

A GENERAL MUSIC CURRICULUM:
ITS DEVELOPMENT, IMPLEMENTATION AND EVALUATION
AT THE INTERMEDIATE SCHOOL LEVELS

by

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ABSTRACT

This paper is a study of the process of developing a curriculum--in particular, a general music curriculum. A survey of the status of music education in a local school system revealed that there was no general music education at any secondary level; the survey also indicated a severe lack of music education in the elementary schools, particularly at the intermediate level.

A review of authoritative literature gives a general basis for the procedure of curriculum development, dealing with both the historical and the theoretical aspects. Literature pertaining to the specific area of general music curriculum development completes the second chapter.

Part I of the Development chapter presents the author's Music Survey of the Kamloops Secondary Schools (1977), revealing that only 20% of the student population was involved with school music. The music courses offered were strictly performance-oriented: 97% instrumental and 3% vocal. The preliminary steps to development thus presented via the Music Survey, Part II of chapter three then deals with the practical application of curriculum theory to the development of the author's curriculum. The elements of the curriculum are set forth in this section.

The Implementation chapter analyses the various situations and problems encountered in the three local elementary schools involved. The Evaluation chapter deals with the actual means of evaluation used within the curriculum, including diagnosis of the student--both early and on-going, plus a discussion of the actual achievement of objectives and final student outcomes.

The concluding chapter summarizes the importance of aspects previously discussed and presents recommendations for future curriculum development. On-going stages of local development in the field of music curricula are examined.

Samples, outlines, and resource materials of the author's curriculum form the body of Appendix A. Actual samples of student composition are presented in Appendix B, and Appendix C contains the letters and forms of the 1977 Music Survey.



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To my parents,
who provided continuous
support and encouragement

DEDICATION

Chapter 1

INTRODUCTION

The results of a music survey conducted at the secondary school level in Kamloops, B.C. indicated a need for a valid and relevant general music curriculum. The information on students' musical background suggested a severe lack of music education at the elementary school levels; indications were that the intermediate grades were more deprived than the primary grades.

A study of the music resources available revealed a shortage of appropriate curricula for the intermediate levels. Those music textbooks available were either of obvious American content, or were out of date, and were apparently not being used to any extent, presumably for the above-stated reasons.

The author developed a music curriculum involving extensive listening activities; basic parts of this curriculum were selected to be implemented at the intermediate grade levels and were evaluated throughout the year. A comparative study of the outcomes was possible by virtue of the same curriculum being taught by the author in three different schools.

The author's own conviction of the importance of music and the need for its inclusion in the school curriculum is substantiated in the "Importance of the Study".

Purpose of the Study

The purpose of the study is (a) to examine the authoritative

literature on curriculum theory and development, and (b) to make practical application of these theories via a music curriculum. The practical aspect is threefold:

- 1) The development of a general music curriculum at the intermediate grade level.
- 2) The implementation of the curriculum in several intermediate classes in the Kamloops school district.
- 3) The evaluation of the effectiveness of the curriculum after a one-year period.

It was decided to implement the curriculum at an intermediate grade level due to the greater concerns expressed by local teachers at this particular grade level. This decision was reinforced by the findings of Pendleton (1975): after an investigation into the role of the elementary classroom teacher, Pendleton concluded that a greater amount of music teaching was exhibited by classroom teachers in the primary grades than in the intermediate grades.

Importance of the Study

Value of Music Education. The role of the arts in discovering self-identity, "self-actualization", and fulfillment of one's potential is one of prime importance, and is discussed at length (Chapter 2, Part II) by such authorities as Schwadron, Otto, Tyler, and Maslow. It is the author's conviction that music, as a basic form of aesthetic communication, should thus have a place in every person's life; this will be expanded upon in the "Statement of Philosophy" in Chapter 3.

The value of aesthetic education is apparently recognized by the B. C. Ministry of Education (1977):

The Ministry believes that opportunities should be available in all schools for students to take courses in the Fine Arts. The importance of this area of the curriculum is not considered debatable. (p. 5)

Deficiency of Music Education in the Present Educational System.

Although music education is a recognized and required part of the elementary curriculum instruction, there are many children who go through their years of schooling with little and sometimes no musical education of any significance. The results of a local music survey conducted by the author (Chapter 3, Table 4) revealed that 33% of the respondents had received no elementary school music education and only 12% indicated four or more years of music education at this level. At the junior and senior secondary school level it was found that only 20% of the student population was involved in a school music program (Table 3).

Moreover, the present deficiency of music education in the school system seems to be condoned at the university level; Tupman (1979) points out that there are no arts courses listed in the proposed 1981 University of British Columbia entrance requirements--not even for students who will be entering arts programs. With no prerequisite courses set as a guiding standard, the resultant incompetency of potential teachers in the field of arts and music education can hardly come as a surprise.

Eisner attributes the neglect of the arts to the current "accountability" trend, based on years of scientifically based curriculum theories:

Schools whose quality is judged in terms of the test performance of their pupils tend to emphasize what the tests test. This means that the fields not tested are

considered less important than those that are, at least operationally....The students, like school administrators and teachers, are not ignorant. Important consequences flow from the choices they make, and therefore they yield to the criteria that have maximum payoff within the educational system. (1979 b, pp. 4, 5)

Students are not motivated to take such arts courses as are offered, since they are not credited with marks achieved in those areas:

When one considers further that many colleges and universities do not even take into account secondary school students' grades in art or music or theatre or dance in calculating the students' grade point average (a bit of information that can determine the students' acceptability to college), the low status of the arts in relation to a conception of human intelligence becomes even clearer. Not only are the arts given a marginal place in the curriculum, they are given a marginal place in our conception of mind. (Eisner, 1979 a, p. 33)

The Guide to the Core Curriculum (Ministry of Education, 1977) also relegates the arts to a subordinate role. The designation of three levels of curriculum--"that which must be taught, that which should be taught, and that which might be taught"--bore out McClymont's (1979) fears: the arts were lumped into the third category of "that which might be taught." The significance of The Guide to the Core Curriculum and past educational practices in relegating the arts to the far corner of the curriculum can be seen in Eisner's statement:

The school is reflective of the culture and the culture is reflective of its traditions. The structure of curriculum priorities teach as sure as didactic instruction in the multiplication tables or spelling lists--but more softly and infinitely more covertly. What children learn in school is not only what is taught, they also learn what counts.... Insofar as school is a sub-culture, and it surely is that, it teaches through the values that pervade it. Those values are not simply those that are given public testimony through words....but through the way choices are made and resources are allocated. One of our most precious resources, time, is minimally allocated to arts. Children quite correctly infer that therefore it is not a high priority in school.
(1979 a, p. 31)

Music has yet to be accepted as a vital part of the school curriculum. At the secondary level, it is offered as an elective in some form, almost always in the performance area, and is available to those students able to structure it into their time-table. Even at the elementary school level, where music is officially part of the required instruction, it is often dependent upon the haphazardness of a classroom teacher's will, ability and time. It is the educators' and administrators' duty to overcome difficulties of time-tabling and staffing in order "to ensure that a quality music program is provided for pupils in each year of the Elementary School Program" (Department of Education, 1971, p. 1).

Broudy (1966) affirms that music deserves a legitimate place in the curriculum:

The claim of music for a place in general education as a required subject in the curriculum should be based on the assertion that musical experience when cultivated by training gives rise to a special type of interest and enjoyment, similar to that engendered by connoisseurs in any field of human endeavor. (p. 183)

A General Music Curriculum. A general rather than performance curriculum is proposed in the present study. "Singing" classes which have passed superficially for music education have long been in existence, and indeed, were the original form of music instruction. However, even that incomplete form of music education has almost disappeared in the author's locale, as is evidenced by the aforementioned survey; of all the district's high schools, only one offered choir. Now (three years later) three of the seven secondary schools offer choir. Instrumental instruction has not suffered at the secondary level, and is lately showing growth in the local elementary

schools. However, listening and creativity--less tangible and objective areas of instruction--have been and still are greatly neglected. Thus the curriculum discussed in this study dwells on the two neglected behaviors of listening and creativity, although performance was equally implemented in the classrooms. The observations made in 1972 by Leonhard and House are unfortunately still applicable today, as was borne out by the author's survey (See Chapter 3).

Some of the more obvious indications of the need for reappraisal of the program are the following: the small percentage of student population in secondary music programs; the low level of music competence and interest shown by many elementary classroom teachers and prospective teachers who are products of music education programs; the low level of accomplishment outside of performance shown by freshman music majors in colleges and universities; the small impact of the music program on adolescents compared with the impact of the latest popular music trend; and the small demand for good music programs on radio and television. (pp. 6, 7)

Nature of Study

The recommended procedure for general curriculum development is explored in the first portion of the Review of the Literature. The definition of curriculum is examined in its many forms, revealing the lack of agreement by past authorities, and indicating a possible direction that curriculum theory might now be taking. In developing a curriculum, the developer's scope of definition will have a direct bearing on the completed curriculum; thus the emphasis on an explicit definition of curriculum.

The literature on curriculum development continues with an overview of some time-honoured curriculum theories. Taba's (1962) idea that the sequence of curriculum development design needs to be inverted (pp. 9, 441) justifies the procedure used by the author in this study (see

"Teacher Involvement"). A brief look at the history of curriculum development substantiates Taba's claim that an adequate curriculum theory is necessary for truly effective implementation of curriculum innovation (p. 7).

The second section of the Review of the Literature deals with literature pertinent to the development of a general music curriculum. A philosophical base is set to justify general music as a core part of the curriculum. The four sources of criteria in developing a curriculum are explored and are then applied to the four main elements of curriculum development, resulting in the author's theoretical foundation for developing a general music curriculum. A brief description of current resources available in the field of music curriculum ends the Review of the Literature.

Chapters three, four, and five involve the practical application of curriculum theory in three main stages: development, implementation, and evaluation of the author's general music curriculum.

The final chapter is a summary of the study with general conclusions and recommendations. The original curriculum material can be found in Appendix A. Samples of students' work are presented in Appendix B. Appendix C contains covering letters and forms of the author's survey which provided the impetus for this study.

Limitations of the Study

As the study was restricted to a one-year period, only a small portion of the complete curriculum could be implemented. The main features of this particular curriculum that distinguish it from others (the Canadian content, and B.C. Indian study) were not implemented

during this time, as it was felt that they should appear later in the sequential development of the program. A classroom generalist, rather than a specialist, might have overcome some of the time restrictions by integrating music with other school subjects. However, integrative possibilities by the author were limited by the itinerant and specialist nature of the teaching position.

The study is limited to the intermediate levels for the reasons outlined earlier (p. 2).

Although the actual curriculum involved a balance of three behaviors--creativity, listening and performance--the latter is not discussed in the curriculum, except in instances where it was integrated with either of the other behaviors, the reason being that when music is being taught, it is taught apparently and almost exclusively through the medium of performance. Band, choir, guitar, ukulele, recorders, and rhythm bands are examples of existing music programs built around performance; since methods for this aspect of curriculum are so numerous, the author has not detailed the specific content of the performance unit.

The content of the curriculum has one obvious omission--that which is loosely called "classical" music. Diversity has been a main consideration in course content; however, it is felt that appreciation of "classical" music is the final achievement in musical development (Broudy, 1966) and is therefore not within the normal scope of a year's study. Though it is used incidentally and in a small degree to illustrate some concepts, it is not made the topic of study as are some other areas of content, for example, ethnomusic or jazz.

In order to undertake the development of a curriculum, one must

first understand the general principles of curriculum theory and development, as well as familiarize oneself with the history of curriculum development. The first section of the Review of the Literature will focus on this background aspect. The more specific application of these principles will then be examined in the second portion of the Review.

Chapter 2

REVIEW OF THE LITERATURE

The review of the literature is dealt with in two separate parts: Part I of this chapter is an authoritative discussion on the theory and history of general curriculum development--that is, of the development of curricula in general, rather than in any specific subject area. Part II is a similar discussion of curriculum development, but pertains specifically to a music curriculum--more precisely, a "general music" curriculum, as opposed to a performance-oriented music curriculum. It is necessary to keep in mind two distinct meanings of "general" used throughout this study: (a) "general" in the sense of "not specific"; common to many areas and covering all instances--used in this case to modify curriculum development; (b) "general" in the sense of not limited to one department of learning or one specialized area of a subject--used in this case to modify music; thus, "general music" incorporates areas of listening and creativity, as well as the usual one of performance.

Part I

GENERAL CURRICULUM DEVELOPMENT

Curriculum Defined

As this study is entirely concerned with curriculum, it seems appropriate to analyse the various definitions of curriculum. Attempts to define it range from an over-simplified statement that "a curriculum

is a plan for learning" to lengthy arguments over its scope, content and sequence. The following quotes found in Tanner and Tanner (1975) reveal the apparent controversy.

"The curriculum is now generally considered to be all the experiences that learners have under the auspices of the school" (Doll, 1970, p.24). This comment is an example of the broadest type of definition; its major flaw, as Tanner and Tanner point out, is that it fails to differentiate between intended and unintended learnings; "because educators do not regard undesirable learning experiences as part of the curriculum, such broad definitions must be regarded as untenable" (Tanner & Tanner, p. 21). Tyler (1957) stipulates a certain control over the experiences in his definition: "all of the learning of students which is planned by and directed by the school to attain its educational goals" (p. 79).

James Macdonald (1965) sees curriculum as "those planning endeavors which take place prior to instruction" (p. 6)--another broad and vague definition, except that it limits itself to being a planning process rather than a teaching process. Curriculum, as Macdonald sees it, is a separate entity from instruction, which is the system for putting the plan into action (p. 5). Broudy, Smith and Burnett (1964) seem to agree: "curriculum consists primarily of certain content organized into categories of instruction." They specify that "modes of teaching are not, strictly speaking, a part of the curriculum" (p. 79).

Popham and Baker (1970) seem to view the other end of the spectrum--rather than a plan or process, "curriculum refers to the desired consequences of instruction" (p. 48).

Bruner (1966) disputes this "outcome" view: "a curriculum reflects not only the nature of knowledge itself but also the nature of the knower and the knowledge - getting process" (p. 72). "Knowledge is a process, not a product," Bruner concludes. Process seems to be stressed also by Stenhouse (1976), who identifies a curriculum "as a particular form of specification about the practice of teaching and not as a package of materials or a syllabus of ground to be covered" (p. 142).

Thus we have several views of curriculum, each stressing a different aspect: a pre-determined plan, an on-going planning or teaching process, or a pre-conceived end.

Some authorities feel that curriculum cannot be separated into these distinct areas. Hass, Bondi and Wiles (1974) point out that "when the term curriculum includes all of the planned experiences of the learners under the school's guidance, curriculum and instruction cannot be regarded as separate entities" (p. xvi). Taba (1962) feels that "a sharp distinction between method and curriculum seems unfruitful" (p. 9). Tanner and Tanner (1975) stipulate that Macdonald's definition, in separating curriculum from instruction, "fails to recognize that many planning endeavors are an outgrowth of the learning situation" (p. 36). They share Dewey's (1916/1966) thesis of an intrinsic continuity of ends and means; "an end which grows up within an activity as a plan for its direction is always both ends and means" (p. 124).

In a cautious and well-researched view, Tanner and Tanner incorporate all aspects for the broadest "tentative" definition:

Curriculum is the planned and guided learning experiences and intended learning outcomes, formulated through the systematic reconstruction of knowledge and experience, under the auspices

of the school, for the learner's continuous and willful growth in personal-social competence. (p. 45)

Hass et al. (1974) would still quibble with the restrictions which are envisioned by the phrase "under the auspices of the school." They would have that phrase changed to read "in a program of education", thereby indicating "that the planned experiences may take place in the community, in the learner's home, in a school, or in any other suitable place" (p. xvii).

Tanner and Tanner's definition, with the above-mentioned amendment, is the definition embraced by the author's study. The amendment allows for the planning and sharing of out-of-school activities and experiences. This aspect is particularly important for a music curriculum, since local festivals, concerts and other artistic attractions can be a medium for exchange of critical thought and appraisal. The continuity of ends and means inherent in the adopted definition is revealed in the author's study--in the on-going diagnosis of the curriculum and its resultant revisions for classroom use, as well as in its subsequent revisions for district use within the larger scheme of a total elementary school music program.

Curriculum Theory

The author defines curriculum theory as a formula of underlying principles for developing a curriculum; these principles are discussed under four headings: Teacher Involvement, Philosophy, Criteria Influencing Curriculum Development, and Curriculum Elements. The fifth heading--Development Processes--is an amalgamation of all these considerations in the development of a curriculum.

Teacher Involvement. Traditionally, the educator has had little experience with the formalized process of curriculum development. In an innovative view of the traditional scheme of official curriculum planning, Taba advocates teacher involvement: "Both for the sake of curriculum improvement and for the development of sounder curriculum theory, the sequence in the method of developing curriculum designs needs to be inverted" (p. 441). Taba suggests that a practical framework for curriculum design would then be made on the basis of teachers' experimental curricula, rather than teachers' curricula being based on curriculum designs passed down by curriculum specialists or theorists. The scope would be determined on the basis of tested units; concrete examples of sequences for cumulative learning of concepts, for patterns of thinking, and for acquiring attitudes would provide a basis for determining the sequence of learning in addition to the sequence of subjects. Taba also proposes that this inversion of design might help bridge the gap between theory and practice:

In the first place, since in the development of such units theoretical competence needs to be combined with practical experience in teaching, the first step is taken by infusing theoretical thought into what up till now has been considered strictly the domain of the practitioner....

Secondly, curriculum guides which are evolved from and implemented by concrete teaching-learning units prepared by teachers should be easier to introduce to the teaching staffs and more readily understood than is possible when only abstract guides are available....

Finally, curriculum guides which consist of both the general framework and tangible models for teaching-learning units are more likely to affect classroom practice than do the current guides which stop short of any guidance for converting the rather sketchy schemes into instructional practices. (pp. 441-442)

The author's curriculum was developed according to Taba's inverted model. It was based largely on previous practical experience in the classroom which had met with enthusiasm and success. Further study

*imperial
approach*

into curriculum design and development aided in moulding a curriculum that was relevant to the learners' and society's needs. Finally, the author's own experience with the inadequacies of provincial curriculum guides stressed the need for concrete, field-tested examples when providing guidance to other teachers. (The author's listening units were subsequently revised for district use.)

Philosophy. A clear philosophy, coupled with a good understanding of the criteria influencing the elements of the curriculum aids in the development of a curriculum theory which will lead to a well-balanced, unified curriculum relevant to the learners and their environment.

The author concurs with Taba's view of the school as an institution "created by a society for the purpose of reproducing in the learner the knowledge, attitudes, values, and techniques that have cultural relevancy or currency" (p. 17). The educator is a public servant teaching the children of society. The author maintains that it is a duty of the educator, as a part of that institution, to remain abreast of the current theories and practices in an effort to teach for the future and not simply to perpetuate the past.

The scheme of a curriculum must take account of the adaptation of studies to the needs of existing community life; it must select with the intention of improving the life we live in common so that the future shall be better than the past.

(Dewey, 1902, pp. 8-9)

Criteria Influencing Curriculum Development. Hass et al. (1974) discuss four bases of the curriculum as criteria influencing curriculum decisions: the nature of social forces, of human development, of learning, and of knowledge (p. 206); these same criteria are, in Taba's terms, the cultural demands (tradition, habits, social pressures), the

learner, the learning process, and the content of the disciplines (p. 10). Subsequent mention of these criteria will be under the headings of social forces, nature of the learner, nature of learning, and nature of knowledge.

Some current social forces are identified by various contributors to Hass et al. (1974): the generation gap, changing values and morality, equal rights, the increasing fragmentation of society--both in the urban and rural sense, and in class levels. In light of these social pressures, some philosophical questions arise:

Should the school develop young people to fit into the present society as it is or does the school have a revolutionary mission to develop young people who will seek to improve the society?... Is democracy to be defined solely in political terms, or does democracy imply a way of life at home, in the school, and in economic matters, as well as a form of political life?

(Tyler, 1949/1971, pp. 35-37)

Tanner and Tanner likewise query whether the curriculum should focus on preserving and transmitting the cultural heritage, or on developing fundamental skills; should it foster personal growth, or social growth? The answers to these questions depend upon one's philosophy of life and of education. In the present case, the curriculum developed was based on the belief that fundamental skills are a pre-requisite to an appreciation of the cultural heritage, and that personal growth will encourage social growth.

Curriculum Elements. It is suggested by Taba that all curricula have some specific elements in common: aims and objectives, design for the organization and selection of content, an indication of procedure, and a means of evaluating the outcomes (p. 10). These elements will be referred to subsequently as simply goals, content,

procedure, and evaluation. The relative emphasis and balance of these elements in the curriculum depends upon the values and perceptions of the developer. Undue emphasis on any one element to the neglect of the others leads to weaknesses which will be revealed in the discussion of curriculum history. However, one's values and priorities naturally tend to set one element slightly higher than the others in importance. The author's interpretation of criteria influencing the curriculum resulted in a slight emphasis on the element of procedure. Her belief is that the type of learning experience greatly influences the comprehension and retention of knowledge. Thus, in the author's eyes, the final product of the experience does not hold as much importance as the nature of the experience itself.

Development Processes. Though the linear "ends before means" doctrine is presently a contentious rationale, the Tyler model (1949/1971) is still most frequently mentioned as a general guide for curriculum development. Taba's four curriculum elements--aims and objectives, organization and selection of content, procedure, and evaluation--are simply a reiteration of Tyler's rationale as mirrored in the four main chapter headings in his book:

-What educational purposes should the school seek to attain?

-How can learning experiences be selected which are likely to be useful in attaining these objectives?

-How can learning experiences be organized for effective instruction?

-How can the effectiveness of learning experiences be evaluated?

Tyler's first question embraces the consideration of the four criteria

influencing curriculum; this in turn aids in determining the four basic elements of curriculum development:

- 1) goals (aims and objectives)
- 2) content (organization and selection)
- 3) procedure (method of instruction)
- 4) evaluation (assessment of outcomes)

If equal consideration is given to each of the curriculum elements as they relate to the afore-mentioned criteria influencing curriculum development, a solid curriculum should be the result.

In summary, curriculum theory is a formula of underlying principles --namely, philosophy, criteria, and elements--for developing a curriculum. The root of curriculum theory lies in the philosophical principles of the developer. Philosophy and life values influence the author's perception of the various criteria influencing the curriculum--the nature of social forces, of the learner, of learning and of knowledge. The interpretation of these criteria influences, in turn, the curriculum elements. The goals are a direct result of society's and the learner's needs, as perceived by the developer. The balance and emphasis of the content, the procedure and evaluation, is also influenced by the four criteria screened through the developer's philosophy. The resulting curriculum design is the developer's organizational scheme for the curriculum, an amalgamation of all the foregoing considerations. The author's particular curriculum theory and design will be detailed in the second part of Chapter 3.

Curriculum History

The history of curriculum is discussed under six headings. The

first four are the sources of criteria influencing curriculum development: Social Forces, Nature of the Learner, Nature of Learning, and Nature of Knowledge. These are followed by a discussion of Current Philosophy and Current Trends in Curriculum Design.

