

Revised Selected Papers

Accademia Musicale Studio Musica
Michele Della Ventura, *editor*

2024

Proceedings of the International Conference on New Music Concepts

Vol. 11



Accademia Musicale Studio Musica

International Conference on New Music Concepts

Proceedings Book
Vol. 11

Accademia Musicale Studio Musica
Michele Della Ventura
Editor

Published in Italy
First edition: April 2024

©2024 Accademia Musicale Studio Musica
www.studiomusicatreviso.it
Accademia Musicale Studio Musica – Treviso (Italy)
ISBN: 978-88-944350-5-4

Consolidating Visual Genres of Opera and Ballet in Film Music Curriculum in Music Education

Yingshu Wang and Xuanyuan Jin

Department of Music Education
yingshuwang1110@outlook.com, jinxuanyuan@outlook.com

Abstract. In the high school music curriculum, film music plays a significant role in developing an overall understanding of music appreciation. Film music is a new genre of musicology and is expanding in the musicology curriculum. Research shows that teachers can reinforce other musical subjects by including film music in their curriculum (Haghverdi, 2015). This research shows how film music integrates with classical and popular music curricula in high school music education. This research also discusses a novel educational strategy, expanding the film music curriculum to include classical music genres such as opera and ballet. This new approach will help in understanding the visual aspects of ballet and opera as predecessors to film music. The ballet repertoire used in this article for analysis includes Tchaikovsky's *Swan Lake* and *Nutcracker*. The operatic repertoire used in this article for analysis includes Bizet's *Carmen*. Extending the film music curriculum to include the teachings of ballet and opera can also advance students' interests and develop a greater appreciation of music.

Keywords. ballet, film music, music curriculum, music education, opera, visual music

1 Introduction

Film music is a genre of musicology new to the high school music curriculum [1]. Film music focuses on compositions with a purpose to accompany visual arts. Film music can evoke strong emotions, build tension, create suspense, and enhance dramatic moments. Film music aims to add to what the audience sees on screen, accompanying the sounds to the images and actions in the film's plot. The film music genre is becoming more extensive in music history because of music and film technology in the twenty-first century [2]. The history of film music began in the silent era when no sound was to accompany the film [3]. Gradually, composers introduced music to cinema, becoming an industry, creating a visual with music. A film incorporating music and screen action is not the first example of music with visuals. For example, musicians often play in the pit orchestra, accompanying characters on the stage in musicals. The pit orchestra members, including actors, singers, and dancers, play the music

accompanying the show presented on the stage. Today, film music has its independent industry, providing a different platform for composers to express their creative ideas. Film music plays a significant role in the music curriculum. Film music learning integrates movie plots, musical scores, symbolic meaning in what characters do in the movie, and historical narrative in literature. Learning about film music is essential in music education to develop an all-rounded knowledge in high school music appreciation. Film music appears in the university curriculum but is limited in its appearance in high school music classes. High schools focus on the knowledge of classical and popular music in music education [4]. Integrating film music and what it can include in its study plan can improve students' knowledge of music history and their appreciation for different musical genres. The integration of film music can also increase students' awareness of music technology and its use in other musical styles and cultures [5].

Film music can help teachers reinforce other musical subjects in the school curriculum [6]. For example, film music can help teachers support fundamental music theory concepts for their students. Students can use film scores as part of analysis projects and in more advanced activities that involve identifying the different elements of the film scores. Students can also learn about diverse musical symbols and characteristics in the film music. Many stylistic features are helpful in the music education curriculum when integrated with films and film themes. Film composers determine the characteristics of different film music based on the descriptions and actions of movie characters, all of which can be a part of the film music curriculum [7]. Studying film music can help students understand the different emotions in the films and how film music supports the movies they watch.

This research focuses on expanding the film music curriculum of classical and popular music in high school music education. Expanding the curriculum is an educational strategy to give more interest and emphasis to film music for students interested in growing their appreciation of music. Incorporating film music into the school music curriculum can help capitalize on students' enthusiasm for film music, which is necessary to develop new music ideas in music education [8]. Educators can use film music and its developed curriculum to help students explore more musical styles and show a more substantial musical diversity.

