the text section, and 9 musical examples appeared in the assignment section. There were five chapters with 50% more music in the text and four with 50% less music in the text. Most notably, twice as much music appeared in the assignment section than in the text section in Chapter 3. Also, the fourth chapter contained three times more music appearing in the assignment section than in the text

section. Twice as much music appeared in the text section than in the assignment section in Chapter 9.

Chapter Number	A	T	
Ch 1	7	2	28.57%
Ch 2	7	13	185.71%
Ch 3	4	2	50.00%
Ch 4	9	3	33.33%
Ch 5	10	10	100.00%
Ch 6	23	36	156.52%
Ch 7	18	23	127.78%
Ch 8	0	0	N/A
Ch 9	5	10	200.00%
Ch 10	10	11	110.00%
Ch 11	11	8	72.73%
Ch 12	11	8	72.73%
Ch 13	10	7	70.00%
Ch 14	16	9	56.25%
Ch 15	17	8	47.06%
Ch 16	4	5	125.00%
Ch 17	4	6	150.00%

Fig. 5. Number of music in assignment and text per chapter.

The textbook contained 370 pages, counting only the content in the assignment and text sections. The textbook's 327 pieces of music appeared in these 370 pages. On average, 0.88 pieces of music appear per page. Chapters 6 and 7 have the highest density in terms of music citations, with 2.27 and 2.28 music per page on average. These are the only two chapters where the density is above 2.00. Chapters 12, 13, and 15 have a density of 1.19, 1.06, and 1.14, respectively.

Chapter Number	Density (Piece per Page)
Ch 1	0.35
Ch 2	0.71
Ch 3	0.33
Ch 4	0.55
Ch 5	0.91
Ch 6	2.27
Ch 7	2.28
Ch 8	0.00
Ch 9	0.68
Ch 10	0.95
Ch 11	0.95
Ch 12	1.19
Ch 13	1.06
Ch 14	0.89
Ch 15	1.14
Ch 16	0.56
Ch 17	0.50

Fig. 6. Density of music citations per chapter.

7 Implications

Diversifying musical repertoire in music theory textbooks can positively affect music

education in administrative, pedagogical, and research circles. The implications of diversification of repertoire in music theory are multifaceted, encompassing a variety of pathways to how novel musical works can influence music theory learning and the results such learning brings to students' musical educational upbringing. The implications offer an interpretative context of how Western and non-Western musical works can set up musical systems necessary for students to pursue learning through critical thinking and exploratory curriculum while exploring the theory's academic side.

The diversified music theory composition selection has a societal implication for music theorists, scholars, and curricularists. Such an implication involves a broadened music repertoire, an extensive analytical repertory, and the ability to challenge the common framework of centering music analysis on European musical tradition. While the music of Bach, Beethoven, and Mozart is prevalent in musical circles, including diverse musical traditions will foster a more equitable learning environment and offer a more robust development for music appreciation, opening new curricular lines into other composers' lives and careers. Such a societal implication provides a more comprehensive development for supplementary musical expression and additional artistic perspective, focusing on novel musical characteristics represented by composers from different stylistic periods. Scholarly implication likewise allows music theory researchers and educators to explore the cultural heritage of new music with a focus on novel musical narratives. A deepened understanding of how various musical compositions align with the artistic narrative presented by music theory helps develop unknown cultural identities while carving a way into novel curriculum and instruction methodologies that will enhance students' interests in music that often do not exist in modern music theory books.

Traditional music theory pedagogies necessitate supplementary motivational incentives. Lack of motivation on students' behalf leads to a lack of interest in music theory on behalf of students. Studying a more comprehensive range of musical styles and utilizing musical examples of ways to explain analytical phenomena in music theory books would encourage students to pursue academic music studies and help curriculum makers develop new frameworks upon which to build music theory knowledge. Expanding repertoire and including various musical compositions help students broaden musical horizons and expand artistry and creativity through interpreting newly-included music. Introducing different music to AP Music Theory students would help them with musical literacy, leading to a more comprehensive and holistic music education system in which students can thrive and develop. Diversification of musical repertoire involves expanding musical boundaries, leading to the knowledge of more musical styles and novel, experimental, and analytical techniques designed to include different musical repertoires. The exploration of new musical concepts through novel musical compositions would enhance students'

musical expertise and increase productivity and knowledge of music theory elements and their applicability. Expanding musical repertoire in AP Music Theory books helps curriculum makers focus on extending the traditional learning modes while expanding the curriculum to include classical, popular, film, and traditional musical genres.

Diversification of repertoire in music theory books likewise leads to implications for studying music education. Cultural consciousness and musicological knowledge are at the center of repertoire awareness. Differentiated musical repertoire would foster a more well-rounded music education system, enabling students to engage with different musical genres and appreciate multiple music traditions outside Western European music. Musical diversification would help with interdisciplinary connections in music education with the subject's ability to integrate with other artistic and non-artistic studies. Enabling students to engage with different music and understand the meaning of music theory through various repertoires extends musical traditions beyond music education into the spectra of music history and appreciation. Interdisciplinary studies in music theory with other subjects would help students promote musical ideas, develop a more holistic understanding of music's role in society, and offer a comprehensive insight into how composers and their musical styles relate to past and current music history.

One vital implication of diversifying repertoire lies in its potential impact on performance practice and the interpretative nature of music education. Music is a subjective study with no systematized learning paths to musical compositions and what should and should not exist in the curriculum. Including a broader musical narrative in the history, book would help enhance the artistic understanding of what music represents and how different composers express their artistry through unique compositional language while focusing on musical meaning. Musical styles are prominent due to their appearance in the musical sources. History, theory, and performance practice studies shed light on musical composers' place in the musical world. Performative subjects help practicalize the academic nature of music, allowing students to perform the works. Musical diversification would assist with the recognition of different composers and their works, presenting performers with more choices and theorists with more opportunities to understand the analytical process.