Social Forces. The development of curriculum has historically been influenced by society. "The period following World War I was marked by industrial growth, increased immigration, rapid urbanization and technological development" (Molnar & Zahorik, 1977, p. 1); these forces had a great influence on education. With the emphasis of society on efficiency during this period, Bobbitt (1918), perhaps one of the first specialists of curriculum development, turned his eye to the principles of scientific management used in industry. His analysis of life activities in the development of a school curriculum shows the influence of a utilitarian society.

Tyler "clarified and amplified the scientific view of curriculum that Bobbitt originated" (Molnar & Zahorik, p. 2). Tyler's book, Basic Principles of Curriculum and Instruction (1949/1971), was a compilation of his theories and experiences with curriculum in the 1930's. Both he and Bobbitt used the "jobs-analysis" approach in viewing the end product as the main goal of education. Though the Tyler rationale is still a dominant view today, there has been much criticism aimed at this linear "ends before means" doctrine, later referred to as the "control theory". John Dewey was a particular critic of the control theory; his philosophy of education was based on democracy, as is reflected in the title of his book Democracy and Education (1916/1966). Rejecting the "control theory" as immoral and undemocratic, Dewey led a new progressive education movement that embraced the idea that

education was a social process. Dewey saw educational process as having "two sides--one psychological, and one sociological and... neither can be subordinated to the other, or neglected, without evil consequences" (1929, p. 3-6).

The social repercussions of the Great Depression phased out the "job-analysis" approach to curriculum, since "an atomized curriculum conceals rather than deals with social problems" (Tanner & Tanner, p. 346). An emphasis on means rather than ends became the basis for an experience-based curriculum; thus the progressive movement pioneered by Dewey was widely embraced.

Nature of the Learner. The control theory embodied in Bobbitt's and Tyler's curriculum development doctrine reflected society's concern for efficient returns rather than any particular concern for the child. The subsequent movement of progressive education revealed a new awareness of the learner, with a concern for the process rather than the product. Rather than a controlled series of programmed movements towards a preconceived end, learning was now to be self-directed, centered upon the child's interests and problems. An experience-based curriculum placed emphasis on means rather than ends. This era went by the name of Romantic Naturalism; it was a revolt against control of the child. Unfortunately, while the reformers knew what they were rejecting, they did not seem to have formed a clear idea of what they were advocating: "the approach was negative: freedom from teacher domination, freedom from the millstone of subject matter, freedom from adult-imposed curriculum goals" (Tanner & Tanner, p. 247).

Since children were encouraged to help set their own tasks and to learn content and skills as they were needed, the

curriculum soon became very broadly interpreted by the schools. The central thrust of providing experiences that would enable students to reconstruct society, to move further toward the American ideal, frequently became lost by those who saw the movement as endorsing any activity that a student might want to do.

(Hug, 1975, p. 33)

Though Dewey was associated with the progressive movement, he was often misquoted and his ideas misconstrued. The philosophy of laissez-faire meant that a pupil's growth was dependent upon self-effort; any attempt to guide the curriculum was regarded as an interference with the natural "unfolding-from-within" theory of child development. That this was contrary to Dewey's beliefs and intentions is evident in his warning (1902):

Nothing can be developed from nothing; nothing but the crude can be developed out of the crude--and this is what surely happens when we throw the child back upon his achieved self as a finality, and invite him to spin new truths of nature or of conduct out of that. (p. 24)

In 1938, Bode's book Progressive Education at the Crossroads also issued a warning:

If progressive education can succeed in translating its spirit into terms of democratic philosophy and procedure, the future of education in this country will be in its hands. On the other hand, if it persists in a one-sided absorption in the individual pupil, it will be circumnavigated and left behind. (p. 44)

The dangers and follies of a child-centered curriculum were evident by the end of World War II.

Nature of Learning. The control-doctrine is an example of how social forces affected curriculum development, attributive mainly to the technological emphasis of society after World War I; the sociological emphasis after the Great Depression reflected a concern for the learner and manifested itself in the progressive movement.

Continuing studies in the field of psychology led to several theories of learning which influenced curriculum development. In the first decade of this century there was a parallel development of perennialism and essentialism that espoused a curriculum composed of "the permanent studies"; pertinent to this theory was the theory of "mental-discipline" which assumed that mental capacities would improve directly in proportion to the mental challenge they received (hence, studies such as Latin were thought to discipline the mind). This theory was later discredited by Thorndike's study on the transfer of learning (1924); in a study involving some 8,564 pupils, Thorndike concluded:

By any reasonable interpretation of the results, the intellectual values of studies should be determined largely by the special information, habits, interests, attitudes, and ideals which they demonstrably produce. The expectation of any large difference in general improvement of the mind from one study rather than another seems doomed to disappointment. (p. 98)

The transfer of learning theories (Thorndike & Woodworth, 1901) had a great influence on curriculum development. One of the goals of education has always been to achieve learning in many areas by the most effective method. After the "mental discipline" theory of transfer was disproven, transfer was looked for in other ways. Bruner (1969), who will be expanded upon later, maintained that "an understanding of fundamental principles and ideas...appears to be the main road to adequate 'transfer of training' " (p.25).

With the advent of the Cold War era, a new emphasis was placed on academic excellence. The essentialist theory was once again in mode. This era was a far swing of the pendulum from the progressive movement; pupil interest was of little concern. The Disciplines Doctrine ran

parallel to this period from the late 1950's through the 1960's. This theory held that the structures of the disciplines were integral to the curriculum (Schwab, 1962). With the pressure of the space age technology, efficiency was once again a prime concern; Skinner's (1968) S-R theory (stimulus-response)--the theory of behaviourism--was based on a process of systems-analysis, with competency as its main goal. The student was assumed to be a passive learner who could be trained for a conditioned response to a given stimulus. The primary method was rote and drill; learning proceeded largely by trial and error. Behaviourism was not concerned with process; emphasis was on the product or outcome.

The pendulum reversed its swing towards the end of the 1960's. There was a new awareness of the lack of relevance of the Disciplines Doctrine to society's problems of poverty, racial discrimination, and ecological concerns; likewise, the behaviourist theory did not allow for the development of mental processes to deal with these kinds of problems. A new model of thinking was required; one which stressed process rather than product; in this aspect the trend was not unlike that of the activity-based curriculum of the progressive movement. "Teaching for the future" meant learning how to learn; facts were not useful for themselves, since they were so quickly outdated; a problem-solving process was more relevant to the current needs of society. The Gestalt theory was a holistic approach to learning; with emphasis on the process element of the curriculum, the aim was to teach how to perceive relationships. "Gestaltists argued that the mind reacted not to bits and pieces of a situation but to the total situation, the entire 'field' " (Tanner & Tanner, p. 293).

Nature of Knowledge. With the same theory of relationships, Bruner (1969) stressed structure as the integrative basis for study within a particular subject. According to Bruner, "the curriculum of a subject should be determined by the most fundamental understanding that can be achieved of the underlying principles that give structure to that subject" (p. 31).

The term "spiral curriculum", first used by Dewey (1938), was newly conceived with Bruner's proposition (1969) that "the foundations of any subject may be taught to anybody at any age in some form" (p. 12). "The task of teaching a subject to a child at any particular age is one of representing the structure of that subject in terms of the child's way of viewing things" (p. 33). Tanner and Tanner see Bruner's spiral curriculum as one that proposes that "these fundamental ideas [be] developed and redeveloped in spiral fashion, becoming deeper and wider, as the child progresses through the higher grades" (p. 429). The author's theory of curriculum embraces this idea of spiral development throughout the grades. It also embodies Bruner's theory of structure, since the Elements of Music are the very core of the author's curriculum.

Many curriculum theories have now been examined; some evolving as a result of social forces (the "control" theory, Disciplines Doctrine), some based on the nature of the learner (the progressive movement), some based on the nature of learning (Transfer of Learning, Behaviourism, Gestalt), and some on the nature of knowledge (Bruner's thesis of "structure"). Current view of these curriculum criteria and their influences upon the author's curriculum theory will be discussed in the next portion of the Review of the Literature.

Current Philosophy. Current philosophy reflects a renewed concern for the individual's development in view of today's fragmented society.

In an era of mechanical impersonalization and depersonalization, alienation, disappearance of religious control and influence, and disillusionment with science, the idea of finding meaning through subjective introspection rather than through objective rational thought became vastly appealing to certain segments of the college generation. (Tanner & Tanner, p. 89)

The search for self-identity, for a meaning in life, the study of introspection--this is the realm of the existentialist. "Education can no longer be considered essentially or only a learning process; it is now also a character training, a person-training process" (Maslow, 1973, p. 99). The significance of the existentialist view to curriculum development is via the theory that knowledge is personal; in order for knowledge to be relevant, it must relate to the learner. In existentialism the aim of "know thyself" is all-important. Maslow (1973) succinctly states that "one of the goals of education should be to teach that life is precious" (p. 187). Existentialism is an experience concept; the "means" as the "ends" seems to be the philosophy. It is, perhaps, a swing of the pendulum back to another interpretation of the child-centered curriculum. The author's philosophical outlook parallels much of the existentialist view and will be apparent in the second portion of the review, as well as in the opening paragraphs of Chapter 3, Part II.

Two major theories prevalent in current curricula (Tanner & Tanner, p. 371-373)--the reinforcement theory based on operant conditioning, and the gestalt theory--are both founded on theories of learning and the learner, but are diametrically opposed. The reinforcement theory,

being scientifically based, avoids such concepts as creativity, problem-solving and self-directed learning; any objectives that are not measurable are dismissed as irrelevant. The gestalt theory views interests and motivation as central to learning processes, and emphasizes development of the whole person. The difficulty with the latter theory is with the "accountability" trend of society. The author's curriculum embraces the gestalt philosophy and deals with the accountability aspect wherever measurement is possible.

Current Trends in Curriculum Design. Bruner's theory of structure can be seen as an on-going concern in curriculum development. Current curriculum theories based on the concepts of transfer and structure involve various attempts at integration of content or of concept. The element of organization is examined by Tanner and Tanner (pp. 476-496) as they discuss these attempts at integration.

Correlation is an attempt in the curriculum "to develop certain common relationships between or among two or more subjects while still retaining the usual subject divisions" (p. 478). The usual method is through a chronological approach, a thematic approach, or a problems approach; Bruner's theory of interrelated structures would appear to fit in here. An attempt at correlation can be seen in some of the music texts in their presentation of works of art (and sometimes literature) to illustrate a concept being studied in music.

Fusion is the merging of related subjects into a new subject, for example, biology and physics into bio-physics.

The Broad Fields curriculum is an attempt to unify an entire branch of knowledge, such as "Humanities"; note that this is "not a

survey approach, which tends to be a sampling of disparate elements within a laminated framework" (p. 483). The activity curriculum was also an attempt at integration; its weakness was in the fact that the experiences or activities were often treated as ends, rather than means.

The Core Curriculum is a current curriculum design which was "designed to foster relationships with life needs and integration of content" (Taba, p. 441). However, Taba notes that

the potentialities of the core curriculum have never been really explored because the conditions under which it was tried seldom lived up to the requirements for its success. Neither the staffing nor the accounting for credits accommodated this curriculum pattern. (p. 417)

The author's curriculum design is based upon Bruner's theory of structure. Using the basic elements of music (duration, pitch, timbre, etc.) as the structural foundation for all musical learning, an overall view of the "spiral curriculum" is envisioned, although the curriculum implemented was only a one-year study at one particular grade level. Further levels of learning were to follow the same basic structure, gradually increasing the scope and depth of knowledge while maintaining the original concept of the structure of music. Thus the contrasting styles and eras of music studied would be unified through the integrative concept of structure.

The theoretical constructs discussed earlier in this chapter will now be applied to the process of developing a curriculum in the area of "general music". A "general music" curriculum refers to music in the complete sense, implying a comprehensive music program involving more than just the usual performance activities. Further reference to this distinction will be made in Chapter 3.

Part II

THE DEVELOPMENT OF A GENERAL MUSIC CURRICULUM

The argument for music as a core part of the curriculum is made in terms of its contribution to the development of human potential as a basic part of aesthetic education. Music and Aesthetics is a philosophical discussion; its sub-sections indicate the significance of the four sources of criteria affecting curriculum development in music. The "general music" aspect will be dealt with specifically in the author's Statement of Philosophy in the second portion of Chapter 3.

A Theoretical Foundation heads the discussion of the four main elements of a general music curriculum, those being: goals, content, procedure, and evaluation. A discussion of current available resources that might prove useful to a music curriculum ends this second portion of the Review of the Literature.

Music and Aesthetics

A quote from Abraham Schwadron (1966) should suffice in justifying the relationship between music and aesthetics: "Even a cursory examination of the various contemporary philosophies of music will point up the consistency in regarding music as an aesthetic [sic] expression" (p. 186). Aesthetics is defined as "the philosophy or the study of the beautiful, resulting in the establishment of criteria which help one to determine whether or why one particular composition is beautiful while another is not" (Schwadron, p. 187); musical aesthetics is the "study of the relationship of music to the human

senses and intellect" (Apel, 1960, p. 17).

"Our self-concept, how we feel about ourselves and our fellow man and the world, is determined to a considerable extent by the inputs from the physical and interpersonal environment to which we are exposed" maintains Otto (1969, pp. 15-17). "As work in the area of human potentialities progressed, it has become ever clearer that personality, to a much greater degree than previously suspected, functions in response to the environment." He goes on to warn: "Existing in a setting that provides as constant inputs multiple irritants, ugliness and violence, and lack of close and meaningful relationships, man is in danger of becoming increasingly irritated, ugly, and violent." Tyler (1949/1971) suggests that the arts may provide a necessary release for this tension, in its function of "personal integration":

This refers to the contribution art has sometimes made to the relieving of tensions through symbolic expression....Expression through dancing and through music have long been known to produce an opportunity for personal expression and personal release from tension.... (p. 31)

A corroboration of this viewpoint comes from the Medical Director of the Regional Psychiatric Centre in Abbotsford, B.C. In 1975 the Centre began a voluntary music appreciation program with its inmate patients (emotionally disturbed or mentally ill federal offenders). After two years experience, Dr. C. Roy (1979) observed that "it seems clear that classical music has a positive effect on individuals who have shown violence in the past" (pp. 1169-1170). In speaking of establishing contact with a patient, Schipkowensky (1977) confirms that "music exerts an even deeper influence on the patients' personality and more particularly on their emotional life" (p. 443).

Pursuant to the aspect of human potential, Leonhard and House (1972) declare:

Man is unique among all creatures in the extent and quality of his potential. He has physical, intellectual, ethical and aesthetic potentials. If any aspect of his potential is neglected and undeveloped, he never attains his true stature as a human being.

Through aesthetic education he finds true self-realization, insight into life values which are timeless, culturally significant, and personally satisfying. (p. 115)

"Personal integration", "self-realization"--Maslow (1973) pursues the same theme in his discourse on "self-actualization". "Self-actualization means experiencing fully, vividly, selflessly, with full concentration and total absorption....At this moment of experiencing, the person is wholly and fully human" (p. 45). His book The Farther Reaches of Human Nature deals with the phenomena described as "peak experiences"--"transient moments of self-actualization" (p. 48). In discussing means of achieving self-actualization, Maslow states that "far from least, it happens that music and rhythm and dancing are excellent ways of moving toward the discovering of identity" (p. 177). Maslow maintains that the arts should become "basic experiences in education":

Effective education in music, education in art, education in dancing and rhythm, is intrinsically far closer than the usual "core curriculum" to intrinsic education of the kind that I am talking about, of learning one's identity as an essential part of education....In this realm...I think that the arts... are so close to our psychological and biological core...that rather than think of these courses as a sort of whipped cream or luxury, they must become basic experiences in education.... This kind of education can be a glimpse into the infinite, into ultimate values. This intrinsic education may very well have art education, music education, and dancing education as its core. (p. 178-179)

Social Forces. Society is now depersonalized to such an extent that there are few aspects of stability left on which to base one's self-identity. Fellow workers change, neighbours move, families dissolve, and the pace of living increases; man is continually interacting with new faces and new conditions; in view of this, there is a great need to discover an inner balance, a stable meaning to one's life. Much of man's social problems stem from an inability to deal with one's self, and from a lack of a firm value system. Aesthetics is the art of discovering values--and every child needs to be given the chance to develop this art; music is one of the best means.

Music has unique qualities that make it the most desirable medium of organized aesthetic education. Human beings are universally responsive to music and can find satisfaction and meaning through experience with it...on some level and in some medium. (Leonhard & House, 1972, p. 115)

Developing individuals with sound value systems and healthy self-images can only be a benefit to society. Society can also be benefited by removing various barriers to communication; the generation gap and the cultural or class stratification are two examples of these barriers. Music is often seen as one of the symptoms of the generation gap; however, musical instruction can promote an understanding of a broader variety of music than just rock; the present "under-30" dictates of musical taste would thus be removed by opening teenage minds to wider musical horizons. Social stratification--barriers between those of the "working class" and the "white collar" class--is also reflected in narrow musical tastes; working class families often have not the financial means to provide private tuition and quality music instruction for their children; hence, the opportunity that is afforded children of a higher income family sets them apart from the less affluent children.

Eisner (1979 b) discusses the problems that arise from unequal opportunities:

Differentiation of content for students of different intellectual abilities [substitute "economic status"] leads to a kind of social stratification that makes it increasingly difficult for people to communicate with each other. (p. 57)

Although Eisner is talking of different content offered within the school, his point of social stratification is the issue; the school can aid in leveling that stratification if it deems it worthwhile; in a democratic society it does seem a worthy cause. Society's stratification is a fact of life in the workforce, by virtue of the hours of a day one must spend in contact with members of a similar task force; however in leisure time, when people have the freedom to go where they wish, with whom they wish, a destratification of the arts would aid in better communication between levels built by vocational necessity. As long as the arts remain in the realm of private tuition, they will be one more brick in the wall of class consciousness.

Another social criterion influencing curriculum development in music is a result of the mechanized world in which we live. In a world fast depleting its energy resources, increased leisure time provides yet another drain. Entertainment and recreation means television, movies, snowmobiles or power-boats. Society has largely forgotten how to entertain itself without these mechanical devices. Family musical sessions are a by-gone means of knitting close family ties, due to a lack of musical training. As well as bonding the family unit, such musical interests could serve to keep potential vandals at home and off the streets.

Less destructive individuals still find little of interest to

occupy their free time, other than television. "One need not have special tuition to appreciate 'Gunsmoke', 'Maude', or 'Truth or Consequences'" Eisner (1979 b) points out. Yet one cannot aspire to an appreciation of greater levels of art, such as those of Stravinsky, Bergman, Matisse and so forth, without an education in these areas. It is the subtle, complex nature of the arts that gives the greatest reward, but requires the greatest understanding. If we want a society that supports the arts and encourages their growth, a society thereby benefiting from the intellectual and aesthetic stimulation, education must be provided in this area. Herbert Otto (1969) asks, "To what extent does the function of the institution foster the realization of human potential?" (p. 17). Leisure time can be an opportunity for social bonding, for creative growth and mental stimulation, or it can be an aesthetic and mental (and often physical) stagnation, for want of direction and stimulation.

Nature of the Learner. A concern for the learner's personal development is a criterion influencing the inclusion of music in the core curriculum. Music, by virtue of its nature, is an experience--of listening, performing, or creating--and therefore lends itself to an experience-based curriculum. The importance of these experiences as a means of communication is affirmed by Brandwein (1971):

A child communicates his own experience in many ways....All these ways--pictures, words, figures, song, dance...are enduring modes of expression....These forms of art are not frills to be indulged in when there is time left over from the "serious" business of education. They are the business of education, for they are part of the business of life.
(pp. 39-40)

Maslow (1973) also affirms the place of the arts in developing a

"healthy, self-actualizing, fully human person": "Creative art education...may be especially important not so much for turning out artists or art products, as for turning out better people" (p. 57). Music education has great significance for human development at all levels. Otto (1969) reports that "Japanese research with infants and small children also suggests the value of early 'maximum input' (music, color, verbal, tactile stimuli) in the personality development of infants (pp. 15-17). The benefit of music to slow learners is assessed by Merle Karnes (1970): "self-expression through art and music activities can provide outlets that are satisfying and rewarding to them" (pp. 43-44).

Nature of Learning. The ability to perceive relationships and structure--a holistic approach to learning--has long been a neglected aspect of education; gestalt theorists now have new information to support their stand. Recent studies in neurophysiology (Rico, 1976) reveal that the hemispheres of the brain are specialized to perform different functions:

Gradually it has emerged that, in right handed persons, the left brain is responsible for logical, step by step operations (such as speaking a sentence or doing an arithmetic problem), while the right brain excels at intuitive activities, like art and music appreciation and pattern recognition.

(Padmore, 1980, p. 18)

The significance of the neglected areas of the curriculum in the field of "affective processes" is revealed in light of these discoveries:

What in previous years has been regarded as the minor hemisphere [of the brain] is not minor at all. The right hemisphere provides the location for much of the visualization processes, it is the seat of metaphoric and poetic thought, and it is where structure-seeking forms of intellectual activity have their home.

(Eisner, 1979 b, p. 85)

Two major dimensions of neglect perpetuated by the schools--intellectual processes, and content or subject areas in the arts--lead to a restricted concept of thinking and an atrophy of the structure-seeking capacities of the right hemisphere of the brain. "What students cannot consider, what they don't know, processes they are unable to use, have consequences for the kinds of lives they lead" (Eisner, 1979 b, p. 88).

An educational program that provides little or no opportunity for students to refine the processes that make such understanding possible is likely to yield a population ill prepared to read the world's great literature... [to appreciate] the music of Stravinsky, the films of Bergman, the paintings of Matisse.... But, perhaps even more importantly, it is likely to withhold from students the joys of intellectual discovery.... Yet schools do not provide programs that develop such abilities, and, because such abilities do not develop on their own, millions of students leave school each year without access to what such artists have contributed to the world.

(Eisner, 1979 b, pp. 88, 91)

Nature of Knowledge. Bruner maintains in his thesis on structure (1969), that "the curriculum of a subject should be determined by the most fundamental understanding that can be achieved of the underlying principles that give structure to that subject" (p. 31). Hartshorn (1966) supports the structural concept; he defines a musical composition as "an organic unity of constituent elements" and explains that this concept requires "that listening be focused upon the structure of each of the constituent elements (melody, rhythm, harmony, texture, tempo, dynamics and tone colour) that comprise the 'organic unity', and upon the interrelationships that exist among them" (p. 164). Hartshorn elaborates further on the process of "generalized to particular" learning, of the simple to the more subtle and complex, formulating a theory of learning very similar to the structural concept of the spiral

curriculum described first by Dewey and later, Bruner.

The philosophical discussion up to this point has been a justification of the value of aesthetic education--in particular, music education--as a core part of the curriculum. This value has been substantiated by an analysis of social forces, the nature of the learner, of learning and of knowledge. The following discussion forms a basis for determining the elements of a general music curriculum--its goals, content, procedure and evaluation.

Theoretical Foundation for a General Music Curriculum

The forthcoming discussion of Tyler (1949/1971) on the function of the arts can be applied to music in order to elucidate its particular values in relation to the elements of a general music curriculum. Considered in the light of the previous philosophical discussion of criteria influencing the curriculum, these functions aid in determining the curriculum elements and thus form a theoretical foundation for developing a general music curriculum.