2 The Focus on Film Music Curriculum

High school music education classes focus on music performance more than academics [9]. Schools value music performance because it is a music elective with a stronger appeal to high school students. It gives performing opportunities to students, raises their performance confidence on the stage, teaches artistic skills, and improves students'

instrumental proficiency [10]. However, a strong performance curriculum must balance with a music academic curriculum, including music theory and history classes. The lack of academic music classes creates limited learning opportunities for students in analytical knowledge.

A balanced music curriculum is essential for academic access and more robust learning initiatives for music education [11]. Students playing instruments improve artistic and performance skills, but knowledge of theory and history is necessary to understand the performance and interpretation. Music is not required, so students select their music classes based on their interests. Students are more likely to choose courses based on intrinsic motivation [12].

Music performance is motivational because students can play instruments and collaborate in a group. Ensembles, orchestras, and bands all provide students with these learning initiatives. Academic music needs more motivation and contains more formal assessments for students to complete. Motivation in music education is essential to understanding the type of classes that students will select [13]. Motivation drives students' passion, and the loss of motivation decreases interest in music [14]. Music history can be more motivational for students with higher music performance included in the curriculum, which is possible for film music. Classical music history involves the formal study of artistic history and has less interest for students when learning about musical genres, such as ballet and opera. Implementing ballet and opera as visual genres in film music curricula can raise students' motivation and awareness for these genres and teach students how visual classical genres integrate with film music.

Societal trends change in the twenty-first century, and students' interests in music align with what they experience in society. Popular and film music is more prominent among younger students, making it more attractive for high school students to study as part of their academic music curriculum [15]. Students with different musical tastes find learning about specific genres more attractive to their musical education. When comparing music history, popular music and film music are more appealing than classical music, the idea that should drive music history education [16]. With the increase in popular and film music in society, schools should not eliminate classical works and genres. Less interest in studying classical music refers to less motivation in these musical styles for students [17]. However, it does not mean that classical music needs to be eliminated from the curriculum. To create more awareness of classical music and to emphasize its influence in history, the visual genres of ballet and opera can appear in the film music curriculum, expanding the film music history enough to offer balanced music education.

Certain composers and styles in classical music appear in history and have had enormous musical impacts. For example, Tchaikovsky is a renowned composer known for his ballets [18]. While Tchaikovsky holds influence in the ballet world of Western European music, his works of *Nutcracker* and *Swan Lake* are under-represented in the

high school music history curriculum. Including Tchaikovsky's ballets in film music programs of study in high schools can be a predecessor to teaching about movies based on the ballets or films that use Tchaikovsky's music.

3 Research Objectives

Multiple objectives exist for conducting research in this field. First, this article aims to expand the film music curriculum of classical music and popular music in music education. Film music is a new topic with a history smaller than other substantial music history genres compared to Western Classical and American Popular music. Film music is not an independent art form and evolves with the film industry's expansion [19]. Curriculum growth is essential in music education to incorporate new learning and create a different systematized curriculum path for students in music history classes [20]. This research assists with analyzing how the musicology curriculum can be more engaging for high school students and how film music can enhance students' overall music appreciation and knowledge.

Second, this research evaluates ways that help high school music students find more interest in classical music, such as ballet and opera. The research proposes teaching the genres of ballet and opera in film music. This curricular action will develop more appeal in music learning for students studying and understanding ballet and opera. Both genres are underrepresented in classical music learning, but both genres are essential in classical music with rich and influential history, which students should comprehend [21], [22]. Ballet and opera are visual genres that combine actions on the stage with the music, similar to film music. The ballet visuals include dancing and choreography, while the opera visuals include acting and singing. Both ballet and opera use performed music as accompaniment to the visual. Therefore, to introduce visual elements in film music, ballet, and opera must appear in the film music curriculum to help students comprehend the visual characteristics of different art forms.

Third, this research extends the definition of film music curriculum and compares the meanings of music history and music education for the art of film music. This research shows a new perspective and comprehension of film music and how students in school can interpret it. The ideas in this research can help music teachers create a more interactive academic music curriculum that will cover visual styles and genres that integrate well with film music.