8 Conclusion

The implications of a diversified musical repertoire would lead to an increased understanding of musical aesthetics. Expanding musical repertoire in theory books would help interpret musical authenticity without an objective reference to categorizing music. Musical works must appear in academic sources, offer a varied reflection of musical society, and concentrate on music theory's broadened perspectives. The subject

of music theory should open up musical repertoire and offer new insights into the usefulness and applicability of musical examples. Instructors disseminate such knowledge within the context of a motivational music classroom. Expanding musical repertoire would give students a more profound interpretation and understanding of musical societies and how music theory reflects them through an academic nature. The AP Music Theory curriculum has an opportunity to develop a more comprehensive outlook on music repertoire and what it represents in music theory pedagogy. The AP Music Theory course can promote cultural expansion by integrating musical examples from historical epochs. It allows music students to enhance their musical knowledge through rich historical contexts related to musical composers from different epochs and eras. The teaching material catalyzes ongoing educational reforms regarding the musical selections that students cover.

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Appendices 1 and 2

In A/T Only	N/A	J.S. Bach	Beethoven	Chopin	Debussy	Handel	Haydn	Mendelssohn	Mozart	Schubert	Schumann	All Others		
1	1	4	2	0	0	0	0	0	0	0	0	2	9	44.44%
2	2	2	0	1	1	0	2	0	2	0	0	10	20	50.00%
3	0	3	0	0	0	1	0	0	1	0	0	1	6	50.00%
4	0	5	0	0	0	0	0	0	1	0	0	6	12	50.00%
5	0	12	0	0	0	1	1	0	0	0	0	6	20	60.00%
6	5	1	3	2	0	0	12	2	2	4	0	28	59	47.46%
7	1	10	3	3	3	0	2	3	3	2	1	10	41	24.39%
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0.00%
9	0	14	0	0	0	0	0	0	0	0	0	1	15	93.33%
10	5	9	2	1	0	1	0	0	0	0	0	3	21	42.86%
11	1	7	1	1	0	0	2	0	1	0	0	6	19	36.84%
12	0	8	2	0	1	0	1	0	3	0	0	4	19	42.11%
13	4	6	0	0	1	1	0	0	1	0	3	1	17	35.29%
14	2	10	2	1	1	0	0	0	1	0	0	8	25	40.00%
15	6	11	0	0	0	0	1	0	1	3	0	1	23	47.83%
16	1	3	0	0	0	1	1	0	0	0	2	3	11	27.27%
17	1	0	0	1	0	0	1	1	2	0	2	2	10	20.00%
Appendix	0	0	0	0	0	0	0	0	1	0	0	0	1	100.00%
	29	105	15	10	7	5	23	6	19	9	8	92		
	20.69%	13.33%	20.00%	30.00%	42.86%	20.00%	52.17%	50.00%	15.79%	44.44%	25.00%	30.43%		

Appendix 1. Citations of main contributors (more than 1%) in each chapter.

In T Only	N/A	J.S. Bach	Beethoven	Chopin	Debussy	Handel	Haydn	Mendelssohn	Mozart	Schubert	Schumann	All Others		
1	0	0	2	0	0	0	0	0	0	0	0	0	2	100.00%
2	2	1	0	1	1	0	1	0	1	0	0	6	13	46.15%
3	0	1	0	0	0	0	0	0	0	0	0	1	2	50.00%
4	0	0	0	0	0	0	0	0	0	0	0	3	3	100.00%
5	0	5	0	0	0	1	1	0	0	0	0	3	10	50.00%
6	3	1	3	1	0	0	6	2	1	2	0	17	36	47.22%
7	1	7	0	2	2	0	1	1	2	0	0	7	23	30.43%
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0.00%
9	0	9	0	0	0	0	0	0	0	0	0	1	10	90.00%
10	0	4	2	1	0	1	0	0	0	0	0	3	11	36.36%
11	0	1	0	1	0	0	0	0	1	0	0	5	8	62.50%
12	0	0	2	0	1	0	0	0	2	0	0	3	8	37.50%
13	0	1	0	0	1	1	0	0	1	0	2	1	7	28.57%
14	0	1	1	1	1	0	0	0	0	0	0	5	9	55.56%
15	1	2	0	0	0	0	1	0	1	0	2	1	8	25.00%
16	1	2	0	0	0	0	1	0	0	0	0	1	5	40.00%
17	1	0	0	1	0	0	0	0	1	0	1	2	6	33.33%
Appendix	0	0	0	0	0	0	0	0	0	0	0	0	0	0.00%
	9	35	10	8	6	3	11	3	10	2	5	59		
	33.33%	25.71%	30.00%	25.00%	33.33%	33.33%	54.55%	66.67%	20.00%	100.00%	40.00%	28.81%		

Appendix 2. Citations of main contributors (more than 1%) in the *T* for each chapter.

This book presents a collection of selected papers that present the current variety of all aspect of music research, development and education, at a high level. The respective chapters address a diverse range of theoretical, empirical and practical aspects underpinning the music science and teaching and learning, as well as their pedagogical implications. The book meets the growing demand of practitioners, researchers, scientists, educators and students for a comprehensive introduction to key topics in these fields. The volume focuses on easy-to-understand examples and a guide to additional literature.

Michele Della Ventura, editor

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