It is the author's philosophical belief that personal growth is a prerequisite for social growth; a concern for the learner's personal development is reflected throughout the author's curriculum. The influence of both Bruner's thesis on structure, and neurophysiological studies on the structure-seeking half of the brain will be seen in the structural concept of the author's curriculum design. The author's existentialist view of the criteria is reflected in the curriculum elements--both in the experience-based procedure of the curriculum, and in the following manner in which Tyler's five functions of the arts are related to the author's terminal goals of the curriculum.

Tyler discusses five specific functions of the arts. The first function, personal integration, has been dealt with previously in the initial philosophical discussion. A second function is

the clarification of ideas and feelings through providing another medium for communication in addition to verbal media. There are students who find it possible to express themselves and communicate more effectively through art forms than through writing or speaking. (Tyler, p. 30)

Brandwein (1971) elaborates on this point:

As a child grows, he grows in experience, and also in the ability to communicate experience. But if the means and modes of communication are limited, then, in the end, experience itself is limited. Hence the need to enlarge the methods of communication, for these are the roads to growth of the human personality. (p. 40)

A third function is extending the range of perception: the students learn to see things "through the eyes of the artist, and thus...get a type of perception he is not likely to obtain in any other way"

(Tyler, pp. 30-31). Culkin (1967) elaborates on this aspect:

The arts play a new role in education because they are explorations in perception. Formerly conceived as a curriculum luxury item, they now become a dynamic way of tuning up the sensorium, and of providing fresh ways of looking at familiar things. (p. 72)

A fourth function of the arts is (Tyler)

the development of interests and values. It is maintained that aesthetic values are important both as interesting qualities for the student and also as expressing very significant life values in the same category with the highest ultimate values of life. (pp. 30-31)

Tyler's final fifth function of art is

the development of technical competence, a means of acquiring skill in painting or drawing or music, or some other art form which can have meaning and significance to the art student.
(p. 31)

In summary, when the full value of the arts is not recognized in the educational system, the right of every student for complete

development of unrealized potential is being denied.

Because works of art and visual forms of learning are often subtle and complex, tuition is necessary to deal with them adequately. When this tuition is absent from school programs, children do not become literate in the system. What the arts provide and other symbol systems provide that children do not learn to experience become unrealized potential. [sic] particularly for those with strong aptitudes in these areas. It becomes an unrealized form of experience for all students.
(Eisner, 1979 a, pp. 40-41)

Terminal Goals. Eisner has stressed the fact that specific tuition is necessary in the area of the arts. The author's goals for the general music 'tuition' involved in this study are stated below in general terms; Tyler's functions of the arts can be seen to relate directly to these goals. The general music curriculum of the author's design will:

- develop an appreciation of music as a means of self-expression and personal integration.
- promote individual creative growth and the means to communicate through a creative activity.
- enhance musical experience and appreciation through exposure to a variety of musical styles and cultures.
- promote an understanding of the role of music in society.
- develop musical literacy as a basis for discrimination and appreciation of music.
- develop aesthetic potential to the fullest extent possible, enabling students to create and perform with sensitivity.
- develop fundamental skills in order to foster an appreciation and understanding of our cultural heritage.

Curriculum Content. Appropriate content for a general music curriculum flows from the terminal goals of the curriculum. Guidelines for selection are suggested in the following statement:

Diversity of approach diversity of methods, and most important, diversity of music, will insure that the quality of musical thinking, acting and feeling can continue to grow for a long period of time. (Reimer, 1975, p. 10)

Diversity is the key word in the selection of content. This means diversity of styles, eras, and genres of music.

Great difficulties are encountered when an attempt is made to label general types or genres of diverse music. Witness the confusion which results from the term "classical", which is used commonly by the non-musician to describe "long-hair" music, but when used by a musician, refers to but one of many styles, including the Romantic, Renaissance, or Baroque. The following pages will discuss the suitability of various genres of music for inclusion in a general music curriculum.

In the broad sense of the word, "classical" music is generally agreed to be the most highly developed form of the art, and hence the most rewarding. Maslow (1973), in speaking of moments of self-actualization, relates that

so far, I have found that these peak experiences are reported from what we might call "classical music". I have not found a peak experience from John Cage...or the like...The peak experience that has reported the great joy, the ecstasy, the visions of another world, or another level of living, has come from classical music--the great classics. (p. 176)

As a result of the observation of a voluntary music appreciation program given at the Regional Psychiatric Centre, Dr. Roy (1979) enthusiastically embraces music, particularly classical music, as an aid in the fullest development of a human being. He states that "from the last 2 years' experience it seems clear that classical music has a

positive effect on individuals who have shown violence in the past" (pp. 1169-1170).

However, the nature of "classical" music is such that it apparently requires a certain amount of either background knowledge or guided instruction to be appreciated--"musical experience when cultivated by training gives rise to a special type of interest and enjoyment..." (Broudy, 1966, p. 183; author's italics). In Broudy's discussion of three genres of music, he has used the terms "serious-contemporary", "popular", and "serious-traditional". "Serious-traditional" can be interpreted as dealing mainly with "classical" music in the broad sense of the word. Of this genre, Broudy says:

This type of repertory has created many problems in the school. We can sum them up by noting that the very virtues of a masterpiece, subtlety, scope, and complexity make it inappropriate material for beginners. (p. 177)

For this reason, and in view of the fact that so much material is readily available in the field, serious-traditional ("classical") music is not dealt with extensively in the author's curriculum. The author uses, instead, Broudy's two other categories--"serious-contemporary" and "popular"--and a third original category, "ethnomusic".

The literature supports the view that these three basic categories are relevant areas of curriculum content. Murphy and Sullivan, contributors to the Tanglewood Symposium (Choate, 1968) affirm that

music of all periods, styles, forms, and cultures belongs in the curriculum...The musical repertory should be extended to include music of our time in its rich variety, including currently popular teenage music, avant garde music, American [or Canadian] folk music, and music of other cultures. (p. 56)

"Popular"Music. "Popular" is used in the sense of Merriam-Webster's (1974) definition: (1) of or relating to the general public

(2) easy to understand (3) widely accepted, and (4) commonly liked or approved (p. 540).

A justification for the inclusion of "rock" in the curriculum comes from Stuart Smith (1970):

Today's children are citizens of another culture. They are not merely immature, inexperienced members of ours, who, with proper guidance and encouragement, will carry on the musical traditions we have maintained. They have, instead, developed their own music, rock, which is really a whole multitude of musical forms synthesized from rock 'n roll, the blues, gospel music, folk idioms of America and the British Isles, Indian classical music, Baroque and other European styles, electronic music, avant-garde forms and still other sources. (pp. 86-87)

Steinecker (1975) too feels that current trends should not be ignored. "To rule out popular or current music would mean the loss of a great deal of suitable material and the advocacy of an artificial, elitist, cultish domain of taste" (p. 13).

Dr. Roy's (1979) observations may post a cautionary note on the use of rock, however. In reference to the voluntary music appreciation program at the Regional Psychiatric Centre, the group members were generally described as listening "intently without any disruptive behaviour"; however, "when rock music was played the group became disruptive, so much so that the session had to be ended prematurely." William Schafer (1972) also puts a condition on its use. "Rock is socially valuable when it frees the individual to joy, spontaneity of thought and action, and new self-awareness. Rock is dangerous when it leads the individual to self-destructive attitudes and actions" (p. 83). He also indicates that the use of rock in the curriculum should involve some form of criteria for selection:

Rock no longer means old-time rock and roll or the sound of rhythm and blues; rock audiences' tolerance allows a great

deal of highly experimental work, work-in-progress to reach the public; and a lot of musical sloppiness and failure. Ninety percent of pop music is junk. (p. 47)

Further reference to a form of "popular" music--namely, jazz-- is made by Martin Williams (1973). He describes jazz as a "universal music", maintaining it to be "a major contribution of American black men to contemporary culture" (p. 3). In the interest of international and cross-cultural relations, jazz merits recognition in the curriculum. It is the voice of a people expressing their joys, their sorrows, their experiences. Jazz has so many permutations today, that, unless one takes a purist view, jazz includes many recent developments. Jazz is naturally related to rock; in fact, it is generally agreed to be rock 'n roll's precursor and there is much overlay in style. "At present it is difficult to name a group in jazz that hasn't been influenced by rock, or a rock group that hasn't been affected by jazz" (Coker, 1975, p. 5).

"Serious-contemporary" Music.

In a time when American society is oriented toward the present and future, students often have little patience with an educational system that spends so much time on music of the past, often ignoring music that is shaping their present and their future. (Trimillos, 1972, p. 90)

Under the heading of "serious-contemporary", three categories of music will be discussed; electronic music, avant-garde music, and "contemporary art music", for want of a better term. (By the latter, the author refers to contemporary music which uses the art form, that is, a form involving more complex and subtle elements of development than does the usual popular music, but does not necessarily use the electronic medium.)

The first two categories compose one area of music which needs

no musical background to ensure interest; indeed, the less "classical" music background, the more likely that there will be a pleasant acceptance of electronic and avant-garde music (Kemp, 1976, p. 26). The feature which distinguishes "electronic" music from "avant-garde" is that the former is restricted entirely to the use of that (electronic) medium, while avant-garde music will often incorporate it in its exploration of new timbres and effects, but is not restricted to it. John Cage is perhaps one of the best known "avant-garde" composers, while Ussachevsky, Varèse and Babbitt could be cited as examples of "electronic" composers. "Musique concrète" comes under the latter category. At present, this area of music is very much at an experimental stage, and one might find it difficult to classify as an aesthetic experience. However, the possibilities of development are almost infinite.

"Electronic" music and "avant-garde" serve to bridge the gap between popular music and "contemporary art music", as there are incidents of it in both forms. It also opens up an entirely new field of music in itself: "the new technique has not only given limitless tonal resources to the composer, but it has given new dimensions to rhythmic and dynamic patterns. Of special importance is the fact that the composer is his own performer" (Leonhard & House, 1972, p. 68).

"Contemporary art music", encompassing music of such composers as Stravinsky, Copland, Britten, as well as lesser known but equally talented Canadian composers, is probably one of the most neglected styles in music education. It is music of today, but that of the art form, a more permanent style; being more subtle and complex, it is subsequently less understood and appreciated by the general public. Like

"classical" music, it often requires a bit of musical background to be fully appreciated, however there are often elements in this contemporary style that make it appealing to contemporary youth. The Canadian content in this field is particularly relevant to our youth.

Culturally, Canada is a young country. However, over the last two or three decades, there has been an amazing growth in the musical arts. Despite this changing scene, there is very little public awareness that musical creativity thrives in Canada. The same could also be said in educational circles--particularly in the schools across the country.

(Bradley, 1977, p. viii)

Cole (1973) emphasizes that this area of music must not be neglected:

Music education...has the responsibility for insuring that all students have adequate opportunity to experience the most worthwhile music of all periods and types; special attention should be given to contemporary music by Canadian composers. (p. 26)

In summary, Broudy's (1966) comment on "serious-contemporary" music is amusing but relevant: "If nothing else, generous exposures to contemporary music will retard the development of Philistinism--the vice of condemning what we do not easily understand" (p. 179). And perhaps in that statement, Broudy has underlined one of the goals of music education: to expose the student to many and varied musical styles and cultures in the hopes of teaching him to evaluate music, not on the basis of like and dislike, or familiarity and the lack of it, but upon the merits of the music itself; and this can only come about through a conversance of the language of music and an open mind.

"Ethnomusic". John Dewey is quoted as saying that a first task of music education is "to restore continuity between the refined and intensified forms of experience that are works of art, and the every-day events, doings and sufferings that are universally recognized to constitute experience" (Leonhard & House, 1972, pp. 86-87). "Art-music",

both contemporary and traditional, often caters to a select audience and may be one of "many sources in present-day society [which] tend to broaden the chasm between ordinary experience and aesthetic experience" (Leonhard & House, p. 87). Therefore, something more than "art music" is needed to bridge this gap. Art music may be the ultimate experience in developed musical appreciation, but one cannot begin there. Music which has a direct link with the experiences of the populace evolves from the populace. One such category of music is ethnomusic. A very close relationship between music and the life of the people exists in non-literate societies, where music serves to transmit the social mores, traditions and religion. Music has this function in many native societies, including that of our own native Indians of British Columbia. A study of the music of such cultures reveals the social structure, religion, medicine, and customs; all the experiences of daily life interwoven with art, ceremony and music. "If the study of other music would do nothing more than to increase our understanding of the cultures that produced them, this in itself would be considerable" states Berger (1968, pp. 128-129) in recommendation of ethnomusic. As well as developing an appreciation of those cultures, it would give those in minority groups a chance to re-discover and preserve their own identity. Folk-music--of Germany, Spain, Greece, and so forth, would have the same justification. Lomax (1968) says this of the culture barrier which is so often stumbled upon:

The anomie for which there is no real remedy grips the heart of a person who is ashamed of his folks--how they walk and talk, sing and dance, look and live....Our approach can help put the culture each child brings from home on a par with others he is learning about. (p. 35)

A study of B.C. Indian music could foster an appreciation of our

cultural heritage and promote a feeling of worth and dignity to our native students. A recognition of local cultural traditions "would help strengthen the bonds between parents and children and school so necessary to our mental and spiritual health" (Crist, Dunn & Revicki, 1976, p.35).

Another virtue indicated by Berger (1968) is that "ethnomusicality points the way toward many new concepts of tonality, rhythm and melody, which provide new opportunities for expression" (pp. 128-129). Thus Afro-American music and jazz evolved from the mingling of American and African music traditions. Apart from the sociological value, the study of music of minority cultures serves to broaden the set of musical values being developed by the students; through exposure to African music and B.C. Indian music, the students are introduced to the whole genre of ethnic music and become aware of the vast realm of music available to them, such as the music of India, which has already crept into our culture with Ravi Shankar, music of Japan, Indonesia, and music of aboriginal Australia. The choice of peoples or countries whose music is to be studied should be determined by its value and relevance to the local community; thus, if a community has a large Greek population but few of German origin, naturally the Greek music studies should have priority.

Curriculum Procedure: "Applied Aesthetics"

The very nature of music determines the experiences through which content will be processed; Schwadron (1966) uses the term "applied aesthetics" in reference to the three musical behaviours--listening, performing and creating (p. 193). As music is intrinsically bound up

with sound, "listening" as a medium of musical instruction need hardly be justified.

Listening is the essential mode of music experiencing. Some people will achieve music listening experience as they perform or compose, but all people will share the art of music directly through its particular sense modality--listening. (Reimer, 1970, p. 120)

Bradley (1977) clarifies the art of "listening"; it does not imply a passive attitude; "simply to sit and 'audit sound waves' without perceiving or gaining an understanding of the constituent elements of the music that is being performed is merely to hear the music" (p. ix). "Unless the individual is experiencing an intellectual apprehension of the various elements that together constitute the music, much of that which is received through the ear is lost and remains meaningless."

Bradley maintains that

musical growth depends upon the study of music itself, and upon differentiating the constituent elements that determine its significant expressiveness. That is, a progressively more adequate grasp of musical organization is the very heart of the development of understanding and the deepening of appreciation. (p. ix)

Performance has an even stronger base in music education, as singing was one of the earliest forms of instruction. Performance sometimes becomes the end, and unfortunately, exclusive goal in many a music program, reflecting a narrow viewpoint. However, performance is a legitimate part of any music program, especially the general one.

If the style of instruction gives the child an opportunity to do (guided and unguided), rather than an opportunity to listen and watch, the child makes rapid gains in concept-seeking and concept-forming. (Brandwein, 1971, p. 36)

Reimer adds (1970):

The playing of instruments of all kinds can be a most effective tool for increasing the sensitivity of children to the richness of musical expressiveness and will be

employed by the general music teacher at all levels. (p. 118)

The performance aspect, in addition to fulfilling the function of developing technical competence (Tyler, 1949/1971), develops an appreciation of the responsibility and commitment involved in playing with an ensemble; the social values of being a part of that group go without saying.

Sandvoss focuses on creativity, which often results in and springs from the act of performance. "Learning in music is also bound up with doing and enjoying" (Sandvoss, 1976, p. 9). Creativity can take the form of written composition, performance improvization, or any other experimental manipulation of musical materials. Its rewards lie in the gratification of personal expression. It opens up a new means of communication. "Feelings and emotions which result in creativity become the motivating and integrating means for developing other musical skills" (Voigts, 1976, p. 28). Composition can be most effective for clarifying how music works and for actually bringing music to birth (Reimer, 1970, p. 118). Often the germinal idea of a composition is generated from improvization, a skill involving performance and creativity (Bennett, 1975, p. 18). Electronic music has moved composition into the classroom, for now the beginning student can compose sophisticated music without the whole gamut of technical music information needed to compose in a traditional fashion; using the very basic of musical elements--dynamics, timbre, duration and pitch--he can manipulate and record his efforts, and most important, receive immediate feedback.

In summary, the means and content outlined above intend to achieve a cross-section of the music of society's classes, generations and

cultures, using a variety of methods.

The increasing heterogeneity of our contemporary society, and the move toward equal prestige of the various social classes has also created an atmosphere in which a pluralistic concept of values becomes increasingly important.
(Steinecker, 1975, p. 5)

Curriculum Evaluation

A curriculum cannot proceed without a planned method of evaluation; the definition of curriculum embraced by this study makes it mandatory to have preconceived learning outcomes and some means by which they can be measured. Thus, the evaluation element relates directly to the element of goals. Content is the subject of evaluation, and procedure also provides a means for anecdotal assessment.

One of the most obvious methods of evaluation is the written test. In addition to its usefulness as a diagnostic aid, Banathy (1968) states that a test is designed for the purposes of

- Assessing the progress of the learner in order to introduce changes that will enable him to perform in the expected way.
- Pointing toward specific deficiencies in the system itself.
(p. 117)

Sidnell (1973), however, points out the unique problems facing music educators: only about fifteen percent of the music program can be measured by written tests, and "at least 40 percent of what should be evaluated in music is in the nature of performance from gross to very refined levels of motor activity" (pp. 117-118). Thus, performance must be individually evaluated on the basis of psychomotor skills. Aural stimuli must be involved in another twenty percent, since listening is an essential part of musical competence. An appropriate way to evaluate this part of the curriculum is by means of using aural

examples to stimulate a written response. Discussion arising from listening activities can provide further basis for anecdotal assessment. Creative growth--a grossly neglected aspect of music education--is a subjective matter, but can be assessed through analysis of both process and product. Questionnaires can be used to gather data about interest and attitude--an area which "suffers from inadequate procedures for evaluation" (Sidnell, p. 118). Pre- and post-questionnaires of interest and attitude must be used if any indication of growth is sought. Anecdotal observations of habit and recreation before and after the fact might also be of use in determining growth in the affective domain.

The application of curriculum theory to the development of a general music curriculum has been the topic of this chapter thus far. Philosophy, curriculum criteria and their influence upon the elements of the curriculum have been discussed in the light of authoritative literature. The final portion of this review presents current available resources useful for a general music curriculum.

Current Available Resources

The classroom teacher has little time for extensive research and curriculum development unless time is taken out from work. Some of the music resources that can serve as an overall curriculum or as curriculum aids are examined here briefly, in light of their usefulness to a general music curriculum.

Curriculum Guides. The Ministry of Education in Victoria publishes curriculum guides in various subject areas as a directional aid for the teacher. The most recent one for elementary school music

is dated 1971. The Foreword of the Elementary Music Guide (1971) states that "the Department of Education believes that music is an integral part of the Elementary School Curriculum...It is the responsibility of school district officials and principals of elementary schools to ensure that a quality music program is provided for pupils in each year of the Elementary School Program" (p. 1).

The Guide notes that a Skill Development and Related Activities in Music Chart is available upon request from the Curriculum Resources Branch.

The Guide outlines five areas of instruction: singing, rhythm and movement, listening, playing instruments, music theory and creative activities. Each area outlines the seven grade level objectives, and is introduced with a statement of general aims. If the goals and objectives of the curriculum guide were actually implemented in every elementary classroom as specified, there would be an excellent program of music in existence. However, as Taba (1962) said of the core curriculum, "because a theory of implementation is lacking, in practice only the forms and not the substance is implemented..." (p. 441); in the case of the elementary music curriculum, rarely is even the form implemented.

Prescribed Textbook Series. The Prescribed and Authorized Learning Materials is published annually by the B.C. Curriculum Development Branch; it lists the following music books for use in the intermediate grades:

Sur, William R., Robert E. Nye, William R. Fisher, and Mary R. Tolbert.
This Is Music. Toronto: The Macmillan Co. of Canada, Ltd., 1968.

Sur, William R. and Charlotte DuBois. This Is Music For Today (Book 7). Toronto: The Macmillan Co. of Canada, Ltd., 1971.

There are no books listed for intermediate music use under the category of Authorized texts.

The levels four to six of This Is Music series (Sur et al., 1968) is almost without exception, a compilation of songs; granted, of wide variety and appeal; but the aspects of listening and creativity are almost totally neglected, as are the aspects of musical theory, notation, and musical elements.

The seventh level book This Is Music For Today (Sur & DuBois, 1971) makes a commendable attempt to correlate the arts, as is exemplified in the example of the time charts (pp. 58-59) spanning time from 350 B.C. or earlier, to 1740 A.D., describing events of music, history, and the visual and literary arts. This text touches on the musical elements of rhythm, melody, harmony, tone colour, form, style, and notation. The illustrations are appropriate and eye-catching, and generally still relevant to today's youth. The instruments of the band and orchestra are dealt with in good depth, with a brief explanation, illustration, and suggested listening examples for each. Lloyd Burritt, a contributor to Sur and DuBois' book, has written very good sections on Musique concrète and Electronic music with explanations, illustrations and suggestions for class projects.

There seems to be no contemporary "art music" by Canadian composers in This Is Music For Today; however, a listening guide to Chester, a contemporary American work, is presented. The author would have liked to have seen Canada equally represented in this section of the Canadian edition. An excellent little section of Music and the Stage

analyses Stravinsky's ballet Petrouchka with guided listening examples. The Opera and Operetta section does an equally fine job with Bizet's Carmen and three versions of Romeo and Juliet (Shakespeare, Tchaikovsky, and Bernstein, pp. 194-203). The final six pages of the book (Sur and DuBois) are devoted to Instrumental Aids, giving an explanation of chords and chord symbols, use of the autoharp and guitar, and a brief history of the recorder family.

All in all, the grade seven text does a commendable job of trying to compensate for the inadequacies of the texts prescribed for earlier grade levels. Some notable omissions are in the area of ethnomusic, rock, jazz, and Canadian contemporary art music; however, one can accomplish only so much in one year; this book makes a noble beginning. It is only lamentable that one has to wait until grade seven before encountering anything of substance in the area of music education.

A local or provincial resource book dealing with art and music forms native to the area would be a useful supplement to the regular prescribed texts.

Other Music Series. Some other intermediate music series the author considers of value as resource materials are:

Exploring Music (Boardman, Landis and Andress, 1975) published by Holt, Rinehart and Winston, Inc.

Making Music Your Own (Eisman et al, 1971) published by Silver Burdett, Co.

Silver Burdett Music (Crook, Reimer and Walker, 1974) published by General Learning Corporation, and

Spectrum of Music (Marsh et al, 1974) published by Macmillan

publishing Co., Inc.