4 Nomenclature

The following section of the research defines three divisions of music history. These are classical music, popular music, and film music. These definitions are for music

curriculum to create a distinction between teaching material. The following terms show distinct features in how music history is divided in the high school music curriculum. Classical music refers to works composed by Western classical composers. Baroque, Classical, Romantic, and Impressionist composers exist in classical music history and combine Western art music. For example, Ludwig van Beethoven, a composer from the classical and romantic genres, born in 1770, is an example of a known artist from the Western arts [23]. Claude Debussy, born in 1862, is a French composer from the Impressionist period [24]. Classical music has a rich history, and schools should promote and foster the academic study of classical music for a balanced education. Classical music has been losing appeal in high school music history learning because of limited interaction between students and classical music [25]. The classical genres of ballet and opera and their potential association with the extension of film music curriculum can help students find identity and new links with classical genres.

Popular music originated in the United States in the late nineteenth century. Popular music spread through the United States as new popular styles continued to appear. Popular music has more listeners than classical music worldwide because it appeals to more individuals. Popular music has been growing in the school curriculum, and students find popular music more appealing than classical music [26]. Popular music has a shorter history, but as it evolved, it was influenced by classical, traditional, and other styles. The knowledge of Western European music is essential in understanding how it influenced popular music.

The birth of jazz in New Orleans and the development of country music, which originated in the 1920s in the southern United States, are examples of popular music styles growing over time [27]. Popular music is favored over the classical music industry and is considered more business-centered [28]. From a music theory perspective, popular music contains fewer analysis elements, making it easier to comprehend. For instance, early jazz musicians were self-taught and mainly performed by ear [29]. Additionally, country music that appeared in the early nineteenth century was suitable for musicians of all levels [30].

Film music has the function to accompany movies. Film music can be original. Film music can also be from classical and popular repertoire. Film music composers need to use sounds to develop the cinematic plot, allowing the audience to feel the same emotions as the characters in the movie. Film music composers create music based on the characters' actions and the environment set in the movie. Film music should complement the movie. Different plots will have different characters that film music needs to express. Strong rhythms and melodic musical lines can highlight tension and peacefulness, depending on what is happening in the movie. Lyrical music in film music repertoire can highlight the characters' emotions in the movie.

The following overview of styles shows boundaries in musicology and definitions in music education to outline stylistic features. Classical, popular, and film music are

general divisions of musicology and how curriculum can divide music history. However, musicology is continual, as styles transform depending on musical influence. For example, composers might borrow classical music and orchestrate it into popular music, adding modern and popular elements. A similar process occurs with film music, with some compositions borrowed from classical and popular styles. Music is never static. Stylistic vocabulary exists to define the characteristics of genres. At the same time, categorizing music can be detrimental to music education because students will focus on musicological definitions more than on artistry and authenticity.

5 Review of Research Literature

Various sources appeared in the research literature that discusses film music, its integration into education, and its analysis. Berg discussed the selection of films for music education classes [31]. Berg stated that the development of film follows the growth of society. From the perspective of music education, film music appears spontaneously through technology, television, and other ways. Students can hear and be aware of the music without watching the film. It is also common for students to watch the movie and remember certain parts of the film's music. Film music strongly influences high school students and their awareness of music history and its repertoire knowledge. Teachers should use film music to their advantage and develop knowledge in music history classes. Teachers of film music should ensure that the works they showcase to students meet educational standards.

Webb and Fienberg demonstrated ways for students to develop analytical, musicological, and performance skills to understand better aspects of Australian indigenous musical cultures and the Australian experience [32]. Webb and Fienberg discussed the transformation between music and narrative in engaging students with history and social relationships. By immersing in performance, students used their imagination in history, which gave them a deep connection with music history. Less theoretical music foundations become a struggle for students studying music. Webb and Fienberg demonstrated the connection between ethnomusicology in Indigenous film and school music education.

Jorgensen discussed the "musical connections with myths evident in societies around the world and well established in the anthropological, ethnomusicological, and philosophical literature" [33]. Jorgensen gave the example of *The Lord Of The Rings*; musical scores help highlight the character of the narrative. Music is the role of blurring past and present. In *The Lord of the Rings*, the arts are brought together in unity, fitting the education standard. Students do not only study music but the broad environment, focusing on learning about the artistic emotions, cultures, and stories that music complements. The musicological connections of film and its music are also associated

with learning philosophy in society.

Hunter and Frawley explored incorporating an arts-based pedagogical approach that uses film, art, and music to enhance students' overall learning experiences [34]. Arts-based learning can help students sustain interest in the course material and understand the theory of the course material. Arts-based learning also lets students think and analyze at a higher level, giving them more confidence in their analytical and critical thinking abilities. Hunter and Frawley found that students have been positively influenced to incorporate ideas with film, art, and music in their theory and history lectures. With these approaches, students learned the material in exciting ways, which helped students comprehend and recall the learned knowledge.

Jarvis discussed a graphic technique for large-scale film-music analysis that utilized the film's narrative structure as a scaffold for conducting musical inquiry [35]. Jarvis's approach focused on building a temporal, narrative-based scaffolding on music's relationship to film context. Jarvis's work is based on music theory analysis, helping students learn about musical function, relationships between events and compositional styles in film music, and the scores project information over long periods. Jarvis stated that NDS diagrams, Narrative/Dramatic Structure diagrams, can be applied in any multimedia work.

Broesche evaluated Glenn Gould's analogy between live theatre and film, as well as concert performance and studio recording [36]. By examining the history of Glenn Gould's studio processes, Broesche stated that Gould's understanding of studio recording differed from the familiar recordings, creating a simulacrum in the live event. Broesche's research can help understand the differences and similarities between film music recordings and music recorded for live theatre.

Neumeyer conducted tests to understand how Schoenberg's *Begleitungsmusik zu einer Lichtspielszene* functions as background music and defines the implications of questions that arise about musical culture and classes [37]. Creating film scores is complex, requiring vital creativity and good movie comprehension. Creating film music leads to cognitive biases and standards of judgment of compositional traditions. Neumeyer found the use of Schoenberg's compositional language and the implemented musical analysis method. Neumeyer also suggested a potential crisis in the links between technical musical criticism tools and the ideology of compositional culture.

6 Analysis: Extending Film Music Curriculum with Music for Visualization

Opera and ballet are both classical music genres that are precursors of modern-day movies. Both genres are similar to film because the music is secondary in these art forms and accompanies the actions on the stage or the screen. Similar to films, operas,

and ballets tell the story through visuals and auditory art forms. An opera is a form of theater with dramatic action occurring on the stage, similar to a movie expressing the plot to the audience [38]. Ballet expresses the story through dancing and accompanying music, related to how the art of film works, involving the characters' actions. As substantial classical music genres, opera and ballet influence the film industry.

Opera is a performing art that combines music, drama, and visual arts. The actor uses singing to express emotions and illustrate a story. Opera stage designs, costumes, and synopsis are all essential components of visual arts that the audience enjoys while listening to the music played by the pit orchestra. As a secondary element, operatic music helps the audience perceive and comprehend the synopsis. Ballet involves the technical performance of dance on the stage, relying heavily on physical expressions without involving spoken or sung dialogues. At the same time, genres of different historical periods, ballet music, operatic music, and film music carry the nature of accompanying the visual representation that occurs on the stage or the screen.

Operas and ballets have been adapted into film formats. One known example is the *Carmen* opera, composed by the French composer Georges Bizet. There are several adaptations of this opera. There is a ballet called the *Carmen Suite*, composed by Rodion Shchedrin, a Russian composer, with choreography by Alberto Alonso. There are also two African films based on the opera *Carmen* called *Karmen Gei*, created in 2001, and another film called *U-Carmen eKhayelitsha*, created in 2005. It is advantageous in music education for opera adaptations to appear in the film music curriculum. Extending the recent film to incorporate the historical birth of *Carmen* will help music teachers in high school music history classes to integrate the visual aspects of classical and film music genres.