The first mentioned (Exploring Music) ranks most highly in the author's opinion. Five elements of music are the basis of its organization. Behavioural objectives are stated in terms of the student performing, describing and organizing. The activities involve singing, listening, dancing, and performing on instruments. The major drawback of this series (and of the others mentioned below) is that it is obviously American in content; the grade five text in particular suffers from this shortcoming because it is organized by means of geographical content.

Making Music Your Own uses the media approach as its organizational basis, studying music of the voice, of instruments, and of theatre. The author finds this concept of organization more fragmented and less integrative than that of the concept of the basic musical elements.

Silver Burdett Music teaches through the concepts of the musical elements. Its objectives are stated in terms of perceiving, reacting, producing, conceptualizing, analysing, evaluating and valuing. This text makes a worthy effort to integrate art, music and movement.

Spectrum of Music has four concepts of organization: "Media", "Components" or musical elements, "Structure" or musical form, and "Perspectives", a section designed to complement the social studies programs. Apart from its lack of Canadian content, it has excellent features to recommend its use as resource material, notably its attractive lay-out, with illustrations and selections contributing both to the motivation of the students and integration of the arts.

Special Canadian editions of some of the above series have been considered, but have not materialized.

Resource materials which the author found to be of value with regard to the specific curriculum developed are listed in Appendix A.

The Review of the Literature has been a dual process of looking first at the recommended procedure for general curriculum development, then at the authoritative basis for developing, specifically, a general music curriculum. The next three chapters proceed with the practical application of this theoretical base, using a sequential discussion of the Development, Implementation, and Evaluation of the author's General Music Curriculum.

Chapter 3

DEVELOPMENT OF THE AUTHOR'S CURRICULUM

The previous chapter moved from discussion of a very general nature--general curriculum development, to that of a slightly less general nature--development of a "general music" curriculum. This chapter will complete the move from general to particular, with a discussion of the author's General Music Curriculum. Part I of this chapter deals with a preliminary study of the local music situation. It includes the author's survey and conclusions which led to the birth of the present thesis. Part II deals with the practical application of curriculum theory to the process of developing the author's curriculum. It presents the underlying philosophy, criteria in the local setting which influenced the development process, and a generalized outline of the Curriculum. The Curriculum itself can be found in Appendix A.

Part I

SURVEY OF THE STATUS OF MUSIC EDUCATION IN LOCAL SCHOOLS

The author's teaching experience in the Kamloops school district from 1971 to 1977 revealed that the requirement of "a quality music education for pupils in each year of the Elementary School Program" (Department of Education, 1971) was not being met. A study was there-

fore undertaken to discover (a) the musical education that students had received in their elementary school years, and (b) the post-elementary school music course offerings and present enrolment. The survey was conducted at the secondary level rather than at the elementary level for three reasons: (a) the author already had a fair idea of the musical situation at the elementary level; (b) the author wished to receive a reliable student response as to what the elementary musical education was perceived to be, and the secondary level student was likely to be a more reliable respondent than the elementary level student; and (c) the author wished to study the present secondary music situation as to how it related to student interests and background.

The first portion of this chapter, then, will deal with A Music Survey of the Kamloops Secondary Schools, conducted by the author in February, 1977.

Statement of Purpose

The purposes of the survey were (a) to determine the musical background and interests of secondary students in the Kamloops school district, and (b) to determine the present school music course offerings and how they related to the interests and backgrounds of the students.

Review of the Literature Pertinent to the Survey

Several years ago there was a broad study of the music situation in the United States, made by the Research Division of the National Education Association. The Digest of the Research Monograph (1963) revealed some of its conclusions, based on the survey data:

1) There was a trend toward more music in public schools rather than less.

2) Large enrolment tended to correlate with a more quality music program.

3) Most teachers were required to teach music but were not required to have training in teaching music.

During the period of 1956-1962 the following trends were noticed:

1) Band and chorus were the most popular offerings in secondary school.¹

2) Only about one-half of the secondary schools had written curricula for music (and these were generally found in the larger schools.)

3) The larger schools were better equipped.

4) The secondary teachers were specialists teaching only music. Over 90% had adequate training for this.

5) In smaller secondary schools (fewer than 300 population) 15% of the music teachers had inadequate musical training and were teaching other subjects as well, music being taught part-time.

A more recent study was done by Greer, Dorow, Wachhaus and White (1973) entitled "Adult Approval and Students' Music Selection Behaviour". Using 110 fifth graders of low socio-economic status (in New York) the study attempted to find influences of music selection.

¹The article did not mention what courses were offered in regard to the popularity poll. From the author's survey (1977), no offerings of general music at the secondary level were found; this could be what the survey is measuring; offerings, rather than popularity of the courses offered.

The pre-test to the experiment resulted in ratings of musical preferences in this order: Rock - 1, Jazz - 2, Electronic music - 2, Music Classics - 3, White Noise - 4. This information was derived from actual monitorings of student selection of given listening materials, rather than a written questionnaire of individual learning habits.

Greer, Dorow and Randall followed up this study in the following year with research on "Music Listening Preferences of Elementary School Children" (1974) using the same apparatus. Studies involving 134 students from three schools, grades K-6 led to the conjecture that children become increasingly less amenable to non-rock influences with increasing age and/or grade level. The authors concluded that the "preference trend may in part be attributed to the influence of mass media, a conclusion supported by the Surgeon General's report on the influence of television on children's behaviour (Comstock, Rubinstein & Murray, 1972)." The results showed an overwhelming preference for rock in the upper elementary grades (significant at the .005 level that grades 2-6 prefer rock over non-rock music). The time between third and fourth grade seemed to be pivotal in terms of musical taste; "this time period has also been reported as a turning point for the acquisition of other musical behaviours" (Petzold, 1963; and Gordon, 1965).

It would seem from these results that any musical education of a non-rock nature should have very early beginnings, before the preferences (or prejudices) have been set against it.

"A Study of the Relationship Between Race and Musical Preference of Black and White Senior High Students in Three Selected Areas of

Mississippi" was the title of research done by Jimmie James in 1973 (dissertation). He found significant differences in musical preferences according to race. Looking for causal relationships, he found no significant relationship between musical background and musical preference, but there was significant relationship between city size and musical preference.

A dissertation on "Music Education in the Public High Schools of Louisiana" (Herring, 1973) recommended "that more general music courses, music appreciation courses and music history courses be taught in the public high schools of Louisiana."

In the years 1959-1973 the "Contemporary Music Project" had a nation-wide experiment in music, "promoting an awareness of and total involvement with contemporary music, including all styles and types of music that are a part of contemporary society." Copeland (1976) did a follow-up on the results of this experiment: "The Contemporary Music Project in Florida". He found that the most apparent weakness was a failure of the experimental comprehensive music programs to include all musical styles and types in the curriculum.

Efforts to determine influences on musical preferences led to the dissertation in 1976 by F.D. Tanner: "The Effect of Disc Jockey Approval of Music and Peer Approval of Music on Musical Selection." He found both to be influential on the music selection behaviour of college students.

Of the surveys conducted by questionnaires to adults in musical education, reference will be made to that of Charles Pendleton (1975): "An Investigation Into the Role of the Classroom Teacher in the Elementary School Music Program." Directed to three groups of

elementary school music educators (classroom teachers, music specialists, and principals), it led to the following conclusions:

1) Teachers are generally expected to have some teaching skills in music.

2) Teaching music is the expected and accepted responsibility of the overwhelming majority of the teachers.

3) A greater amount of music teaching is exhibited by classroom teachers in the primary grades than in the intermediate grades.

A few of the many recommendations made as a result of this research were:

1) Administration personnel should continue to expect music education backgrounds from all elementary teacher candidates.

2) Elementary principals should encourage their intermediate staff to participate further in teaching music.

3) The music specialists and the classroom teacher should cooperate in planning the music program for their classrooms.

Survey Procedure

A questionnaire was designed for the secondary level students of Kamloops from grades 8-12 to discover their musical backgrounds, interests and activities. An additional survey was designed for the principals, to determine musical course offerings in the school, qualifications of the musical instructors, class size and frequency of meeting. All the secondary schools of one school district were approached to select a random homeroom class in each grade, thereby avoiding a "loaded" music preference. The principal of each school was also polled. Twenty-eight of thirty-four classrooms responded

(82% return) and seven of the ten principals replied. Included in the survey were three classes from a school having no music offerings, and one class that failed to comply with the random selection directives, resulting in one "loaded" class. These were included with the expectation that they would counterbalance one another.

Results of the Survey

Principals' Survey. Seven of the ten secondary schools are represented here. Musical offerings of these are as follows:

Table I

Secondary School Course Offerings in Music

Course Offerings	Number of Schools Offering
Band	6
Concert Band	3
Stage Band	3
Festival Band	1
Orchestra	0
Guitar	5
Choir	1
Musicianship	0 ^a
General Music	0

Note: Total number of secondary schools represented is 7.

^aOffered on a tutorial basis only, in one school.

Class sizes ranged from 14 (guitar classes) to 48 (concert band) and in the case of a combined class for concert band, 82 (senior band students). The status of music was that of an elective in the six

schools that offered it. Length of music classes was from 50-60 minutes; classes were scheduled from 3-5 times a week. All responses indicated that instructors of secondary music had special music qualifications, that is, a degree in either music, or music education.

Students' Survey. The results were based on responses from 655 students. The distribution of returns across grades was as follows:

Table II

Across-grade Distribution of Survey Returns					
Grade	8	9	10	11	12
Total replies	173	181	132	86	83

Note. Total response = 655 students

Sections I, 1 & 2 on the survey, dealing with Present Musical Experience, revealed the following results:

Table III

Secondary Students' Present Involvement with Music

Type of Involvement	Percentage of Respondents
No musical involvement	66%
School music program	20% (includes 3.4% taking private lessons)
Music strictly outside of school	14% (includes 7.6% taking private lessons)

Note. A total of 11% of the respondents were taking private lessons.

The results of the question dealing with Elementary School Music Background (section I, 3 on the survey) are shown in Table IV. A summary of this table reveals that 33% of respondents had no elementary school music, 44% had 1-3 years, 12% had 4 or more years, and 11% gave no response.

Table IV

Elementary School Music Background of Survey Respondents				
Location of elementary schooling	No music	1-3 yrs	4 yrs or more	No reply
399 Kamloops district exclusively	131	184	48	38
198 have some non-Kamloops background	49	101	30	18
49 not designated	31	1	0	16
646 total	212	286	78	70

Section II, 1 on the survey, dealing with Interest in learning more about specific music styles, revealed the results shown in Table V. Of the total responses, 45% showed interest in learning only about rock and popular (one style exclusively); 9% showed interest in learning about more than two diverse styles. A comment should be made here with regard to the questionnaire technique. It seems there was a particular weakness in clarifying musical styles, especially electronic music and contemporary art music, which seem to have been construed by many, if not all, to mean electronic rock and contemporary popular. Ideally, listening examples should have been used to illustrate the categories, rather than merely asking respondents to state their preferences.

Student Listening Habits (section II, 3 of the survey) were categorized according to frequency of listening. The categories of

"1 (mostly)" and "2 (often)" are listed with their results (see Table V). The results of categories 3, 4 and 5 ("sometimes", "rarely", and "never") are not itemized in the table. Those that listened to rock or rock and electronic music exclusively made up 32% of the respondents.

Table V

Analysis of Musical Styles as to Students' Interest,
Listening Habits, and Class Offerings

Musical Style	Percentage of respondents interested	Listened to "mostly"	Listened to "often"	Class Content
Rock, Pop, Folk	69%	73%	15%	63%
Electronic	19%	7%	17%	6%
Jazz, Blues, etc.	16%	3%	17%	47%
Contemporary art	10%	5%	5%	28%
Traditional	6%	1%	5%	57%
Ethnomusic	4%	.7%	2%	1%
No response	9%			
Other (mainly western)		2%	1%	

The author examined the data for possible correlations between interest in further diversified learning and various other elements:

1) Correlation between interest in further diversified learning, and active involvement in music education: 9% of the total student body were interested in learning more about musical styles (more than just two styles). Of these 9%, 48% were presently enrolled in school music, private lessons or activities outside of school, leaving 52% who were not presently involved in any music education. Thus, there

would seem to be no strong correlation between active involvement in music education, and interest in further learning of specific musical styles, since 52% of the interested group had no active musical involvement.

2) Correlation between interest in further diversified learning, and parental interest in music (section I, 6 of survey): of the same 9% mentioned above, 65% had parent(s) that were actively involved in musical interests.

3) Correlation between interest in further diversified learning, and amount of elementary music: of the 9% interested, 2% had four or more years of elementary school music.

4) Correlation between interest in further diversified learning, and commitment to elect such a music course if offered: of those 9%, 72% would elect to take such a music course.

5) Correlation between rock, pop or folk listeners, and commitment to a diversified music course: of the 73% who listened mostly to rock, pop or folk, 40% would elect a composite music course; of the 32% who listened exclusively to rock and/or electronic, 26% would elect such a course.

Students who would elect a diversified general music course if offered comprised 40% of the total student body. A breakdown of school musicians showed that 83% were in band classes, 14% were in guitar classes, and 3% were in choral classes; an unbalanced result of 97% instrumental and 3% vocal.

Content areas of the on-going music classes (section III, 1 of the survey) were analysed in the light of student response (see "Class Content" in Table V). Data from the question regarding content of

classes was analysed as to whether the classes were offering only one area of content, two areas, or more. Diversification of content was correlated with student enjoyment (survey question III, 2). The results seemed to indicate that student enjoyment was proportionately higher in classes where content was diversified:

Table VI

Correlation of Diversification of Content in Music Classes
With Student Enjoyment of Those Classes

Class content	Percentage of classes offering	Positive student reaction
Single content area	42%	61%
Content of two areas	19%	82%
Diverse content (3 or more areas)	39%	96%

An analysis of the Activities of school music classes (section III, 3 of the survey) yielded the results shown in Table VII. A correlation between diversification of activities and student enjoyment of classes (Sections III, 3 and III, 2) indicated proportionately greater enjoyment with diversification of activities:

Table VII

Correlation of Diversification of Class Activities
with Student Enjoyment of Those Classes

Class activities	Percentage of classes offering	Positive student reaction
Performance only	67%	71%
Listening & Performance	24%	88%
Creativity, Listening & Performance	9%	100%

Involvement in musical activities in or out of the school showed that 66% of the students had no active musical involvement in their lives; 34% were actively involved in music.

Conclusions of the Survey

Musical Offerings. Almost all secondary schools in this district do have music offerings; however they are limited to the area of performance, and even within that area, mostly to band. Eighty percent of the students polled were not involved in any school music education, yet forty percent of the respondents indicated that they would elect a diversified general music course, if it were offered. Data showed an alarming weakness in music education at the elementary level, considering that music is technically still a part of the required curriculum.

Teacher Qualifications. Survey data indicated that appropriate musical qualifications exist at the secondary school levels (p. 63). However, the lack of elementary school music experience of students may indicate a lack of musical training on the part of many elementary teachers, although the author has no statistics in this area.

Student Interest. The overwhelming interest in rock and popular music is to be expected in that this genre of music is the music of the adolescent. However, the overwhelming disinterest in anything but rock shows a dismaying tendency toward a closed attitude about further learning or exposure. Furthermore, the less exposure to diverse style, the greater the tendency to resist exposure as the years go by. Musical prejudices are to be avoided as much as prejudices of any other type. Awareness of other styles and cultures of music is desirable in

developing a concept of tolerance. Students showing some diverse exposure tended to exhibit more interest in further expansion of musical training.

Content and Activity of School Music Classes. Data seems to reveal that the more diverse the content area and the more activities involved, the greater the enjoyment of the student. Performance is but one aspect of musicianship.

Recommendations

- 1) That music be offered at every level of the elementary school program, in all elementary schools.
- 2) That teachers hired at the elementary level possess some confidence and competence in music instruction.
- 3) That teachers presently teaching at the elementary level who have no significant music content in their classes pursue one of two alternatives: (a) gain musical teaching ability through workshops, professional development, etc., or (b) press for a teaching arrangement whereby his/her class is offered regular music by a qualified person (exchange of classes, or visits by a music specialist).
- 4) That general music courses (that is, music courses involving listening, performance and creative activities in diverse styles, eras and cultures of music) be available at all post-elementary levels of schooling, to provide offerings to the 80% not involved in performance.

Part II

PRACTICAL APPLICATION OF CURRICULUM THEORY TO THE AUTHOR'S CURRICULUM

Part I of this chapter dealt with the preliminary study of the local situation. Part II will now describe the actual process of developing the author's own curriculum. As it is not merely a "music curriculum", but specifically a General Music curriculum, the statement of philosophy will affirm the value of this particular type of music curriculum and define its scope. Local criteria which influenced the curriculum development will then be discussed before a general outline of the curriculum is presented.

Statement of Philosophy

It is the author's belief that a general music educational program should have a vital place in every school grade. Knowledgeable instruction in music is essential to the development of a child's aesthetic sensitivity.

The present position of music in the local schools--namely, that of a performance-oriented program--is one which explores only a third of the potential values of music. The function of developing technical competence is one which, on its own, may not be applicable to all students; not everyone has the desire or the ability to pursue performance to such a degree that it will become an aesthetic experience. However, creativity--latent in every individual--can be nurtured and encouraged through an expressive medium such as music, art or dancing.

Since music is such an all-encompassing part of today's society, being piped into elevators, dentists' offices, supermarkets and shopping

malls, few would say that "listening" is not a relevant aspect of music education. The author maintains that a balanced general music program consisting of the three overt musical behaviours--performance, listening and creativity--should be a part of the school curriculum, on the strength of previously quoted authorities, and on Maslow's (1968) contention that self-actualization--peak experiences--"the most wonderful experiences of your life"--come "from listening to music...or from some great creative moment" (p. 71).

Leonhard and House (1972) define general music as "a planned sequence of musical experiences selected for their value in promoting musical responsiveness, broad musical understandings, and overall musical competence" (p. 4). The author prefers to be a bit more specific, adding to the definition "through the overt musical behaviours of performance, listening and creativity." In the light of that full definition, general music is intended for every child in the educational process, not just for the talented. A performance program, if it is the only music program offered, not only excludes the less talented, but in the case of the select few involved, it limits their experience and development to a single specialized area of performance.

Everything that a student learns ought to be something that makes it possible for him to have more alternate choices rather than fewer; it opens doors rather than specializing him to a point where he has no alternative except this one thing for which he has been trained....(Tyler, 1968, p. 20)

Criteria Influencing the Curriculum

The selection of content and experiences was determined by an examination of needs in the local community, based on the four sources of criteria affecting curriculum development.

Social Forces. Current social forces operating in the local setting

which influenced the selection of content were: cultural discrimination, the generation gap, the gap in class levels of society, misuse of leisure time, fragmentation of society, and the changing values and morality.

The local community has a fairly large population of native Indians and East Indians, as well as Japanese, Chinese, Ukrainian, Italian, Greek and German heritage. Discrimination is not a public issue, but it is present, more obviously among the older generation than the younger. One goal of the curriculum was to cross the cultural barriers of ignorance and unfamiliarity which lead to philistinism, before the children could be negatively influenced by their parents' prejudices.

The generation gap is ever-present in our society, evident in adolescent styles of dress, music, and the use of drugs; the local situation was no different. The author's curriculum made an attempt at a "meeting of the minds" between the two generations--that of the author and of the students--in recognizing the youth music and including it as a worthy part of the curriculum, subject, however, to analysis and criticism like any other music included.

The gap between class-levels was also evident in the local situation. It was seen largely as a result of environmental and intellectual deprivation. Those children growing up with an exposure to a wide range of music seemed to have a greater tolerance for music of different styles; they usually were of the same group that received private lessons or encouragement in the arts outside of school. Often the cultural level of a family was seen to be determined by the family's economic status, due to the fact that financial security is a prerequisite for expensive private tuition; thus, those levels of society which had never had

cultural advantages in the home tended not to offer them in turn to their children. Often those families who did have cultural appreciation (as did many "new Canadians") did not have the financial status necessary to pass on an appreciation of culture through lessons; social levels thus had two visible differences; economic, and cultural. The author feels it is the duty of public schooling to lessen the gap by providing quality instruction in the arts for all, to the best extent possible. The author's curriculum to this end was an attempt at teaching students how to deal with a variety of musical forms that crossed both class and cultural levels.

The misuse of leisure time is largely attributable to the lack of guidance in more worthy activities; vandalism and other undesirable behaviour were a regular occurrence in some local areas. The author attempted to instill in the children an appreciation of leisure time as an opportunity of extending growth and creativity in an area of one's own interest. The author's curriculum was directed toward teaching students the value of both performing recreationally and of listening to various cultural levels of music.

Fragmentation is perhaps one of the major illnesses of society; the author's locale was no exception; broken homes, single-parent families, transient workers, working parents--all of these factors contributed to fragmented families. The author believes that music, as another means of communication, as a form of personal integration, and as a social recreation, can be a means of reknitting both family bonds and self-esteem. The curriculum offered opportunities for recreational group music, as well as individual musical tuition.

The changing values and morality of today's youth is often deplored

and denounced, but seldom discussed with the youth of today. Popular music, music of today's youth, is the embodiment of all they believe in; if there are some who do not share these values, they are still teased and tempted by their constant exposure to them through the blanket of rock that monopolizes the media. Through an analysis of these values, a discussion of what they mean, why they exist and where they lead to, the curriculum attempted to aid students in considering the implications of the latest trends, fads and temptations.

In summary, the content of the curriculum was thus largely determined by the local relevance of the particular social forces mentioned.

Nature of the Learner. The nature of the learner was analysed with regard to environment, experience, interests and attitudes. The consideration of student interest and motivation has already been discussed in selection of content; the level of the students' intellectual development was considered in light of Piaget's theories of conceptual development in the cognitive area. The all-important concept of self-realization influenced the type of experiences included in the curriculum: creativity, listening, and performance were considered to be of the highest value in this kind of personal development. Discussion activities were also considered to be necessary both as a means of lessening social barriers and for discovering a sense of values.

Nature of Learning. The recent findings of neurophysiological research on the brain and the significance of the right hemisphere reinforced the concept of structure as a basis of organization for the author's curriculum. Various theories on transfer of training also reinforced the idea that a common underlying principle of organization

is more likely to engender retention of knowledge than the presentation of unrelated facts. Integration of content in the author's curriculum was attempted by interrelating the structural elements of music. Guided by Hartshorn's (1966) concept that "a musical composition is an organic unity of constituent elements", the author used the analysis and synthesis of the structure of music via the basic elements of duration, pitch, timbre, dynamics and form as the basic integrating concept of all music studied. Learning theories stressing process rather than product indicated that problem-solving processes of instruction were more relevant to current needs of society than the presentation of factual information which is quickly out-dated. The author's curriculum employed a problem-solving process of instruction and activity whenever possible, leading to discovery-type learning and individualized direction of discussions, thus promoting relevance in the curriculum.