Another example of ballet is Tchaikovsky's *Nutcracker*, a monumental Romantic work. A fantasy adventure film based on the ballet is Hallstrom's and Johnston's *The Nutcracker and the Four Realms*, premiered in 2018. The recent film and Tchaikovsky's ballet originate from Hoffmann's book called *The Nutcracker and the Mouse King*. Film music curriculum can support music learning, its elements, and literature influence. The adaptations above retain the elements of opera and ballet, such as the dramatic narrative, the music, and the choreography.

The audience has a separate perspective of visual genres. Ballets, operas, and films share similarities because they serve as entertainment genres. The audience watches and observes the plot and actions on the stage and the screen, with secondary music. Teaching ballets and operas through movies is very helpful for students in the music history curriculum. The adaptation of films can give audience members different perspective of composers, their influences, and the compositional process. By learning about ballets and operas and their adaptations to films, the film music curriculum can give students different knowledge on emotions and cultures that composers express in different forms. Extending the film music curriculum to include classical visual genres

is helpful for students to understand different music genres and how composers adapted different art forms throughout music history.

Film music's importance in music history is significant [39]. Film music gives emotional engagement to the film, providing the audience with a fundamental musical base for the film's plot. Film music gives musical support to the characters in the film and offers musical reasoning for the film's main idea and topic. Film music is a cultural sign in music history, expanding as film scores continue to accompany new movies. Film music, as a genre that helps film directors produce a form of entertainment, develops with the expansion of technology. Film music is indirectly influential because of the primary theme in the film's plot and the actions on the screen. The film composer's task is to ensure the music adapts to the movie, making film music an important visual genre influential in music history. As the film industry develops, film music composition continues to grow.

Film music is not designed to be concert music, although film music has been played on the stage without the visual. A traditional music concert also contains aural and visual art forms. However, the aural component, including listening to the music, is primary, as composed to watching the performance. This changes in the opera and ballet music, where the visual aspect includes the opera's and ballet's plots, including various characters, with music helping the audience shape their interpretation. The auditory aspect of ballet and opera requires composers to enhance the plot, allowing the audiences and actors to immerse themselves in the same emotions quickly.

Swan Lake, a ballet by Tchaikovsky that premiered in 1877 holds significant historical meaning in the ballet art form. The *Swan Lake* shows powerful music mixed with strong emotions, supported by the thematic ideas that Tchaikovsky envisioned to illustrate the drama of the ballet's plot. Tchaikovsky's *Swan Lake* music has four acts with different musical styles and moods, depending on the plot. At the beginning and introduction to the ballet's plot in the opening act, Tchaikovsky uses grandeur music, transforming into the smooth lyricism of the swan theme. Tchaikovsky's use of different musical styles is based on the ballet themes associated with the different characters and emotions in the plot. For example, in *The Swan Theme*, Tchaikovsky used a delicate musical style to represent the purity of the swan maidens; the type of music played by the string gives the beauty of the swan maidens. In *The Rothbart Theme*, Tchaikovsky uses the dark musical style to show the evilness of Rothbart, where the music is played by the brass and percussion instruments, indicating the darkness of Rothbart.

Nutcracker, another ballet composed by Tchaikovsky, is based on Hoffmann's book *The Nutcracker and The Mouse King*. In *Nutcracker*, Tchaikovsky divides the ballet into two acts, where each act has a different musical compositional style, depending on the characters, their description, and their actions. For example, in Act I, the stage is full of joyful music, which helps to have a connection with the ballet's plot.

Tchaikovsky used joyful dances and waltzes to show excitement and create a particular atmosphere onstage. In Act II, Tchaikovsky used the ethereal music to express the gorgeousness. For instance, *Dance of the Sugar Plum Fairy* is a delicate ballet piece that creates a magical atmosphere. While the ballet's music is often performed without the visual, the combination of music and dance is ideal for understanding the meaning behind the music and what it provides for Tchaikovsky and his ballet's plot.

Because of similarities in how visuals combine with the music, many ballets have been adapted into movies. For example, the *Black Swan*, directed by Darren Aronofsky, uses the idea from Tchaikovsky's *Swan Lake*. Nina Sayers, the character in Aronofsky's *Black Swan* movie, shows the protagonist and antagonist character traits. The movie *Black Swan* integrates some elements of Tchaikovsky's music with music composed by other composers. The film score for *Black Swan* can teach how ballet music integrates with movies and how ballet music can transform into a film industry production. However, for this to happen, Tchaikovsky's Swan Ballet must be introduced and taught before *Black Swan*.