Nature of Knowledge. The borders between the "nature of learning" and "the nature of knowledge" become blurred when one speaks of structural concepts. The neurophysiological studies confirming the importance of structure-seeking intellectual processes belongs in the domain of learning theories. However, the concept of structure as the integrative basis for study within a particular subject takes us into the realm of the nature of knowledge. The author's curriculum design was founded on Bruner's thesis (1969) that any subject can be taught to a child of any age at some level by virtue of a basic understanding of that subject's structure. The author's long-range intentions for the curriculum can best be described by quoting Hartshorn (1966):

The methods of inquiry remain the same throughout successive grade levels, even though the varied aspects of the total

concept of "organic unity" require more and more precise auditory perception, increased ability to recognize pattern in the abstract, and deeper insight into the essential content of the music. (p. 166)

Though the author's curriculum was a one-year study, Hartshorn's comment is applicable in view of the author's overall concept of spiral structure.

Generalized Outline of the Curriculum

Goals. The terminal goals of the author's curriculum overlap the borders of the behavioural domains; however, for evaluation purposes, they can be restated in behavioural terms. The seven terminal goals were originally stated in general terms on page 38. Stated in behavioural terms, the goals are:

Affective:

-The student will demonstrate an appreciation of music as a means of self-expression, creativity, and personal integration.

-The student will display an appreciation and/or tolerance of music from a variety of styles and cultures.

-The student will demonstrate an appreciation of music for its recreational value through his choice of leisure activities.

Psychomotor:

-The student will demonstrate technical proficiency at some level on some musical instrument.

-The student will demonstrate an ability to improvise on melody bells within a small group performance.

Cognitive:

-The student will demonstrate musical literacy through the medium of performance.

-The student will demonstrate musical literacy through verbal communication, written tests and compositions.

-The student will demonstrate an understanding of the role of music in society through verbal and/or written discussion.

-The student will demonstrate a familiarity with various musical idioms by identifying the genre or style of aural examples of music.

-The student will demonstrate a working knowledge of musical analysis through the use of the musical elements, with any style of music.

Specific program objectives of each unit are presented in Appendix A.

Curriculum Content. Content of the author's curriculum was selected to give ample opportunity for the three musical behaviours--listening, creativity and performance--as well as an exposure to diverse cultures and styles of music. Some units were devoted largely to either performance, creativity or listening. Other units, such as the initial one of Elements of Music, included the three musical behaviours equally.

The first unit, Elements of Music, was regarded as the structural foundation for all subsequent musical studies and was therefore considered as an essential unit with which to begin. Though the Performance unit is also essential, it has no particular sequential position. Sequence of units following the Elements of Music was dictated by several variables: the interest of the students, the teaching time available weighed with the time length of the unit, the balance of behavioural activities within the unit, and the base of student knowledge and experience already attained. Certain units flowed better from certain others, for example, the unit on jazz would be more meaningful after an

ethnomusic section on Africa. However, units other than the Elements of Music were designed to be separate modules if necessary, with the only prerequisite being the Elements of Music. The units could be used as a whole, or in part by selecting only certain topics for study.

The basic structural outline of unit topics was patterned on a format used by Eisner in the Kettering Project (Eisner, 1979 b). Each unit was composed of several topics which were outlined in the following sequence: (a) topic (b) principle (c) objective (d) rationale (e) materials needed (f) procedure and (g) evaluation. The topics in each unit were specific areas of study within the scope of the unit. The principle was a brief philosophical discussion of the main concepts to be taught within the area of the topic. The objectives set down the desired outcomes of the unit; the rationale was a brief justification for the three previous categories. Materials needed was placed prior to procedure for easy appraisal of the practicality of the unit. Procedure outlined the sequence of activities and discussions, and the evaluation summarized the method of assessment. Sample Topical Teaching Plans are presented in Appendix A.

Selection of content (categories of music) was based largely on social criteria previously discussed in this chapter. A descriptive outline of the content, and sources for the specific content are presented in Appendix A.

Procedure. Based on a review of the literature and on the lack of variety presently in the local school music programs, the musical experiences of the author's curriculum were designed to incorporate three overt behaviours: listening, creativity, and performance. Specific

program learning experiences were designated for each unit and are presented in Appendix A.

Evaluation. General factual knowledge presented in units was evaluated by written quizzes. Knowledge of music theory was pretested and post-tested to allow for the existence of previous experience in this area. Samples of the pre- and post-test can be found in Appendix A. Evaluation of conceptual rather than factual knowledge was done on a more subjective basis of observation and discussion and with year-end questionnaires (Appendix A).

Specific psychomotor skills on the ukulele or guitar and other instruments were assessed by individual performance tests.

Creative growth was assessed by observation and evaluation of assignments given in composition and instrument projects; criteria for evaluation of these assignments is presented in Appendix A. Subjective observation of student involvement in improvisatory group activities was also a means of evaluation. Samples of student composition can be found in Appendix A. Original instruments are discussed under Achievement of Objectives in the chapter on Evaluation.

Growth of interest and attitudes was assessed by a pre- and post-questionnaire administered in September and June (see Appendix A).

Chapter 4

IMPLEMENTATION OF THE AUTHOR'S CURRICULUM

The previous chapter has described a preliminary survey of the local context and the development of the General Music Curriculum. Chapter 4 will now treat the implementation of that curriculum. The opening section deals with relevant background information. The factors of implementation are then discussed in two sections: early factors--those factors which were evident within the first week of school classes (these are discussed in terms of school "A", school "B", and school "C"), and later factors, which are discussed in terms of their effect on the basic elements of the curriculum. The relationship of the implementation to the author's intentions (as specified in the development) will be discussed in Chapter 5.

A second-year implementation of the curriculum is touched upon briefly in the final Addendum to this chapter.

Background Information

The author's decision to design an original general music curriculum evolved from survey findings (Chapter 3) that revealed inadequate musical education in the local schools. The curriculum had been designed initially as an introductory general music course at the junior secondary level; however, the fact that a general music class at any secondary level did not materialize due to lack of student interest indicated a need at an earlier level of education. The author accepted an itinerant position as music specialist to three elementary schools

and altered the curriculum to make it appropriate for intermediate level students.

There were few initial complications due to the fact that the teacher implementing the curriculum had also been the developer. The prospect of teaching at three schools was an ideal opportunity to implement the same curriculum with the same teacher in different classes-- a basis for comparative evaluation. Although the author was involved in a comprehensive music program from grades one to seven, only the seven classes which used the curriculum (grades 6, 6/7 and 7) will be discussed directly.

Early Factors Affecting Implementation

School Environments. Cultural background, socio-economic level, and family situations will be discussed here as a reflection of the local "social forces" which had a differential influence on the curriculum in each of the three target schools.

The schools in which the author taught were in three different areas of the city: School "A" had a diverse population of mainly two types: children from a stable middle-class background in the surrounding school area, and children bussed in from areas outside the city limits, from farming or ranching families. The author had the advantage of knowing the children from this school, having worked with them through classroom or music programs in previous years.

School "B" was a school of larger population on the north shore; the economic level was considerably lower than that of schools "A" and "C" and there was a greater number of "new Canadians" from a variety of ethnic backgrounds, including East Indian, Italian, Greek, native Indian,

and Ukrainian. The school population was highly transient due to the type of occupation of the families (pulp mill workers, railroad workers, etc.). Families were generally larger in size and more turbulent in nature; children from single-parent families were not uncommon. Generally speaking, these children would have had fewer cultural opportunities than most. Vandalism in the area was higher than normal, and the school and area had a reputation for being a difficult place in which to live or teach.

School "C" was in the newer area of the city. Many children came from families where both parents worked. The economic level was quite good. The mode of dress was generally better, and the children were provided with many opportunities. The ethnic background seemed to be uniformly white Anglo-Saxon. Many families lived in apartments or in new homes or condominiums. However, the family was apparently not as stable as in School "A", possibly due to both parents working, or due to less permanent types of jobs. Yet schools "C" and "A" were similar in that neither had a noticeably transient population within a single school year.

Teaching Load. For financial reasons, the author undertook a full-time teaching position, making an effort to accommodate all teachers and classes. As the author had received sabbatical aid the previous year, financial aid for the project was not sought. However, the pressures of full-time teaching affected the quality of program assessment and made statistical evaluation impossible. The significance of these factors will be discussed in the chapter on Conclusions and Recommendations.

Time-Scheduling. The first aspect to consider was that the amount of teaching time was not divided evenly among the three schools. Due to individual school programs, student populations and existing qualified staff, the time was apportioned thus: School "A" asked for 3/10 time; School "B" on the north shore, with a larger population, asked for 5/10 time, and School "C" asked for only 2/10 time, as it had a musically-qualified person at the primary level. The author's duties encompassed grades one to seven in three schools, involving sixteen different classes plus four bands; a turnover of approximately 500 children a week. This is significant in the light of student-teacher rapport; except at school "A" where the author had taught in previous years, the author did not know students' names, and it was some time before the other 380 names were mastered. A time-table of the various classes is shown in Table 8 for the sake of logistics. The different backgrounds of the chart indicate different schools; the numbers represent grades, and the letters represent different classes of the same grade. Where there is a diagonal line within a block, it indicates a new class in the second half of the year; due to the number of classes requiring musical aid, some classes could only be scheduled for a half year. The author tried to schedule general music classes twice a week. However, due to time constraints, many of those classes were on a demonstration basis, where the author taught one class a week and the observing teacher followed it up with the second lesson.

It is important to note, for assessment purposes, that in School "A" the author met with the intermediate general music classes only once a week, on a demonstration-"follow-up" basis. In School "B" and School "C" the author met with intermediate classes twice a week.

Table VIII

Time-table of Classes in Three Schools

Monday	Tuesday	Wednesday	Thursday	Friday
9:00				
7a	6	7b	6	7b
5/6	7c	4/5	7c	5/6
10:30				
3	7d	7a	7d	4
4/5	Choir Band	4	Choir Band	6a
lunch (commute)	lunch (commute)	lunch Band	lunch (commute)	lunch (commute)
1:00				
Jr. Band	Jr. Band	— — — 1/2	Sr. Band	Jr. Band
Sr. Band	Sr. Band	2/3	planning period	Assembly
6/7	5/6a 3a	6a	4/5a 1/2a	7
3:00				

stipled = School "C" ; striped = School "A" ; open = School "B"

The Band and Choral programs are not within the realm of this study, although the time and stress involved may be taken into account, as well as the rewards of closer rapport with those band and choir students who were also receiving general music classes. The presence or absence of a school band or choir was to influence the time factor of general music classes, a development which became evident later in the year. This will be discussed in the next section.

Facilities and Equipment. School "A" had a small "project room" or office for storage of music equipment, but no classroom for the author's use; this meant that equipment and supplies had to be moved to each room as needed. School "B" had facilities which allowed the author the use of a large classroom for all music classes. This meant that equipment could be set up beforehand with no waste of valuable time. Classes moved to the music room, rather than music teacher to them. School "C" had no classroom or office for the author's use; however, two shelves were made available for materials. The transporting of equipment was not quite as awkward in School "C" as in School "A" since the classes involved were adjacent, rather than up or down stairs. Nevertheless, movie projectors, musical instruments, and tape recorders all had to be set up each time in every class.

All schools had adequate equipment in the way of instruments for the general music program. There were no school sound systems adequate for a quality listening program, however. The best compromise to the situation was the joint purchase by the three schools of a Sony 520 cassette stereo tape recorder. The size of the speakers left much to be desired, but the system was infinitely superior to the usual school

cassette recorders. Screens, overhead projectors, and other such equipment was available in each school.

Later Factors Affecting Implementation

Musical Background of Students. It was immediately apparent with the results of the pre-test (see Appendix A) that the author's expectations of a basic music background were too high. The Elements of Music unit was intended to be a different approach to familiar material, but, in two schools at least, the whole concept of basic elements of music appeared to be totally unfamiliar. The author's previous years in School "A" made the implementation of the curriculum in that school easier; this school had had a musical program for many years. School "B" had a little musical background, mostly singing at some levels; for all intents and purposes, the author had to assume no musical background existed. A similar assumption was made for School "C", in which some former musical instruction, mostly instrumental, had been attempted with dubious success, as the author later discovered. Thus, in dealing with the three schools, the author had to alter the curriculum according to the general level of student background. The curriculum elements of content, method and assessment were affected. Revised plans pursued an in-depth treatment of the first six lessons, rather than a quick run-through as earlier intended.

Time Limitations. Although the time-scheduling has already been mentioned, the actual problem of time constraints needs to be stressed. The sheer number of different children encountered for a limited time per day was a source of stress and exhaustion to the author (see previous

time-table), and hampered the efforts of recording and evaluating. The problem of time restrictions also made cancelled classes a frustration rather than a spare to be enjoyed, as it meant that goals and objectives were less likely to be achieved.

The time factor of general music classes was also affected by whether or not the school had a band or choir. Schools "A" and "C", having an independent Band and/or Choir, did not need to draw upon the general music classes for concerts, and thus proceeded according to plan. School "B"'s progress was interrupted for a short session of performance for the Christmas concert, and again later, for a spring concert.

The itinerant position of the author precluded the otherwise usual schedule shuffles around a track-meet or in-service day or other disruption. Thus more days were lost than were initially anticipated and the original estimated time length of the units stretched out. Goals, objectives, and content were altered, affecting the other elements in turn.

Flexibility. Sequence and content of the program were greatly affected by the flexibility forced upon the author by virtue of the itinerant position, the nature of elementary schools, and the unavailability locally of vital materials. Due to the fact that the school district did not own certain outstanding films, the schools were at the mercy of booking and shipping schedules, which meant that the films had to be accepted whenever they were available. As a result, films which were intended to introduce a unit, such as Rock-a-Bye for the Rock unit, or Xylophone For Dancing for the Ethnomusic unit on Africa, arrived

long before we were officially ready for them. However, rather than miss the opportunity of seeing them, they were shown as they became available and time was taken to give an adequate background and follow-up discussion to them. Thus, the sequence and flow of units had to be flexible.

Interruptions of schedule resulting from swim programs, ski programs, in-services, track meets, field trips and so forth, are typical of the elementary school system. Often the author was not informed of a cancelled class until the scheduled class was to have begun. Even when advance notice was given, schedule shuffles were difficult and often impossible, due to the many schools involved.

Grading Responsibilities. Due to the author's philosophy of the importance of music, and because of the schools' lack of emphasis in this area, the author attempted to grade all music students by specific objective standards whenever possible. This created a stupendous task of filling out 500 report cards. The primary classes were graded in a co-operative effort between the classroom teacher and the author, however, the nature of the more advanced level of intermediate music meant that the grading was the author's sole responsibility, except in some cases in which subjective judgment was shared with the classroom teacher.

Support. The administration and staff support varied in each of the three schools, though the author cannot account for the reasons. The initial support with time-tabling and scheduling was generally very satisfactory; however, teacher and administrative support during the year's progress varied. Due to the heavy time-table of the music

program, much paperwork was involved; many exercises and materials had to be duplicated, often at the last moment, due to new students, students forgetting some material, and alternate class arrangements. In School "A" and School "B" the author had free run of the office equipment, which meant that materials were available when needed. Where "emergency" situations developed, the secretaries complied promptly and agreeably. The secretary of School "C" had a "hands-off" policy; office equipment was to be used only by her. Requests by the author were usually postponed, often due to "coffee-break".

School "A" had few problems of discipline or rapport, probably due to the fact that the author's standards and expectations were familiar, and the author was already known to the students. There were also few problems with facilities, but many incidences of short-notice class cancellations. Extra-curricular interest was quite high in this school, as was the parental interest and support. The main hindrance to the program in this school was the frequent class interruptions due to erratic public address announcements throughout the day, and unscheduled visits of the principal for discussions of a personal nature. Teacher support varied from satisfactory to high, and janitorial support was excellent.

School "B" was highly supportive in their interest and accommodation of the music program. Although class cancellations did exist, they were generally given with ample notice. Rapport with students and staff--from the janitors to the principal--was the highest in this particular school. Despite the reputation of the area, the children were a pleasure to teach; they showed genuine interest and appreciation of what was offered to them. Discipline problems were infrequent and mostly a one-

time occurrence (often due to the student being new to the school). Extra-curricular interest seemed to be more in evidence in this school than in School "C". Parental support was given where necessary, although interest was not as evident as in School "A".

School "C" was one in which problems of discipline and class disruptions were a frequent distraction to the program. Part of this problem could be attributed to some teachers forgetting the time-schedule. Impediments to the music program were encountered more often in this school, such as lack of communication in changes of schedules or facilities, and conferences with the principal scheduled in class time. Parental support in this school was also less than desirable; a lack of commitment was more noticeable among the children and parents of this school than of the others. There was a lack of understanding of what was involved in the total music program on the part of administration in School "C". Janitorial staff was less co-operative and friendly than in the other schools. Janitorial support was an important factor; much moving of equipment was necessary due to the author's itinerant position and the friendly aid of a janitor could often ease the pressure. Also, co-operation and forbearance in cleaning schedules allowed the author to work late with pupils when necessary.

The aspect of support probably affected the element of procedure more than any other element, as the ease of operating in a school with good staff relationship helps the organization of the program. Such problems as those encountered with facilities, equipment and materials can often be eased with the proper administrative and staff support.

Summary

Certain factors affecting implementation are beyond the control of teachers; social factors, learning theories, etc., are already fact; it remains for the teacher to determine the significance of these criteria in the developing and/or implementing of the program. The type of home environment and educational background of each student is a determining factor in his/her struggle for success in school.

Other factors may or may not be within the control of the teacher. School facilities and equipment may be negotiable, but usually only on a long-term basis; the teacher has to work within the boundaries of the present situation. Other features, such as time-tabling of classes, teaching load, and various aspects of flexibility usually depend upon the mutual efforts and relationship of administration and staff. A lack of good rapport with either administration, staff or students can vitally affect the success of program innovations.

Addendum

The study under discussion was a one-year implementation of the intermediate music curriculum developed. The following year the author re-negotiated the teaching situation and taught at only two schools, schools "A" and "B", half-time at each, using the previous year's experience to alter the curriculum where necessary. A brief discussion of the second-year implementation of the curriculum will be made in Chapter 5. Although it was not officially part of the study, its implications warrant a place in the chapter on evaluation.

Chapter 5

EVALUATION OF THE AUTHOR'S CURRICULUM

This chapter will discuss the method of evaluation used throughout the curriculum and the final outcomes of the program. The discussion deals firstly with formative evaluation and secondly with summative evaluation. Formative evaluation includes preliminary diagnosis, as well as on-going assessment of both the program and the student. The Summative Evaluation is a discussion of the actual outcomes of the curriculum. The Achievement of Program Objectives is an analysis of the outcomes in each school; tentative conclusions are offered in a summary of this subsection. Terminal Goals of the curriculum are then evaluated. A Summary describes the relationship between the author's intentions and the actual outcomes, including possible explanations for areas of divergence. An Addendum to the chapter touches on subsequent revisions to the program in a second year of implementation.

Formative Evaluation

Preliminary Surveys. The students involved in the curriculum under discussion were surveyed at the start of the academic year--with basically the same Music Survey used in February, 1977 (see Appendix A)--to determine their background musical experience and present musical interests. In addition to this survey, a theory pre-test was given; results showed that in two schools, Schools "B" and "C", total musical illiteracy could be assumed. The results in School "A" showed a slight

knowledge of some musical symbols. Both the survey and the pre-test are presented in Appendix A.

On-going Assessment and Revision. During the progress of the school year, student attitude at School "C" deteriorated to such an extent that it was decided to use a questionnaire to diagnose the problem. Results were discouraging. Many students in that school were generally unhappy with the teacher, the class, and the program. In the two opening questions of the questionnaire--"What don't you like about your music class?" and "What do you like about your music class?" it was revealed that about half the students disliked the ethnomusic unit and found it boring, while the other half found it interesting; several students commented on the shortage of time for assignments, or on the difficulty of them, while a slightly greater number of students stated an enjoyment of them (assignments such as composition, theory, and home-made instruments); many disliked the teacher's manner and many disliked the class behavior; several commented on the lack of opportunity for performance activities.

To keep the procedure standard, the author issued the questionnaire to the other two schools, with more positive results. Although there was still the criticism of not enough performing activities, there were very few negative remarks and no rudeness. Though some students found the ethnomusic unit not to their liking, many appeared to enjoy the novelty. The theory and composition projects were popular and apparently posed few difficulties. There were no complaints of the teacher or of class behavior.

The curriculum was revised on the basis of student criticisms and

suggestions. A performance unit was scheduled in all schools at the earliest opportunity. Theory skills continued with new instrumental skills, and the listening program was cut to a minimum. In dealing with students of School "C", the author had been trying for some time to cope with an unruly element, but with the results of the questionnaire, stronger action was decided upon. The classroom teachers of two classes were asked either to remove the trouble core, or be present as disciplinarians while the author taught. After a few lessons in the latter situation, the teachers decided to remove the music privilege from several students for the duration of the year.

There were daily opportunities to diagnose the students, their needs and their progress. A few examples will serve to show the need for individual and on-going diagnosis, and the forms it took. In the course of a performance unit (in School "A") with ukuleles and guitars, it was noticed, after the course had progressed a few days, that one shy student did not seem to be involved. The author did not know all of the students by name, nor their behavior patterns or idiosyncracies; the classroom teacher, however, was present at all lessons. A quiet inquiry revealed that the student in question, who had been holding the ukulele and ineffectually "faking" performance, had a birth defect resulting in deformed fingers on one hand. The author had not noticed the problem, nor had the classroom teacher realized the significance. An alternate program was designed for the child to minimize his incapacity while ensuring his participation and musical growth; as it was only the fingertips of the left hand that were missing, he was given an autoharp to play. Having the only "different" instrument, he was told that others could use it only with his permission, implying that his, too, was a

desirable instrument. With a brief private lesson, he was able to perform at a level with the class, unselfconsciously and with pleasure. What could have been a painful experience had been caught only just in time.

A different kind of individualization was needed with a student who was transferred to School "B" late in the year; he was a difficult student, restless and quick to lose interest. To make it worse, he had none of the musical background that the class had gained through the year's progression. The class was in the midst of an activity in composition, and the student in question was a disruptive influence, with the novelty of all the various instruments to attract him but none of the skills needed to maintain his interest. The problem was how to meet this particular student's needs, while providing the individual instruction and guidance required for all the other students in a highly individually-oriented activity such as composition. A small electric organ sat in the corner of the room. Due to it being the only instrument of its kind and due to the children's lack of restraint with it, it was used only with permission and under special circumstances. The new student had tired of all the other instruments and now wandered over to the organ, and not knowing the ground rules, began to boisterously bang the keys. The author showed him how to lessen the volume, and explained the privilege he was to have in using this special instrument. The assignment--of thirty-two bars of melody and rhythm--seemed insurmountable until an alternate route was discovered: the student was given the task of experimenting with the notes until a small melody of his liking was discovered. He was then to practise it until he could play it by memory or design a method of recording it so that it could be repeated to the

teacher. (The keys were labelled.) It would then be converted to musical symbols so that others could also play it. By working in short four-bar phrases and taking such elements as form, repetition, and contrasting rhythms step by step, even this student completed a thirty-two bar composition. Categories such as correct notation of rhythm and melody were not a factor in the evaluation of his composition, but musicality was; he did create a piece and he did fulfil the same type of expectations as his peers. It was an important discovery for this student to see that in his own way he was capable of completing the task and could take pride in its execution. The composition of this particular student is included in Appendix B for interest's sake; the title is Fred's Funeral; note that while the assignment had been a melodic composition, the chord buttons had been this student's inspiration. An explanation of harmony at this time would not have been appropriate; however, a quick demonstration showed him that for one chord button he received the simultaneous sounding of three or four keyboard notes. Rather than write the various notes of the chords (often inverted), it was agreed to simply write the note name of the chord (shown on the button) with a direction to play the chord button in the introduction of the piece.

A standardized form of assessment would have labelled this student a failure, for he could not use musical notation; yet on the basis of individualized evaluation procedure, a great amount of growth could be seen in behaviour, attitude and interest, as well as a start in the comprehension of musical form and literacy.

Summative Evaluation

Achievement of Program Objectives. The program objectives of the unit Elements of Music were met to a certain degree in each school, with results of the overall student average in each school differing by approximately 20%: School "B" achieved the overall student average of 74%, School "A" 63% and School "C" 53%. Musical literacy was evaluated on the basis of a theory test (based on the same elements as the pre-test administered in September), on composition assignments (rhythm, pitch, etc.) given at the end of each unit topic (see Appendix A), on student ability to perform while decoding music, and on a final composition project. As a culmination of the unit on Elements of Music, all students were assigned a thirty-two bar composition. Some students chose to ignore the assignment and accept the consequences. The majority accepted the challenge with enthusiasm. The results of this endeavor were highly successful. Some specific examples are presented in Appendix B. A list of criteria for evaluation of the assignment is presented in Appendix A.

The program objectives of the Performance unit were met to a certain degree in students in all schools, with two exceptions in School "C": the objectives of playing harmony by ear, and of performing on melody bells were not accomplished in this school. School "B" had slightly more performance activities in their general music program, due to there not being a school band or choir. Performance activities proceeded well in all the schools. Evaluation was based on individual student performance.

The objectives of the Rock unit were achieved to only a small degree,

due to the limited content given. Evaluation in this case was subjective in all schools, based upon student discussion.

The National Folk unit, Jazz and the Serious-Contemporary Music units were omitted. Occasional selections from the latter two genres of music (heard mainly through unit one) revealed an appreciation for these genres and a partial recognition of their styles.

The Ethnomusic unit really only involved the topics of Indonesian music, and that of Africa, due to time constraints. The following objectives were met (in varying degrees in each school); (a) identification of ethnomusical style, (b) verbal facility with the elements of music in analysing ethnomusic, (c) familiarity with certain ethnic instruments through aural and visual recognition, (d) knowledge of at least one system of instrumental classification, (e) an understanding of the role of music in some ethnic societies, (f) an understanding of a majority culture's injustices to a minority culture (actually evolving from Schoenberg's music in unit one). Evaluation procedures were objective testing on factual information, and subjective evaluation based on student discussions. School "C" had extreme discipline problems for most of the year, and as a result, discussion activities were rarely successful for more than a short time in that school. They were regarded highly, however, by those who participated during their brief occurrences. The objective of identifying the country of origin of ethnomusic was not met due to limited coverage of topics. The objective of experience in creating musical instruments and using ethnic rhythms and melodies was met only in School "C" in the year of the study.

Objectives concerned with the musical behaviour of creativity were met in all schools by virtue of the compositions, group improvisations,

and in School "C", by creating original instruments. The creative "home-made instrument" project was assigned in the same manner as the author had used in previous years; the students were given a brief description of the assignment and an explanation of the criteria for evaluation (see Appendix A). Little else was given in the way of suggestions or ideas, so as to encourage individual resourcefulness. Due to the fact that School "A" was being seen only once a week, and School "B" had program interruptions due to concerts, School "C" was the only school with time enough for the assignment. Participation was poor; only 40% bothered to complete the assigned project, and of those only a few end results were remarkable.

Lest the reader be left with a poor impression of this aspect of the curriculum, a discussion of previous results and results of the year following the study should be included here. While not within the one-year realm of this study, they are relevant by virtue of the fact that they are the results of a similar assignment given to the two other schools of this study (Schools "A" and "B") although in a different year. Were this aspect of the curriculum to have had only one trial, the results in School "C" would have dictated its failure; however, its relative failure at School "C" was mitigated by previous and subsequent successes in other schools. Thus, in the overall evaluation of the curriculum, it appeared that the problem was more with that particular student population than with that particular aspect of curriculum content. The first year this project was used (in School "A"), the author gave little guidance and few ideas; the criteria for marking was explained and families of instruments were discussed, but no specific material was given for making instruments. That particular year yielded the most

creative instruments; a musical instrument made from a film capsule on a piece of string (much like an aboriginal "bull-roarer", though we had not yet studied Australia): a pudding tin operated by thumb pressure to give pops and snaps of different pitches; a detergent bottle which, by some magical manipulation of the owner, gave off musical but puzzling tones; a garden hose horn; a drum set made from a variety of rhythm instruments; a congo drum made from a sheet of thin styrofoam stretched over a plastic garbage can; an extremely elaborate zither; and many more. The year following the study, many of the students of school "A" having seen the instruments of the previous year, it was decided to equalize the assignment for the sake of new (transferred) students by discussing several instrument "recipes"; the students were encouraged to use these only if they could not come up with something original themselves. But "teacher-made" suggestions stifled their creativity, and though many fine instruments were made, none of them had the unique quality of the rustic ones invented in the earlier year.

School "B" was given the "laissez-faire" treatment for the assignment in the year following the study. Little was suggested or discussed other than the structure of the assignment. The results were highly rewarding. One particular instrument made from the motor of an aquarium filter delighted the class. The inventor was a low-achiever in other academic areas, but he glowed with the class's praise and rose to the occasion with a detailed demonstration-lecture. Some of the other instruments of this year were: "monochords" (one-stringed zithers); a contraption consisting of an egg-slicer attached to an open can acting as a resonator (the wires of the egg-slicer were plucked with a plastic tab fastener from a bread bag); various sizes of nails suspended from a well-

built wooden frame; and of course the usual assortment of maracas, shakers, and drums. Several class periods were devoted to individual explanations and demonstrations of these instruments. They were judged by a jury of three teachers on some aspects, and by class vote. At the culmination of the project, a class-composed "rondo" displayed all the home-made instruments. The rondo form of a-b-a-c-a-d, etc. gave the more unique instruments a chance to solo in the b, c, and d (and however many were needed) sections of new material; the recurring "a" sections were a rhythmic conglomeration of less melodic or less unique instruments. Crazy hats and scarves removed any lingering inhibitions or self-consciousness for the occasion of their public performance. This was even featured in the district-wide musical evenings, much to the audience's delight. It became a popular project in several other schools after that occasion.

As has doubtless been revealed by now, the curriculum proceeded in different schools amidst a variety of circumstances. A summary of the situations and outcomes of each school is followed by tentative conclusions:

School "A": highest musical education background of the three schools

- : one lesson a week by the author
- : similar attitude and student participation to that of students in School "B"
- : lower academic results than School "B"

The assumption could be that with an equal amount of specialized music instruction, School "A" could have achieved the same or better academic results than School "B".

School "B": similar musical education background to School "C"
 : lower socio-economic level than Schools "A" or "C"
 : same specialized class coverage as School "C"
 : similar attitude and participation to School "A" but
 better academic results.

The active interest, participation and academic growth of School "B" could perhaps be attributed to the extra time the author had with this school to build good rapport; much credit is due the school, which had a very unified and conscientious staff. A student with a problem was generally seen as a concern for every staff member.

School "C": similar musical education background to School "B"
 : higher socio-economic level than School "B"
 : same specialized coverage as School "B"
 : lowest attitudes, participation and academic results of the
 three schools.

The program in School "C" was considered largely a failure in the author's eyes. Searching for causes, a few main aspects came to light:

1) Taking into account the previous relationship with School "A", the author had the least contact with this school. It was concluded that 2/10 time was definitely not enough exposure to build up a rapport in this school.

2) Staff interest and support was lower in this school; this could also be attributed to the small amount of time spent in the school and a lack of previous staff relationships.

3) School tone was different from School "A" or School "B"; children in this school seemed more resentful, distrustful, disrespectful and un-cooperative than in either of the other schools. Whether this

was due to the two aspects just mentioned, or to some other cause, the author could not determine. Perhaps the school discipline was of a different kind, or perhaps the economic affluence combined with less home supervision (due to both parents working) led to a different attitude in the children.

Terminal Goals. A discussion of the achievement of terminal goals (see Chapter 2, p. 38) must be in terms of relative growth and progress rather than total achievement and fulfilment. All but one of the terminal goals were met to the author's satisfaction; the goal of enhancing musical experience and appreciation was not achieved to any notable degree. A certain lack of tolerance and appreciation was demonstrated by a sufficiently large portion of students to justify this negative conclusion. The failure in this area is attributed to the limited scope and variety of musical exposure achieved within the allotted time. A June questionnaire (see Appendix A) further corroborated the negative findings: a majority of students still showed an intolerance for any music but rock.

Viewed in behavioural terms (see Chapter 3, p. 76) the terminal goals in the affective domain were accomplished successfully, with the exception of "the display of appreciation and/or tolerance of music from a variety of styles and cultures". This failure is directly linked to the one unsuccessful goal in the cognitive domain: "the demonstration of a familiarity with various musical idioms". Again, content coverage was restricted by time, resulting in insufficient exposure. The author's conclusions, which will be elaborated upon in the final chapter, are that the variety of musical styles offered was "too little and too late".

Summary

In a comparison between the two aspects of the author's curriculum-- development and implementation--certain notable successes and failures were revealed. It will be recalled that the three musical behaviours of listening, performance, and creativity were to be the core activities of the curriculum. Although the sequence of these activities was not always predictable, the program did manage to have a fairly good balance of the three behaviours, thus distinguishing itself from the usual performance-oriented school music program.

Although not all of the goals and objectives were wholly achieved, almost all were achieved to some degree. The area of content showed the most discrepancy between intended and actual coverage. Due to the various factors which influenced the amount of time available, much of the planned content was not put into use. This in turn affected the evaluation procedure. Students did not have a wide enough exposure to various cultures and styles of music to develop tolerance and appreciation to a noticeable extent, nor could they be tested on their ability to recognize various genres of music, having been exposed to so few. However, a firm foundation of the elements of music was felt to have been laid in all classes, and revealed itself in verbal discussions and student compositions. Pre-tests in music theory yielded results (in two schools) of no correct answers; significant improvement was made by almost all students on the same post-test given at the end of the year.

Evaluation procedures were hampered by time constraints; the statistical aspect was virtually impossible. One notable weakness in this area was that of listening tests; although the aspects of

creativity and performance were adequately tested and recorded, the area of listening was evaluated less objectively and consequently suffered neglect in the area of assessment.

Addendum

The year following the study, the author taught parts of the original curriculum to a new set of grade six and seven students. The creative instrument project was given in Schools "A" and "B" as mentioned earlier. The second year implementation began with a performance unit rather than the Elements of Music, which was implemented in January. Thus some of the rhythmic and notation skills were already familiar when the Elements of Music unit was presented; also the students had had opportunities for active musical performance and creativity before they encountered the less active listening unit; this sequence was found to be more successful.

Chapter 6

CONCLUSIONS AND RECOMMENDATIONS

The author's curriculum was based on a need for a valid and relevant general music curriculum, revealed by a survey of musical offerings in the local school system. Basic elements of music--duration, pitch, timbre, dynamics and form--created the underlying structure and integrative ingredient in the intermediate music program. The program also offered the students a comprehensive music experience, with activities in listening, creativity, and performance. The study undertaken has been a description of the various steps involved in the process of curriculum development, from the perceiving of a need and the accumulation of background knowledge through the practical stages of development, implementation, and evaluation. Authoritative references were augmented with personal experience as the progress of the curriculum was described to illuminate the program's strengths and weaknesses.

This concluding chapter takes a final look at the subjects that are the essence of the study: the Development, the Implementation, and the Evaluation, first examining the importance and the relationship of various aspects earlier discussed, then offering conclusions and recommendations for subsequent curriculum innovations. An overall Concluding Statement discusses the significance of the author's curriculum in the evolutionary process of curriculum development.

Development

The developmental stage of the curriculum is perhaps the most crucial one; music is allowed little time in the school system, so optimum and efficient use must be made of whatever time is available. Careful research and systematic planning is the prerequisite for a quality music program. Sidnell (1973) identifies three basic shortcomings generally evident in music programs: vagueness of purpose, misplaced emphasis, and lack of sequence. These failings can all be attributed to weaknesses in the developmental stage.

The developer's concept of curriculum and the developer's philosophy are influences which permeate all aspects of the curriculum. It is therefore important to define explicitly the intended scope of the curriculum and clarify its philosophical foundation.

Philosophy. The philosophical questions concerning the duties of the educational system were resolved in the author's philosophical belief that schools should foster personal growth in order to improve social growth, and should develop fundamental skills in order to develop an eventual appreciation and understanding of our cultural heritage. A continuing concern for the learner's personal integrative growth is reflected in this philosophy.

The author's general philosophy of education was embodied in the more specific philosophy of music education. The relationship of music to personal growth has been recognized by many renowned authorities such as Maslow, Brandwein and Eisner. Having justified a need through a local survey, the author then specified the terms of the curriculum in a definition encompassing the words both of Leonhard and House and

of the author: the curriculum was to be a "general music" curriculum: "a planned sequence of musical experiences selected for their value in promoting musical responsiveness, broad musical understandings, and overall musical competence" through the overt musical activities of performance, listening, and creativity.

Local Criteria Influencing the Curriculum. Social forces, the nature of the learner and current theories concerning the nature of learning and knowledge were all analysed in the light of the developer's philosophy. In the author's case, Bruner's theory of structure (1969) and recent neurophysiological studies (Rico, 1976) influenced the organizational design of the music curriculum. Likewise, goals, content, procedure and evaluation were all considered in light of the local criteria.

Curriculum Goals. The author's definition of the intended "general music" curriculum encompassed the general goals (and procedures) that were intended for the curriculum. The goals evolved from consideration of local criteria screened through the author's philosophy. Such social forces as discussed in Chapter 3 (fragmentation of society, cultural, class and generation gaps, misuse of leisure time, changing values and morality) dictated a need for cohesion in society and self-realization in the individual. Criteria in the area of learning theories and knowledge pointed to the value of musical literacy and appreciation in developing the structure-seeking intellectual processes.

The long-term goals of a curriculum should ensure a continuing growth and ever-deepening understanding of the desired concepts. At the same time, particular program objectives should be specific enough

to measure short term accomplishments, providing a means of assessment for the teacher and immediate feedback for the student.

Curriculum Content. The social forces in the author's locality had a direct influence on the choice of content for the curriculum. Issues of cultural barriers, class barriers, and the generation gap dictated the selection of music from genres of ethnomusic, folk music, serious-contemporary music, and rock. The nature of the learner showed its influence on the curriculum content by consideration of student interest and relevance, determined through on-going diagnosis of the program. Diagnosis of the learner's background dictated the depth of content to be covered; thus, the Elements of Music unit covered a time period of about six months instead of the intended six weeks. The nature of learning in the field of neurophysiology determined the importance of structure in both the instructional method and the curriculum design. Bruner's theory of structure also influenced the selection of the spiral concept of learning, and the use of the composite elements of duration, pitch, timbre, dynamics and form to provide the integrative structure of the program.

An analysis of today's society revealed a need for tolerance and understanding for peoples and cultures that are "different"; the tendency toward egocentricism can be overcome through conscious exposure to less familiar music, and competent instruction on how to appreciate it. Recommendations for choice of content in a general music program can best be summed up in Reimer's (1975) suggestion for "diversity of approach, diversity of methods, and most important, diversity of music" (p. 10).

Curriculum Procedure. The author's definition of a "general music" program stipulated three musical behaviours--listening, creativity, and performance. Brandwein's (1971) discussion on the learner's experiences as related to concept-seeking and concept-forming (see "Applied Aesthetics", p. 47) was an influencing factor. Various other authoritative statements on the nature of learning justified the individual musical behaviours; Reimer (1970) stressed listening as the essential mode of music experience; he also noted the effectiveness of performance in increasing the sensitivity of children. Sandvoss (1976) and Voigts (1976) both comment on the potential of creativity to motivate and integrate other musical skills. The author found the creative aspects of the curriculum the most rewarding, as did many of the students.

It is recommended that a variety of musical activities be used in any music program to stimulate and maintain student interest while providing a comprehensive music program. One method of procedure is to devote one of the two weekly music periods to performance activities. Where a closer sequence of skills is required, the units should be kept short enough that a new musical behaviour can soon give a change of pace and a fresh lift of interest.

Curriculum Evaluation. The method of evaluation in the author's curriculum was often dictated by the nature of the activity. A unit on performance which naturally lent itself to behavioural objectives in the psychomotor domain was best judged by actual individual performance. Creative activities, by their very nature, usually required some form of subjective appraisal, but it was not difficult to structure

objectivity into the evaluation, such as with the criteria for evaluating compositions or home-made instruments. Listening activities were tested on the basis of factual information accompanying the listening selection. Growth of attitude and interest were less tangible aspects, measurable only by observance of habits and preferences, or by the use of questionnaires. The author's evaluation in the area of listening was not as comprehensive as could be desired, due to restrictions of time and an over-loaded teaching schedule.

The process of evaluation is of great importance, for it helps determine the achievement of goals and objectives and hence, the overall effectiveness of the program. Evaluation procedures must be accurate and yet realistic in their demands upon both the students and the teacher. Objective evaluation of factual information should be balanced with subjective evaluation of affective behaviours. While assessment of performance and listening skills is often more easily achieved by objective testing, evaluation of creative growth must not be overlooked.

In summary, an understanding of the full compass of the term "curriculum", a conversance with the history of curriculum, and a working knowledge of curriculum development is recommended as preparation for the process of developing a curriculum. An analysis of the social forces, of the nature of the learner, of learning and of knowledge should influence each of the curriculum elements in turn. It would be well to keep in mind throughout the development of a music curriculum the words of Leonhard and House (1972) with regard to man's physical, intellectual, ethical and aesthetic potentials: "If any aspect of his potential is neglected and undeveloped, he never attains his true

stature as a human being" (p. 115). Music can contribute to all these potentials if careful thought is given to the development stage of the curriculum.

Implementation

The success of curriculum implementation is directly related to the thoroughness of curriculum development. The curriculum implementation was discussed in terms of formative and summative factors; however, four main headings will be used here to summarize the author's implementations with conclusions and recommendations: Materials, Equipment and Facilities; Time and the related aspect of Flexibility; and lastly, Support--both initial and on-going.

Materials, Equipment and Facilities. The author's teaching situation was analysed as early as possible in terms of equipment and facilities. Where possible, materials needed for the program (copied materials, books, etc.) were prepared months in advance, although the teaching situation was so complex that specific amounts could not be determined. The importance of this area is in its relationship to time; time spent hunting for equipment, setting it up and taking it down, transporting materials--is all time that could be better spent. Inadequate facilities can affect the classroom tone as well as the classroom activities. One specific example of this which has not yet been mentioned is the situation which involved a band class in School "C"; the author was required to teach in a mezzanine above an open gymnasium with the simultaneous session of a physical education class. This situation is mentioned for its possible carry-over of teacher-

tension into a following general music class. Some recommendations regarding equipment and facilities for a specialist music program are:

1) Aim for a stable classroom where equipment and materials can be efficiently and safely stored.

2) Obtain a quality sound system to achieve optimum results for a listening program.

3) Obtain facilities with enough room for creative experience without time-consuming rearrangement of furniture.

4) Secure an arrangement whereby office equipment is available for teacher use.

5) Should impractical teaching facilities still result, report them to the Learning Conditions Committee.

Time. The major concept of time crept into almost every aspect of the difficulties encountered in the author's implementation. The first mistake the author made was in attempting too large an undertaking as far as the number of classes was concerned. The position of covering three schools was an advantage; it gave a realistic basis for comparison of the progress of the curriculum. Had the author been involved in only School "C", it might have resulted in one less teacher in the profession. Had the author been involved in only Schools "A" or "B" only a partial evaluation could have been made; problems encountered along the way led to a greater insight into curriculum implementation than could have been gained via a deceptively smooth path. The author ought to have restricted the number of classes taught, however, rather than to have attempted to cover total music programs in the three schools involved. The demonstration-"follow-up" system of teaching yielded only fair

results, due to the specialized training needed at the intermediate level of instruction. A realistic class load would have resulted in a less hectic teaching experience and more accurate evaluation. The full potential of the program could not be realized due to the author's accommodation of all classes. Suggestions of how to deal with the time problem are:

1) Limit the number of classes to a realistic and workable number, allowing more time per class for optimum potential to be realized, also allowing time, if necessary, for setting up equipment, changing rooms, recording impressions and evaluating results.

2) Apply for financial assistance to allow for less than a full-time teaching position. The extra time available could then be used for more accurate research and evaluation techniques.

3) Accept only a position that will allow for enough school exposure to encourage the building of good staff relationship and student rapport. Ideally, innovations should be made where such a relationship already exists.

4) With a demonstration-"follow-up" procedure, involve only those qualified to handle this method. Do not sacrifice principles for compromise if it could affect the success of the program; if a certain standard of musical qualifications is necessary for implementation, state this and abide by the requirements. Where success depends not upon expertise but upon interest and dedicated follow-up, use only those teachers who are sincerely interested in the project.

Flexibility. In any bureaucratic institution, but especially in schools, a great deal of flexibility is required. Various causes of

program disruption have already been mentioned. The program must be designed with built-in flexibility, primarily with the time allotments. Unforeseen and often short-notice class cancellations are not an unusual occurrence. If the teacher is full-time at one school, schedules can often be shuffled. When several classes or schools are involved this becomes increasingly difficult and often one must be resigned to losing that class. Recommendations are:

1) With the initial introduction of the program to the staff, stress the need for cooperation and communication; reveal the interdependency of other classes and schools upon the arranged schedule.

2) Solicit administrative support for the program; let the principal know that the success of the program depends upon some form of consistency and responsibility within the arranged time-schedule; stress the preference for extra-curricular activities and other disruptions on a day when the program will not be affected.

3) Insist on advance notice of class cancellations. This is mere courtesy and consideration. Any other specialist would demand twenty-four hours notice. Even a substitute teacher gets more than a half-hour's notice.

4) Give others the consideration you expect of them in return. Never cancel classes except in cases of extreme necessity, and then only with ample notification.

5) Keep the program flexible enough so that it is able to work around unpredictable changes, uncoordinated arrival of materials (films, etc.). Ideally, materials would be available locally.

Support. Good rapport with students and staff is vital to

successful program innovation. In ideal circumstances, this will already exist. The varied support in each school was felt to be a determining factor in the success of the author's respective programs. If the innovation is planned for an unfamiliar school, there must be time set aside for "public relations"--explanation of the program to anyone even remotely involved--and substantial support from the administration and teaching staff. Poor relations with maintenance staff or office staff can affect the smooth progress of a program. The recommendation here is to anticipate what difficulties might arise and have the ground-rules set beforehand. Have the administration make the necessary accommodations clear to the staff and be sure of their willing cooperation through your "public-relations" campaign.