Tchaikovsky is a significant composer in music history. His contributions to the Romantic era of classical music are numerous, which include symphonies, operas, chamber music, and ballets. Ballets, in particular, are examples of Tchaikovsky's music that combine visual representation and Romantic music. Teaching Tchaikovsky and his ballet music in film music history can help students understand the importance of Tchaikovsky as a composer and the compositional style that he used to develop ballet music. Tchaikovsky's music has also had a significant impact on other films. His compositions have been used in different movies to add emotion to the film's story. For example, Disney's *Fantasia* in 1940, Stanley Kubrick's *A Clockwork Orange* in 1971, and James Cameron's *Titanic* in 1997.

Integrating ballet and film and resemblances between both art forms is significant in education and art history. Music in films helps people understand the purpose of the visual themes and learn about the purpose of music in the visual art form. Another famous example of a movie that uses classical music is *Brief Encounter*, a British Romantic drama directed by David Lean. The music uses excerpts from Sergei Rachmaninoff's Piano Concerto No. 2 in C minor, which continually reappears throughout the film. No other music is used.

Learning about this film and music helps us understand the connection between Rachmaninoff's themes and how they fit into the movie. Music analysis is different when Rachmaninoff's Piano Concerto No. 2 is played at the concert hall, as opposed to watching the film and understanding the purpose the music has in the film. Using concert music to explore the connections between different art forms and better understand music's role in enhancing visual storytelling will help expand the film music curriculum. Ballet is a historic art form with a rich history and cultural identity. The ballet can be a transformative art form, and understanding ballet music can help

understand how film composers structure their works.

7 Conclusions

Expanding the film music curriculum to include ballet and operatic genres will create a more robust learning opportunity for students in music history classes. Integrating film and classical music would help teachers create more exciting ways of teaching music history and leading music education. Integrating classical music genres such as ballet and opera can raise awareness for European classical music and make it appear more in the film music curriculum. Understanding how visual aspects affect music is essential in ballet, opera, and film music. The cultural aspects of ballet and opera music are essential to learn because these genres are predecessors of film music and other visual music genres. Understanding the visual characteristics of different art forms can help students understand how the visuals integrate with sound in combined art forms. Classical music and its academic side are less motivating for students. However, Western classical music is an important source and foundation of musical knowledge. Ballets and operas are influential genres with a rich history in classical music. Students can benefit from learning these genres and understanding how they integrate visual aspects of musicianship with the performance on the stage. Expanding the film music curriculum and combining classical musical genres allows students to find more interest in music history and appreciation.

Motivation is essential in music history classes, and a motivating classroom can make the class more exciting. When teaching about classical music, teachers can use films to make learning exciting. For example, the 1940 Disney-animated film called *Fantasia* combines classical music with impressive visuals. This film set many compositions by composers, including Beethoven, Tchaikovsky, and Stravinsky. Because there are many visual interpretations of the music, students can find interest in classical music selection. In music classes, students can discuss how the music fits the animation, how the emotions in the film are being conveyed, and how to analyze the techniques of storytelling in the film and the music's impact on it. Using this approach, students can gain a deep understanding and appreciation of music.

This article can set a base for future research in musicology and education. Integrating music education and musicology is an inclusive and interdisciplinary way to align genres and show their benefit in different musical studies. Connecting music and integrating contrasting genres helps students see music history as a transformative study. Students become more aware of different compositions and visual genres, which makes musical repertoire more accessible. Extending the film music curriculum helps build the bridge between classical visual music and modern film music, where students learn to understand different cultures and histories of music.

References

- [1] E. Varner, "Holistic Development and Music Education: Research for Educators and Community Stakeholders," *National Association for Music Education*, vol. 32, no. 2, pp. 1-21, September 2018.
<https://doi.org/10.1177/1048371318798829>.
- [2] J. Southcott, "Egalitarian Music Education in the Nineteenth Century: Joseph Mainzer and Singing for the Million," *Journal of Historical Research in Music Education*, vol. 42, no. 1, pp. 29-45, October 2020.
<https://www.jstor.org/stable/27139235>.
- [3] T. de Clerq, "A Music Theory Curriculum for the 99%," *Engaging Students: Essays in Music Pedagogy*, vol. 7, pp. 1-8, June 2019.
<https://doi.org/10.18061/es.v7i0.7359>.
- [4] L. VanHandel, *The Routledge Companion to Music Theory Pedagogy*. New York: Routledge, 2020.
- [5] D. M. Rolandson, "Motivation in Music: A Comparison of Popular Music Course Students and Traditional Large Ensemble Participants in High School," *Contributions to Music Education*, vol. 45, pp. 105-126, 2020.
- [6] M. K. Kramer, and E. G. Floyd, "Required Choral Repertoire in State Music Education Performance Assessment Events," *Contributions to Music Education*, vol. 44, pp. 39-53. <https://www.jstor.org/stable/26724259>.
- [7] B. Benward, and M. Saker, *Music in Theory and Practice*. Boston: McGraw Hill Higher Education, 2009.
- [8] M. Hatfield, *Choral Repertoire: Promising New Directions for Music Theory Teaching*. 2023.
- [9] C. S. Palfy, and G. Eric, "The Hidden Curriculum in the Music Theory Classroom," *Journal of Music Theory Pedagogy*, vol. 32, no. 5, pp. 79-110, 2018. <https://digitalcollections.lipscomb.edu/jmtp/vol32/iss1/5>.
- [10] D. J. Jenkins, "Music Theory Pedagogy and Public Music Theory," in *The Routledge Companion to Music Theory Pedagogy*. Routledge, 2020.
- [11] J. M. Renwick, and G. E. McPherson, "Interest and choice: student-selected repertoire and its effect on practising behaviour," *British Journal of Music Education*, vol. 19, no. 2, pp. 173-188, July 2002.
- [12] G. Barton and S. Riddle, "Culturally responsive and meaningful music education: Multimodality, meaning-making, and communication in diverse learning contexts," *Society for Education, Music, and Psychology Research*, vol. 44, no. 2, pp. 345-362, May 2021.
<https://doi.org/10.1177/1321103X211009323>.
- [13] B. Juan-Monera, I. Nadal-Garcia, and B. Lopez-Casanova, "Systematic Review of Inclusive Musical Practices in Non-Formal Educational Contexts," *Education Sciences*, vol. 13, no. 1, 2023, pp. 1-43.
<https://doi.org/10.3390/educsci13010005>.
- [14] M. Reid, "Nonwestern Music and Decolonial Pedagogy in the Music Theory Classroom," *Journal of Music Theory Pedagogy*, vol. 36, no. 4, pp. 103-120, 2022. <https://digitalcollections.lipscomb.edu/jmtp/vol36/iss1/4>.