Evaluation

Evaluation can be divided into two stages--formative evaluation, and summative evaluation, as the progress of the student and the curriculum are assessed. Formative evaluation includes both preliminary diagnosis of the student, and on-going diagnosis of the student and the curriculum. Summative evaluation refers to the achievement of goals and objectives.

Preliminary Diagnosis. The first diagnosis of students was done via pre-tests and surveys. The author ascertained prerequisite skills by means of a pre-test, as a basis for assessing future growth. It is recommended that the pre-test be directly related to the post-test so that an accurate comparison of growth may be made. Background experience, interests and attitudes of the students were ascertained through a student questionnaire; these aspects were polled again at the end of

the program to discover any change of attitude or growth of interest.

On-Going Diagnosis. Many activity-oriented experiences were evaluated both during and after the course of action. Student difficulties arising from the activities were handled as they arose since immediate evaluation provides for better learning and reinforcement than do ex post facto results. The author attempted to aid and diagnose the progress of the composition assignment as much as possible. In evaluating the home-made instruments, the demonstration aspect was assessed following each student's performance for immediate feed-back, since the purpose of on-going assessment is to diagnose individual student needs, rather than to merely "grade" a student's progress. It is recommended that alternate methods for teacher presentation and student learning be planned, to provide for individual differences. On-going diagnosis of the curriculum was achieved not only through observation of student progress, but also by the direct means of a questionnaire to ascertain student opinions and attitudes about the curriculum. Revisions were made on the basis of this.

Achievement of Goals and Objectives. In the development of the author's curriculum, long-term goals were set, as well as program objectives. In assessing the achievement of goals and objectives, the time-factor is an important consideration. Total fulfillment of terminal goals was not expected since they are a process of continuing personal development; achievement of these is a long-term goal; growth is a short-term goal and was expressed in the achievement of program objectives. The long-term goal of "critical evaluation and, in the broadest sense, musical literacy" described in the Nature of the Study

was based upon a conceptual growth of musical appreciation--an affective response, difficult to evaluate in measurable terms. The results of conceptual development cannot be expected to show over a period of a year, or even two or three. Growth in musical literacy, in the limited sense of notation skills, can, however, be measured and its progress charted, but it is merely the mechanical means to the less observable conceptual growth. Assessment of program objectives was done via pre- and post-test comparisons of factual knowledge. Various other means, such as objective written tests, subjective discussions, questionnaires, student records and material products were used in the course of the author's program and are recommended as tools for assessing specific growth in the psychomotor, cognitive, and affective domains.

In summary, the process of evaluation is at least as important as that of development and implementation, for it is the only indication of the relevance and worth of the curriculum. Anecdotal evaluation of the program itself, as well as of the student, should be on-going throughout the duration of the program; it should form the basis for the direction of the curriculum, which should be flexible enough to change if a new direction is indicated. Specific evaluation of program goals and objectives should be made at regular intervals; assessment of behavioural objectives should be made at the completion of each unit. Attention should also be given to unforeseen results, either positive or negative, which may or may not be an indicator for a change in direction.

Concluding Statement

The author's curriculum would have to involve several grade levels over a period of several years to achieve the concept of Bruner's "spiral curriculum" and be truly effective, with more than ephemeral results. However, the experiences involved in the curriculum's development, its one-year implementation and its follow-up in the second year provided valuable information for the author, both in curriculum development and in teaching. The personal involvement in all processes of the curriculum made for a much more meaningful and relevant teaching experience. A seven-year study implementing a spiral curriculum to a fairly stable student population, following the development of six-year-olds through a seven year sequential music curriculum would be the sort of follow-up necessary to determine whether a curriculum such as the author's was really valuable in affecting a change of student attitude and development of musical appreciation. A short-term implementation such as existed in this study embraces too many ephemeral influences to allow for accurate assessment of its merits and shortcomings.

Research studies of musical listening preferences of elementary school children (Greer, Dorow and Randall, 1974) indicate that for an effective modification of listening preferences, music of a "non-rock" genre should be introduced in the primary grades. Non-exposure to this music dooms it to a non-preferential area of listening and leads to non-tolerant attitudes in music, according to this research. On the basis of these findings and with the base situation of the curriculum being that of grade six/seven students with no musical education background, negative results could be predicted as to any change of attitude or tolerance to non-rock music.

Epilogue. The initial step of this evolutionary process of curriculum development was the author's Music Survey assessing the status of music education in the local schools. From there, a general music curriculum was locally developed, implemented in seven classes in three schools, and evaluated. At the time of the author's curriculum implementation, there was also a primary music curriculum being implemented by the district music coordinator, Marian Owens. It is now in its third year of implementation, providing a firm foundation of musical concepts at the primary level.

A subsequent development was the implementation of a district-wide general music curriculum at the grade four level. On the basis of the successful elements of the author's curriculum in its first and second year's implementation, the author was asked to design the creative/listening aspect of this district program. Lesson plans and cassette tapes were developed from a revision of the Elements of Music unit and altered to suit a grade four level. The dissemination was in the form of monthly workshops to all interested intermediate teachers. All intermediate grade level teachers were invited on the premise that many grade five, six or seven classes had had little or no formal school musical education. Approximately forty intermediate teachers attended these workshops, which consisted of a listening-creative aspect presented by the author and a creative-performance aspect presented by the district music coordinator.

A third stage in this process of developing a sequential music program is now underway. A team of elementary teachers has been hired by the district to outline a general music curriculum at the fifth year level. Each new step of curriculum development and implementation leads

to a new spiral of development. Caution must be exercised, however, to ensure that while new stages of development are being enacted, past and present procedures of implementation are being evaluated.

District support and encouragement of locally-developed curricula such as those mentioned leads to personal involvement and commitment on the part of the teachers; it is through this process that growth in musical education is gradually occurring both in classroom teachers and their students in the Kamloops School District.

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Appendix A

GUIDE TO THE CURRICULUM

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PROGRAM OBJECTIVESUnit: Elements of Music

At the completion of this unit, the student will:

- demonstrate a knowledge and understanding of the basic elements of music, and of symbols and terminology relating to them by means of a written test.
- demonstrate the ability to isolate, aurally and visually, the elements of music, through written or verbal discussion.
- demonstrate a working knowledge of the elements of music, singly and in combination, by composing rhythmic and melodic compositions.
- demonstrate the ability to decode musical symbols by performing, one element at a time if necessary, a simple piece of music from a written score.

Unit: Performance

At the completion of this unit, the student will:

- demonstrate an ability to decode musical symbols by performing on a ukulele or guitar, and on a set of melody bells from a written score of music.
- demonstrate some level of competency on the baritone ukulele or guitar by performing on that instrument.
- demonstrate a basic working knowledge of chord harmonies, namely I, IV and V, their symbols and tablatures, and be able to play a simple three-chord accompaniment by ear.
- demonstrate a knowledge of the elements of music through inter-

pretation of written symbols and conducted hand signals.

-demonstrate an ability to maintain one melodic line as counterpoint to another.

-demonstrate an enjoyment of recreational music through leisure-time activities.

Unit: The Story of Rock

At the completion of this unit, the student will:

-demonstrate an understanding of rock style by identification of an aural example of rock amidst other musical styles.

-demonstrate a verbal facility with the elements of music in analysing rock music.

-demonstrate a knowledge of visual and aural characteristics of one rock style with a verbal or written analysis of the impact and/or significance of such characteristics as are involved in its media and message.

Unit: National Folk Music

At the completion of this unit, the student will:

-demonstrate an understanding of national folk styles by identifying an aural example amidst other musical styles.

-demonstrate a verbal facility with the elements of music in analysing national folk music.

-demonstrate an understanding of national customs through individual study and written report of a chosen country and its folk customs.

- demonstrate a familiarity with Canadian identity through the performance of Canadian folk songs.
- experience a form of folk-dancing through guided instruction to the activity itself.
- demonstrate a familiarity of some folk music by identifying the country of origin from aural examples.
- experience the individual flavour of several national identities through a "folk-fest" day of national foods, dress, crafts and music.

Unit: Ethnomusic

At the completion of this unit, the student will:

- demonstrate an understanding of ethnomusical style by identification of an aural example amidst other musical styles.
- demonstrate a verbal facility with the elements of music in analysing ethnomusic.
- demonstrate a familiarity with certain ethnic instruments by identifying them by name or category when confronted with an aural or visual example.
- demonstrate a knowledge of one or more systems of instrumental classification by applying this system verbally to visual examples of instruments or to actual orchestral and homemade instruments.
- experience creativity through the construction of an original instrument of his own making.
- experience particular ethnic rhythms and melodies through active performance of similar examples.

- demonstrate a familiarity with some ethnomusic by identifying its country of origin from aural examples.
- demonstrate an understanding of the role of music in ethnic societies through a written or verbal discussion.
- demonstrate an understanding of a majority culture's injustices to a minority culture or race through discussion of music of oppressed peoples, as well as of books, articles, movies or experiences relating to this.

Unit: Jazz

At the completion of this unit, the student will:

- demonstrate an understanding of jazz style by identification of an aural example amidst other musical styles.
- demonstrate a verbal facility with the elements of music in analysing jazz.
- demonstrate a recognition of various styles of jazz by identifying aural examples of Dixie, ragtime, boogie-woogie, etc.
- demonstrate an understanding of the influence of jazz by identifying jazz elements in a contemporary-art composition.
- demonstrate an understanding of the evolution of jazz through verbal or written discussion.
- demonstrate a working knowledge of a particular style of jazz by creating a simple "blues" composition, whether written or performed "by ear".

Unit: Serious-Contemporary Music

At the completion of this unit, the student will:

- demonstrate an understanding of serious-contemporary music by identification of an aural example amidst other musical styles.
- demonstrate a verbal facility with the elements of music in analysing serious-contemporary music.
- demonstrate a knowledge of sub-categories in this genre by applying the appropriate labels to aural examples.
- demonstrate a working knowledge of "musique-concrète" by creating a composition through this medium, with a group of classmates.
- demonstrate an appreciation of traditional orchestration and/or synthetic orchestration through verbal or written discussion on a comparison of the orchestration techniques used in various aural examples of a given work.
- experience contemporary art music through the creative performance of a serious-contemporary work.
- demonstrate an understanding of the role of music in contemporary urban society through a written or verbal discussion.

PROGRAM CONTENTDescriptive Outline of Units

Unit	Lessons	Topics	Activity
Elements of Music	32	What Is Music Duration - Rhythm Pitch Tone-Colour - Timbre Form Interpretive Techniques	L C P
Performance	24	Ukulele; Choir; Melody Bells	P
The Story of Rock	10	Roots & Influences Early Rock British Invasion Streams	L
National Folk Music	10	Spain, Mexico Greece Switzerland American Folk Canadian Folk	L P
Ethnomusic	20	Indonesia India Japan Australia B.C. Indians Africa	L C P
Jazz	10	What is Jazz? Jazz Heritage Early Jazz & Ragtime Chicago Style Dixieland & Boogie Woogie Swing Bebop Cool Jazz Funky Eclectic Era Jazz Influences	L
Contemporary Art Music	20	Non-Canadian Composers Electronic & Avant-Garde Canadian Composers Performance & Creativity	L C P

L = Listening C = Creativity P = Performance

Specific Content of Units

(Detailed Sources are presented in the CURRICULUM RESOURCE MATERIAL and in the DISCOGRAPHY. Bracketed material below refers to concepts).

Unit: Element of Music

1. What is Music? (definition of music)

Schafer - The Composer in the Classroom.

Schoenberg - "A Survivor from Warsaw"

Varèse - "Amériques"

Saint-Marcoux - "Zones"

Cowell - "The Banshee"

The Modern Jazz Quartet & Guests - "Third Stream Music"

miscellaneous jazz, rock, classical and ethnomusic selections.

2. Rhythm

Watutsi music (duration)

Gould - "American Salute" (meter)

Strauss - "Beautiful Blue Danube" (meter)

Brubeck - "Take Five" (meter)

"Tala Sawari" (additive rhythm)

Gamelon music (overlapping rhythms)

Ravel - "Bolero" (ostinato)

Pete Johnson - "Let 'Em Jump" (ostinato)

Stravinsky - "Ebony Concerto" (syncopation)

creative exercise in writing $\frac{4}{4}$ rhythms (note values)

3. Pitch

Komorous - "Rossi" (lacking pitch)

Senufo xylophone orchestra (pentatonic)

Tchaikowsky - Symphony No. 6 - "Pathetique" (diatonic melody)

Weinzweig - Divertimento No. 5 (serial)

creative exercise in writing $\frac{3}{4}$ rhythm and pitch (notation)

4. Timbre

Beaver/Krause - "Peace Three" (synthesizer timbre)

Hornbostel's classification (manner of sound production) -

see Malm, 1967, p. 15

Dwyer's classification (manner of sound production)

symphonic instrument charts (symphonic instruments)

Tchaikowsky - "Peter and the Wolf" (symphonic instruments) or

Britten - "The Young Person's Guide to the Orchestra"

electronic sound waves - Nonesuch Guide to Electronic Music,

HC-73018 (electronic timbres)

Randall - "Quartets in Pairs" (electronic timbres)

Partch - "Cloud Chamber Music" ('made' instruments)

Ellington - "East St. Louis Toodle-0o" (jazz technique)

Armstrong - "All of Me" (vocal jazz technique)

creative exercise in performing rhythm & timbre

5. Form and Design

visual art or architecture examples (balance)

"Jamaica Farewell" - play on guitar (binary form)

"Pierrot" - sing or play on recorder (ternary form)
 Copland - "Billy the Kid" (contrast)
 Feldman - "The King of Denmark" (lack of contrast)
 Britten - "Variations and Fugue on a Theme of Purcell"
 (unity, repetition)
 Beethoven - "Symphony No. 5" (motif, repetition)
 Haydn - "Surprise Symphony" (tension and resolution)
 creative exercise in performing a rondo (form)

Unit: Performance

(Note: Due to the abundance of materials available in this area, detailed content is not specified.)

1. Baritone Ukulele

Program adapted from Folklore for Guitar by Hy White (1959)

Concepts - position; strumming; chording; singing

Content - popular folk songs involving one, two or three chord changes; I, IV, V or V7 harmonies

- American Folk Songs by Lomax (1975)

2. Choir

Concepts - posture; breathing; diction; deportment; tonality; harmony

Content - songs selected from Partner Songs (1958) and More Partner Songs (1962) by Beckman

- Concert Time (1959) by Preus

3. Melody Bells and Orff Instruments

Concepts - ostinato accompaniment; improvisation

Unit: The Story of Rock1. Roots and Influences of Rock: pre-rock era

Glenn Miller - "In the Mood" (repeated riff, blues form)

Robert Johnson - "Crossroads" (rural blues; Cream's version)

Muddy Waters - "Hootchie Kootchie Man" (electric instruments,
group ensemble; Allman Brothers version)

Hank Williams - "You Win Again" (pure country; father of the
style; Tracy Nelson's version)

Bob Wills & the Texas Playboys - "Twin Guitar Special"
(western swing)

2. Early Rock - about 1955

Bill Haley & the Comets - "Rock Around the Clock" (white
rhythm & blues; jazz influence in solo; blues influence)

Elvis Presley - "Hound Dog" (blues influence; negroid style)

Chuck Berry - "Johnny B. Goode" (blues form, narrative)

The Platters - "Only You" (group ballad)

Buddy Holly - "Peggy Sue" (style)

The Coasters - "Searchin'" (group rhythm & blues)

Neil Sedaka - "Calendar Girl" (I-VI-IV-V clichés; stylization)

Everly Brothers - "Dream" (harmonized melody)

Bobby "Borris" Pickett - "Monster Mash" (gimmick dance)

Beach Boys - "Surfin' Safari" (subject matter)

Kingsmen - "Louie Louie" (unintelligible lyrics, primal style)

3. British Invasion - 1963; late 60's and Beatles break-up
 - Beatles - "I Want to Hold Your Hand" (new style)
 - Rolling Stones - "Walkin' the Dog" (black rhythm & blues by English whites)
 - Bob Dylan - "Blowin' in the Wind" (acoustic guitar; protest, words significant)
 - Bob Dylan - "Like a Rolling Stone" (electric; literacy in rock)
 - Beatles - "Norwegian Wood" (eastern influence)
 - Supremes - "You Keep Me Hangin' On" (black Motown)
 - Jefferson Airplane - "White Rabbit" (San Francisco, psychedelic, drug influence; spontaneity; little blues)
 - Beatles - "I am the Walrus" (extreme creativity; drug influence)
 - Jimi Hendrix - "Purple Haze" (black becomes "white superstar"; guitar wizardry; pedals, devices)
 - Beach Boys - "Good Vibrations" (elaborate recording technique)

4. Streams - from Beatle's split-up, death of Hendrix, Joplin, Morrison; Woodstock until present)
 - Carole King - "It's Too Late" (solo singer-songwriter; ballad-folksy)
 - Edgar Winter's White Trash - "I've Got News For You" (blues; large group rock)
 - Yes - "All Good People" (classical influence; art rock)
 - Stevie Wonder - "Superstition" (repetitive, rhythmic, disco-funk)
 - Elton John - "Good-bye Yellow Brick Road"
 - Mahavishnu Orchestra - "Birds of Fire" (jazz-rock)

Eagles - "Take It Easy" (country rock)

K.C. & the Sunshine Band - "Get Down Tonight" (disco,
monotony; fast-speed introduction)

Bachman-Turner Overdrive (BTO) - "Taking Care of Business"
(commercial rock band)

Unit: National Folk Music

1. Spanish; Mexican

"Farruca" - flamenco (tempo rubato; tremolo; dramatic style;
"zapateado & palmada")

da Falla - "El Sombrero de tres picos" (folk elements)

Bologini - Argentina: "Gaucho Serenade" (cello as folk
instrument)

"Misa Criolla" - catholic mass (vocal style; instruments;
call & response; harmony; falsetto; rhythmic accompaniment)

"Folklore Mexicano" (falsetto; instruments)

"El Cascobel" (huapango meter; sone; zapateado)

"Corrido de la Persecucion Relegiosa" (subject; ballad;
fauxbourdon; $\frac{3}{4}$ meter with syncopation)

guitar and voice performance of "Corrido de la P. R..."
(I - V progressions)

2. Greece

"Adropolis Surtaki" (instrument; style)

"Agapisa misa orphani" (vocal style; meter; accelerando)

3. Switzerland

"Alpine Yodel" (vocal technique)

"Mountain Call" (instruments)

"Landler Dance" (meter & rhythm; hackbrett)

"Chilbi Schottisch" (meter; yodel; dance)

4. American Folk Songs - Lomax, 1975

"This Old Hammer" - (function; call & response)

"Bring Me Li'l Water, Sylvie" (meter; harmonic progression)

"When Johnny Comes Marching Home" (meter, harmonic progression)

"Streets of Laredo" (chord progressions & guitar skills)

"Good-bye Old Paint" (chord progressions & guitar skills)

"Great Grandad" - Making Music Your Own, Bk 4 (chord progressions and guitar skills)

performance activities using the above songs

5. Canadian Folk Songs

"The Sealing Cruise of the Lone Flier" - Greenleaf, 1933
(subject; language)

"We'll Rant and We'll Roar" - Bradley, 1974 (form)

"H'emmer Jane" - Bradley, 1974

"Petty Harbour Bait Skiff" - Bradley, 1974 (meter change)

"Alouette!" (chord progressions & guitar skills)

"Vive l'amour" (chord progressions & guitar skills)

performance activities using the above songs

(N.B. Many of these American and Canadian folk songs will be presented again later in the context of contemporary compositions)

Unit: Ethnomusic1. Music of IndonesiaBali

"Recital of Music and Dance in Bali" - film (gamelon structure; tradition)

"Bali Gamelon Music from Sebatu" (gamelon; tradition)

"Ketjak" (hocket technique)

"Gamelon Gong Gede" (old style)

"gamelon Kebjar" (new style)

creative activity with hocket technique

Java

"Shadow Puppet Theatre of Java" - film (tradition)

"Javanese Court Gamelon" (gamelon structure)

2. Music of India

"Tala Sawari" (tala rhythmic system)

South Indian kriti (instruments; style)

North Indian Sarangi (instruments; ornamentation; improvisation)

3. Music of Japan

Noh drama (vocal technique)

Kabuki theatre (style)

Gagaku music (court music; style)

"Japanese Flower Dance" (folk music)

"Depicting the Cranes in their Nest" (shakuhachi)

"Japanese Koto Music" (koto)

4. Music of Australia

"Tribal Music of Australia (tumbling strain)

"The Australian Aboriginal Heritage" (monophony; function;
contemporary music)

5. Indians of British Columbia

"Haida Carver" - film (culture; arts & crafts)

Boas - Primitive Art (culture; arts & crafts)

Mrs. Gottfriedson's Dancers (culture; arts & crafts)

Ida Halpern's recordings - "Welcome Song" (song & dance;
rhythmic accompaniment)

Halpern - "Gambling Songs" (syllables; meter; spirit)

Halpern - "Hamatsa" (vocal technique; ceremony; microtonal)

Boas - The Social Organization & Secret Societies of the
Kwakiutl Indians (ceremonies)

"This Was the Time" - film (tradition & history; potlatch)

Duff, W. - The Indian History of B.C. (history)

Poole, Dixon - Voyages (egocentrism)

Brown, Dee - Bury My Heart at Wounded Knee (history)

"The Indian Speaks" - film (cultural deprivation)

La Farge - "As Long as the Grass Shall Grow" (injustice;
treaties)

6. Music of Africa

"Xylophone for Dancing" - film (constructing instruments)

North Africa - Watutsi tribe

"Imigemba" - (board zither)

folder notes on North Africa (culture)

Central Africa - Pygmies

"Hindewhu" (hocket technique)

"Lullaby" (mokombi technique)

"Elephant Hunting Song" (function; harmony)

East Africa

"Acholi Bwala Dance" - Uganda (ceremony)

"Turkana Songs" - Kenya (tempo; mood)

"Samburu Warriors Initiation" - Kenya (ceremony; vocal technique)

"Wagogo Soothing Song" - Tanzania (vocal technique)

folder notes - East Africa (culture & instruments)

West Africa - Senufo tribe

one stringed harp (instruments)

drums of the women (instruments)

xylophone orchestra (instruments)

Flute ensemble of the Chief (instruments)

trumpet orchestra (hocket technique)

funeral rites (ceremony and ritual)

folder notes - West Africa (culture and instruments)

Rhodesia

"Mbira and Hosho" (instruments)

folder notes - Rhodesia (culture and instruments)

"Voices of Africa" (contemporary music)

creative assignment - home-made instruments (elements of sound)

creative performance (African rhythms; hocket technique)

performance - "Bombo Lao" (pentatonic; ostinato)

Roots - Haley, Alex (racial prejudices; inequality, etc.)

- discussion; indigenous origins of American Negro displacement, slavery; family break-up; traditions outlawed; dehumanization; abolition of slavery; freedom, segregation; equality? Comparison: Jews, Blacks; Indians; Acholis.

-discussion and essay: Discrimination (attitude): specific examples; causes; outward manifestations; effects; remedies; prevention.

-essay suggestions: personal experience or hearsay incidences; readings; empathetic situations; clippings or articles; summary attitude, commitment or comment.