- [15] M. A. Roig-Francoli, "A Pedagogical and Psychological Challenge: Teaching Post-Tonal Music to Twenty-First-Century Students," *Indiana Theory Review*, vol. 33, no. 1-2, Summer 2017, pp. 36-68.
<https://doi.org/10.2979/inditheorevi.33.1-2.02>.
- [16] A. Guler, "Thinking with Atonal Music in Visual Arts Education," *Journal of Qualitative Research in Education*, vol. 33, p. 1-12, 2023.
<https://doi.org/10.14689/enad.33.1660>.
- [17] C. D. Meals, "Composer Diversity in State Music Lists: An Exploratory Analysis," *National Association for Music Education*, December 2023.
<https://doi.org/10.1177/00224294231218272>.
- [18] J. P. Cumberledge, and M. L. Williams, "Representation in Music: College Students' Perceptions of Ensemble Repertoire," *Research Studies in Music Education*, vol. 45, no. 2, pp. 344-361, 2023.
<https://doi.org/10.1177/1321103X211066844>.
- [19] S. J. Priniski, C. A. Hecht, and J. M. Harackiewicz, "Making Learning Personally Meaningful: A New Framework for Relevance Research," *The Journal of Experimental Education*, vol. 86, no. 1, pp. 11-29, 2018.
<https://doi.org/10.1080/00220973.2017.1380589>.
- [20] J. Gutierrez, "An Enactive Approach to Learning Music Theory? Obstacles and Openings," *Frontiers in Education*, vol. 4, pp. 1-48, November 2019.
<https://doi.org/10.3389/feduc.2019.00133>.
- [21] C. Barroso, C. M. Ganley, S. A. Hart, N. Rogers, and J. P. Clendinning, "The relative importance of math- and music-related cognitive and affective factors in predicting undergraduate music theory achievement," *Applied Cognitive Psychology*, vol. 33, no. 5, pp. 771-783, January 2019.
<https://doi.org/10.1002/acp.3518>.
- [22] M. Hoag, "Integration, Diversity, and Creativity in Current Music Theory Pedagogy Research," *College Music Symposium*, vol. 56, pp. 1-30, 2016.
<https://www.jstor.org/stable/26574445>.
- [23] J. S. Snodgrass, "Current Status of Music Theory Teaching," *College Music Symposium*, vol. 56, pp. 1-10, 2016. <https://www.jstor.org/stable/26574444>.
- [24] J. Day-O'Connell, "Putting the Theory Back in 'Music Theory'," *Engaging Students: Essays in Music Pedagogy*, vol. 7, pp. 1-14, 2019.
<https://doi.org/10.18061/es.v7i0.7368>.
- [25] B. Utne-Reitan, "Music Theory Pedagogy in the Nineteenth Century: Comparing Traditions of Three European Conservatories," *Journal of Music Theory*, vol. 66, no. 1, pp. 63-91, April 2022.
<https://doi.org/10.1215/00222909-9534139>.
- [26] Y. Kang, "Defending Music Theory in a Multicultural Curriculum," *College Music Symposium*, vol. 46, pp. 45-63, 2006.
<http://www.jstor.org/stable/40374439>.
- [27] S. Gates, "Developing Musical Imagery: Contributions from Pedagogy and Cognitive Science," *Music Theory Online*, vol. 27, no. 2, pp. 1-25, June 2021.
<https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.gates.html>.

- [28] N. O. Buonviri, "Successful AP Music Theory Instruction: A Case Study," *Update: Applications of Research in Music Education*, vol. 36, no. 2, p. 53-61, February 2018.
<https://eric.ed.gov/?id=EJ1165736>.
- [29] N. Patton, *Student Musical Experiences and Self-Efficacy in AP Music Theory*. PhD Dissertation, Temple University, 2023.
- [30] A. Grey, "Improving Students' Aural Skills on the AP Music Theory Exam," *Music Educators Journal*, vol. 107, no. 3, p. 47-53, March 2021.
<https://eric.ed.gov/?id=EJ1290967>.
- [31] A. S. Paney, and N. O. Buonviri, "Teaching Melodic Dictation in Advanced Placement Music Theory," *Journal of Research in Music Education*, vol. 61, no. 4, pp. 396-414, 2014.
<https://doi.org/10.1177/0022429413508411>.
- [32] P. D. MacIntyre, and B. Schnare, "Self-Determination Theory and Motivation for Music," *Psychology of Music*, vol. 46, no. 5, pp. 699-715, 2017.
<https://doi.org/10.1177/0305735617721637>.
- [33] R. H. Woody, "Music Education Students' Intrinsic and Extrinsic Motivation: A Quantitative Analysis of Personal Narratives," *Psychology of Music*, vol. 49, no. 5, pp. 1321-1343, August 2020.
<https://doi.org/10.1177/0305735620944224>.
- [34] J. Check, "Repertoire Choices in the Classroom," *College Music Symposium*, vol. 52, pp. 1-4, 2012.
<https://www.jstor.org/stable/26564877>.
- [35] S. G. Nielsen, A. Jordhus-Lier, and S. Karlsen, "Selecting Repertoire for Music Teaching: Findings from Norwegian Schools of Music and Arts," *Research Studies in Music Education*, vol. 45, no. 1, pp. 94-111, 2023.
<https://doi.org/10.1177/1321103X221099436>.

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

New Music Concepts and Inspired Education

Revised Selected Papers

ISBN: 978-88-944350-9-2



www.studiomusicatreviso.it