Unit: Jazz

1. What Is Jazz?

"Jazz elements"-transparencies and tapes, or Tanner & Gerow, 1977 (interpretation; rhythm, syncopation; form; tone colour, expression)

2. Jazz Heritage

Field hollers and work songs (function)

"Berta" (rhythm; call & response)

"Haul Away Joe" (bending)

Blues (form and progressions)

"Down South Blues" (rural blues characteristics)

Bessie Smith - "Bedbug Blues" (urban blues characteristics;

fill-in; subject; female performers
creative assignment - blues construction

Religious music

"Dry Bones" - shout-sermon (mood & spirit, call & response)

"I Can't Feel at Home in This World Anymore" - gospel
(rhythm, structure)

"Dark Was the Night" - spiritual (looser structure; mood &
tempo; bending on guitar)

Minstrelsy

"Harmonica Breakdown" - hoedown (hocket technique; falsetto;
bending)

3. Early Jazz and Ragtime

"Didn't He Ramble" (march; flat four; instrumentation)

New Orleans style (instrumentation; meter)

"Hear Me Talkin' to Ya" (meter)

Ragtime (structure)

"Dallas Rag" (spasm bands)

"Mr. Jelly Lord" (ragtime band)

Fats Waller - "Harlem Fuss" (stride piano)

Shapiro, Nat and Nat Hentoff, 1955 - Hear Me Talkin' to Ya
(environment)

4. Chicago Style Dixieland and Boogie Woogie

Chicago style - Tanner & Gerow, 1977 (comparison with New
Orleans style)

"Muskrat Ramble" $\frac{2}{4}$, drive; instruments)

"All of Me" (scat vocals)

"Let 'Em Jump" (boogie woogie)

"Froggie Bottom" (tense, loud style)

Feather, Leonard - The Book of Jazz (jazz and race)

5. Swing - black and white

Woody Herman - "Stardust" (vertical harmony)

Benny Goodman - "King Porter Stomp" (rhythm & texture;
instrumentation)

Duke Ellington - "East St. Louis Toodle-0o" and "Daybreak
Express" (wah-wah, plunger & mute techniques; dirty sounds)

Glenn Miller - "Chattanooga Choo Choo" (first gold record)

- "In the Mood" (influenced rock)

6. Bebop

Dizzy Gillespie - "Cubana Bop" (progressive jazz)

- "Anthropology" (cuban rhythms; hot style;
virtuosic solos; extended harmonies)

7. Cool Jazz

Yusef Lateef - "See See Rider" (symphonic instruments; new
rhythms; cool, detached style; little vibrato)

Cannonball & Coltrane - "The Sleeper" (classical forms)

8. Funky Jazz (elements of funk)

"Jazz Messengers" (plagal cadence; vertical construction)

Horace Silver ($\frac{2}{4}$ rhythm; "happy")

Jimmy Smith (Hammond organ; less complex harmony)

9. Eclectic Era

"Modern Jazz Quartet" (Third Stream; symphonic tone technique;
horizontal composition; classical structure)

Gospel Jazz (I-IV-I progressions)
 Brubeck - "The Light in the Wilderness" (jazz oratorio)
 "Mizrab" (raga jazz)
 Bob Marley & the Wailers - "Jamaican Rock" (reggae)
 Mahavishnu Orchestra (jazz rock)
 Ornette Coleman (free form)

10. Jazz Influences

Stravinsky - "Ebony Concerto"
 Bernstein - "Prelude, Fugue and Riffs"
 Copland - "Clarinet Concerto"
 Symonds - "The Nameless Hour"
 Komorous - "Rossi"

Unit: Contemporary Art Music

The ten lessons of sections 1 and 3 will be in-depth analysis of the works cited. In addition to listening skills, composition, score-reading and performance skills will be utilized. As the list of concepts is very detailed at this point, it will be dealt with in the lesson plans rather than here.

1. Non-Canadian Composers - 5 lessons

Britten - "Variations and Fugue on a Theme of Purcell"
 Gershwin - "An American in Paris"
 Bartok - "Concerto for Orchestra"
 Stravinsky - "Petroushka"
 Copland - "Billy the Kid" - see Bradley: Accent on Listening

2. Electronic and Avant-garde - 5 lessons

Hugh La Caine - "Dripsody" (sound source; technique)

Beaver and Krause - "Peace Three" (pedal tone; score-reading; range; timbre; duration).

Varèse - "Poem Electronique" (tape loops; electronic techniques; organization)

Stockhausen - "Gesänge der Junglinge" (sound sources; contrasts)

Ussachevsky - "Sonic Contours" (sound on sound; reverberation; sound source)

John Cage - "First Construction (in Metal)" (avant garde; sound sources)

Henry Cowell - "The Banshee" (sound source; method)

Subotnick - "Electronic Prelude" from 2001: A Space Odyssey (classical source; Bucla synthesizer)

Jim Fasset - "Symphony of the Birds" (sound source; form; technique)

Emerson, Lake & Palmer - "Pictures at an Exhibition" (synthesized Mussorgsky)

Harry Partch - "Ulysses Departs From the Edge of the World" ('made' instruments)

3. Canadian Composers - 5 lessons

Howard Cable - "Newfoundland Rhapsody" - see Bradley's Canadian Music for Schools, 1974

Murray Schafer - "Epitaph for Moonlight" - see Bradley's Twentieth Century Canadian Composers, Vol. 1, 1977.

Harry Somers - "Little Suite for String Orchestra" - see
Bradley, 1974

Sir Ernest MacMillan - "Two Sketches for Strings" - see
Bradley, 1974

John Weinzweig - "Divertimento No. 5" - see Bradley, 1977

4. Performance and Creativity

improvisation - Orff instruments

creative exercise - serial composition

Brent Pierce - "Down a Different Road" - performance (choral
& instrumental)

"Creating Music Through Tape Recorder" - filmstrip

Dwyer - techniques of musique concrète

Topical Teaching Plan

Unit: Elements of Music

Topic: Getting acquainted with ourselves and music (suggested time-about two 45 minute periods).

Principle: Music is an individual taste. This fact has influenced definitions of music. Everyone has a right to their own tastes in music; an intelligent mind is a curious mind; be open to new ideas.

Objectives: The students will attempt to find an acceptable definition of music by discussion evolving from aural examples and analyses of suggested definitions; the students will explore their own responses to unfamiliar music in a relaxed atmosphere of discussion and discovery.

Rationale: Students need to discover that music has always been the subject of controversy; this discovery may relax their inhibitions to explore many styles of music to see why music is appealing or not. A variety of music, unfamiliar to the students, is presented in order to awaken their curiosity about music that is not within their daily exposure; divergent views are encouraged but opinion must be substantiated.

Materials: A good stereo sound-system; The Composer in the Classroom by Murray Schafer; various editions of dictionaries; taped selections:

1. "The Banshee" by Henry Cowell
2. "Third Stream Music" by the Modern Jazz Quartet & Guests
3. trumpet orchestra of the Senufo - "Music of the Senufo"

from An Anthology of African Music: UNESCO

4. "Amériques" - by Varèse
5. "A Survivor From Warsaw" - by Schoenberg
6. "Coriolan Overture" - by Beethoven

Procedure:

1. Students enter to the sound of controversial or avant-garde music (selection "1").
2. Allow students to react. Discuss whether this is music or not, giving reasons; list points on the chalkboard.
3. Play a more standard selection of music, such as tape selection "2". Use reactions to this and the former example to guide the students towards a definition of music.
4. Add a few dictionary definitions of music to theirs. Use some early vintage dictionaries for variety, if possible, eg. Thorndike Barnhart Dictionary (1967) defines music as: "a) the art of putting sounds together in beautiful or pleasing arrangements, b) beautiful or pleasing arrangements of sounds, c) a pleasant sound."
5. Examine definitions for weaknesses, using more taped music examples as the test.
6. Introduce the unit; explain 'elements' (simplest, basic, single part).
7. Make two lists on the chalkboard: "O.K. music" and "non-O.K. music". Have a list of types of music made, according to the students' likes and dislikes. Allow types to fall into both lists naturally. (eg. rock, jazz, opera,

- musicals, electronic, gospel, classical, etc.)
8. Discuss the significance of overlap in columns; discuss the breadth of individual likes. (Does anyone like only one kind of music exclusively? Suppose someone liked comic books only, as reading material. What might this suggest about his reading development?)
 9. Compare the scope of musical tastes to religious denominations and political affiliations (the latter two limit a person to one select choice of religion or political party).
 10. Religion, politics - these are important issues. Wars are fought over such issues. Is music such a critical issue? Why or why not? Is it important to us?
 11. Associations of art are often made with certain types of people; generation, race and class. Discuss evidence of this, and disadvantages of it.
 12. Be curious about music. Don't stand still in your musical development. Explore, expand, discover. There are two most important things in developing taste; curiosity, and courage; curiosity to look for the new and the hidden; courage to develop your own tastes no matter what others might think. (Schafer, 1969)

Evaluation: Anecdotal comments may be used to note participation in discussion, both in attempting to find an acceptable definition of music and in exploring one's own taste. Be sure that all students have had an equal opportunity to express their views. If it is possible and discreet, particular biases could be noted for comparison of tastes

at the end of the year in a similar discussion.

Topical Teaching Plan

Unit: Elements of Music (cont'd)

Topic: "Duration" (rhythm and beat); (suggested time-about four or five periods, depending on the background of the students)

Principle: Rhythm is one of the most basic elements of music. It is handled in many different ways in different societies and in different types of music. In our Western society we tend to have a comparatively simplified use of rhythm which, through an understanding of beat, can usually be broken down into standard meters. Symbols of rhythm are as basic to music as the alphabet is to writing.

Objectives: The student will become familiar with a single element of music, that of "duration", including rhythm and beat, and the symbols and terminology related to rhythm; the student will distinguish between beat and rhythm and define each acceptably; the student will recognize meter in music, and be able to distinguish duple meter from triple meter; the student will demonstrate the ability to write short rhythmic patterns in $\frac{4}{4}$ and $\frac{3}{4}$ meter using traditional rhythmic symbols.


Rationale: Rhythm is the most basic element of music, and is expressed by active and overt behaviour. The student can learn rhythmic concepts actively and with ease under the right circumstances; this will begin a development of musical literacy and provide a means for creative expression.

Materials: A good sound system; taped selections:

1. Watutsi selection

2. "American Salute" by Morton Gould
3. "Blue Danube" by Strauss
4. Jefferson Airplane selection
5. "Tala Sawari"
6. Gamelon music from Indonesia
7. "Take Five" by Dave Brubeck

Procedure:

1. Students enter the room to the sound of Watutsi music.
2. Fade tape. Introduce students to the next series of lessons in Elements of Music: duration (timing; beat, rhythm, etc.); pitch (highs and lows in music); timbre (tone colour); intensity (volume); and form. "Which element do you suppose to be the main one in the music you heard as you entered the room?"
3. Review the selection. Have students respond naturally to the music. What is the natural response? (to keep the beat).
4. Define 'beat': (steady...on-going repetition...of a sound or pulse...of the same duration...eg. heart-beat)
5. What then is rhythm? How does it differ from beat? (organized...patterns of sound and silence...of different durations).
6. Would you classify this as rhythm or beat? (clap several quarter notes). Answer: beat. (One repeated pattern of the same duration.)
7. How would you classify this? (clap ). Answer: rhythm. (Patterns of different duration, organized).

8. If I asked you to clap the beat of this selection, could you? (play Watutsi music again, try it.) And could you clap the rhythm? (Try it. It is too complex; we cannot predict the pattern, as we can in the beat.)
9. Rhythm is one of the most basic elements of music. It is handled in many different ways in different societies and in different types of music. In our Western society we tend to have a comparatively simplified use of rhythm which can usually be broken down into standard groups or meters.
10. Meter is a term used to describe a repeated beat pattern using strong and weak beats. By finding the stronger beat in a series, and counting it as "one", then counting "two", "three" and "four" on each succeeding weak beat, we can section the music into bars or measures.
11. Listen to this piece ("American Salute"). Find the beat with your fingers, then discriminate between the stronger and weaker beats; say "one" to yourself each time you come to a strong beat, and determine how many beats there are to a bar or measure. What style of music is this selection? (what action might you do to it?) $\frac{4}{4}$ meter often indicates a march.
12. Now listen to this piece ("Blue Danube") to discover its meter. How many beats to a bar? We call this $\frac{3}{4}$ meter, or triple meter. Any meter that can break down into three's is called triple. (If it breaks down into two's, eg. 4 or 8 beats to a bar, it is called duple meter.) What style

of music was this last piece? ($\frac{3}{4}$ meter often indicates a waltz.)

13. Do you now feel you are able to distinguish between duple and triple time? Listen to this selection and discover whether the meter is triple or duple. (Play the Jefferson Airplane selection; answer - duple: $\frac{4}{4}$)
14. Non-western music is not so simple in its organization of rhythm. African music is often based on twelve beats in a bar; multi-layered rhythms, often putting one layer (of triplet groups) against another (of duple groups). African rhythms are not notated, of course; they are developed from childhood. Music of India uses rhythmic patterns called talas; they are composed of matras or beats, which are more complex in their organization than merely duple or triple. Additive rhythm is the term we would use to describe their meter; this excerpt that follows the explanation has eleven matras subdivided into $7 + 2 + 2$. The instrument is a set of two drums called the tabla (more specifically, the right one is called a tabla and the left one is the baya--pronounced "bie-ya"). As you will hear, they are tuned drums. Mnemonics (like nonsense syllables) are used for practising rhythms; each particular syllable or group of syllables represents the pitch and the rhythm to be played. Listen to the explanation on this tape (play Tala Sawari).
15. Indonesia also uses a system of many overlapping rhythms, but it is not as difficult for us to listen to as it has

duple meter as its basis. Each gong has a different duration, according to its size. Can you hear the pulse of each different gong? Which has the slowest beat? Why? (larger gongs have the longer resonance.)

16. Contemporary music in the jazz and art styles often breaks away from the traditional triple and duple meters. Listen to Brubeck's Quartette and see if you can discover how many beats there are in a bar. (Answer: five.)

17. (A review or introduction of note values and durations):
The basis of our rhythmic system is the quarter note worth one beat. We call it a 'quarter note' because one bar $\left(\frac{4}{4}\right)$ has four of these note values in it, therefore one note would be a 'quarter' of a bar.

Two quarters equal one half, thus $\text{♩} + \text{♩} = \text{♩}^{\flat}$; a half is worth two beats. A whole note is worth four beats and fills a whole bar; thus $\text{♩} + \text{♩} + \text{♩} + \text{♩} = \text{♩}^{\flat}$ or $\text{♩}^{\flat} + \text{♩}^{\flat} = \text{♩}^{\flat}$.

Music rhythms are quite mathematical. Whenever you see a dot after a note, that dot increases the value of the note by one-half its previous value; for example: $\text{♩} = 2$ beats; $\text{♩}^{\cdot} = 2 + 1 = 3$ beats; we call this note ♩^{\cdot} a dotted half.

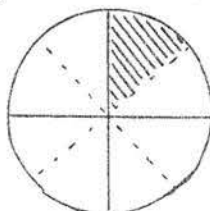
18. In writing music, we first determine the meter. Let us use $\frac{4}{4}$ meter. The top number refers to the number of beats in the bar (four) and the lower number tells us that we are dealing with quarter-notes as the basic beat value; that is, each quarter-note gets a beat; we have a beat pattern like this: $\frac{4}{4} \text{ ♩ ♩ ♩ ♩ } \mid \text{ ♩ ♩ ♩ ♩ }$ What would the beat pattern look like for $\frac{3}{4}$?

19. To make a rhythmic pattern from a $\frac{4}{4}$ beat pattern, we would alter the durations to form a more interesting pattern; the note values must still add up to a total value of four beats to a bar.
20. We may also decide to use periods of silence--called rests, which indicate that the sound must stop at that point where rests are used. A quarter-note rest (worth one beat of silence) is written thus: $\}$

You now know the values of four kinds of notes:

quarter	$\bullet \downarrow$	= 1 beat
half	$\circ \downarrow$	= 2 beats
dotted half	$\circ \downarrow \cdot$	= 3 beats
whole	\circ	= 4 beats
quarter rest	$\}$	= 1 beat

21. (Optional: only to be used if the previous set was mostly review.) Let us add one last variety: the eighth note. How many eighth notes do you suppose it would take to fill a bar; remember, there are two half notes in a bar, four quarters, etc. How many eighth notes equal one quarter? Use your math to help you find the answer: 2 eighth notes = $\bullet \downarrow$ (1 beat); 1 eighth note = 1/2 beat (it takes two to make a beat).



You will often see eighth notes joined at the stem when they are adjacent, simply for ease of grouping beats: $\bullet \downarrow \bullet \downarrow$
 Proper spacing also helps reading. Let's do an example on

the chalkboard (and clap it). (Put counts in first to aid spacing.)

22. For your assignment, take a copy of this ditto* and write 8 bars of $\frac{4}{4}$ rhythm, 8 bars of $\frac{3}{4}$ rhythm, and another 8 bars of a meter of your own choosing. Make it interesting, but easy enough for you to clap.
23. (Follow-up lesson after completion of assignment): Clap or tap the rhythm you have created. Can anyone claim this rhythm? (Teacher claps someone's rhythm).

Evaluation: If note values and rhythms were merely a review, an assignment more in the line of a test could be used. The assignment that follows this page is a work-sheet format. A test on this material could be given at a later date.

* (on following page)

Name _____ Date _____ Division _____

These are your basic note values:

- ♩ = 1 beat: quarter note
- ♪ = 2 beats: half note
- ♭ = 3 beats: dotted half
- ♩ = 4 beats: whole note
- ♩ = 1 beat: quarter rest

(Optional: ♪ = 1 beat: eighth notes
 ♪ = 1/2 beat: eighth note)

Further information:

- | = a bar line
- || = double bar line; indicates end.
- ∴ = a repeat sign; go back to start.

An example of two bars of $\frac{4}{4}$ music could be: $\frac{4}{4}$ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ } ||
 1 2 3 4 | 1 2 3 4

WRITE YOUR RHYTHMS BELOW; The beat counts are put in to help you space your notes clearly.

$\frac{4}{4}$ 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
 1 2 3 4 ||

$\frac{3}{4}$ 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 ||

Make 8 bars of rhythm below; choose your own time signature; space counts evenly; place notes above correct count. Use barlines. You may use a repeat sign or a double bar.

PROGRAM LEARNING EXPERIENCESUnit: Elements of Music

Discussions will attempt to elicit a satisfactory definition of music and each of its elements.

Listening activities will illustrate the inadequacy of many definitions of music, how music definitions have changed through the years, and how "one man's music is another man's noise"; they will emphasize the various elements of music singly, in order to aid in their identification.

Written activities will provide drill and reinforcement for mastery of such rote learning as note values and musical symbols; they will provide opportunity for creative manipulation of musical elements; they will provide feedback in the form of test results on the students' relative mastery of factual knowledge.

Performing activities will provide opportunity to decode musical symbols; to work with one isolated element of music at a time.

Unit: Performance

Performance on the baritone ukulele or guitar will develop skills in reading chord symbols and tablatures, and develop the ear towards hearing harmonies; it will develop competency on a simple chording instrument.

Performance on the melody bells will provide an opportunity to relate coded musical symbols to actual sound; it will encourage students to decode music in order to play simple ostinato accompaniments.

Singing will provide experience in recreational music, relaxing the voice while keeping good breath support, interpreting visual signals (both written musical symbols and conducted signals); it will train the ear and voice in maintaining a melody against counterpoint.

Performance instruments being available for individual use at recess, noon, and after school will encourage music as a leisure activity.

Unit: The Story of Rock

Listening activities of rock music content will aid in the identification of stylistic characteristics of rock music.

Discussion activities will provide the student with an opportunity to exhibit a working knowledge of the elements of music in discriminate listening and analysis.

The film "Rock-a-Bye" will provide an opportunity for students to see the process of record-making and becoming a recording star; it will provide exposure to a variety of rock artists, both good and bad; it will provide an opportunity for the students to examine the media of rock, the social habits of rock stars, the trappings of rock performances and the significance of all these factors.

Unit: National Folk Music

Listening activities involving folk music from different countries will allow for associations of a national type to be made with illustrations of national dress, crafts and customs; they will aid the student in the identification of this particular style of music.

Discussion activities will provide the student with an opportunity to exhibit a working knowledge of the elements of music in discriminate listening and analysis.

Written reports will develop student research and writing skills while encouraging exploration of a particular area of interest in deeper depth.

Singing and/or performing activities will provide a medium for learning Canadian folk songs.

Dancing will provide a creative medium for experiencing a folk custom.

Folk-Fest day activities will provide an opportunity for more involvement in one's own or another culture; they will promote a tolerance of alien customs; they will enable a student to experience foods, crafts, dress and perhaps customs, that are unfamiliar.

Unit: Ethnomusic

Listening activities of various ethnomusic will aid associations to be made with people of those countries, their customs and social

traditions; they will aid the student in recognizing musical examples of this type; they will aid in the recognition of instruments and their country of origin.

Discussion activities will provide an opportunity for the student to exhibit a working knowledge of the elements of music in discriminate listening and analysis; they will promote an understanding of the role of music in ethnic societies; they will aid in an understanding of music as another form of expressive communication and an outlet for emotions.

Films of crafts, art, dancing and music from various cultures will enhance the students' understanding of that culture.

Creative activities in constructing a home-made musical instrument will provide the creative experience itself, plus an opportunity for pride in workmanship and inventiveness and an understanding of the basic physics of sound.

Demonstration activities on the part of an individual student will provide an opportunity for the student to display the workmanship, methods and materials involved, and show a knowledge of instrument classification systems; they will also provide an opportunity for the student to experience public speaking, and analyse others in the same situation.

Performance activities will provide an experience for the student to use ethnic examples of rhythm and melody not often used in our Western culture; they will provide an opportunity for the students

to use their own home-made instruments in creating a simple (rondo) musical form.

Unit: Jazz

Listening activities of various styles and eras of jazz will aid the students' recognition of this style of music; they will aid the identification of a particular style or era of jazz; and aid the identification of jazz's influence on another style of music.

Discussion activities will provide an opportunity for the student to display a working knowledge of the elements of music in discriminate listening and analysis; they will provide an opportunity for discussion of the heritage of jazz and literature and films relating to this.

Films will provide an opportunity for the students to hear and see jazz combos, and will provide a medium for discussion of these.

Composition, whether written or "by ear" will provide a creative medium for the exploration of a particular jazz form: the blues.

Unit: Serious-Contemporary Music

Listening activities involving various kinds of serious-contemporary music will aid in the students' recognition of this style and its subcategories; they will aid in the discrimination and appreciation of various techniques of orchestration.

Discussion will provide an opportunity for the student to exhibit a working knowledge of the elements of music in discriminate

listening and analysis of music; it will aid in the understanding of the role of music in a contemporary urban society.

"Musique Concrète", working with reel tape-recording equipment in the creation of original compositions, will provide a unique creative experience in musical expression.

Performance of a serious-contemporary work of music will bring it into the realm of the everyday "everyman" world, rather than leave it in the isolated world of performers; it will provide an opportunity for an original creative experience; it will aid in the understanding of new and non-traditional sound sources that are used in serious-contemporary art music.

Survey of Musical Concepts

Name _____ Date _____ Division _____

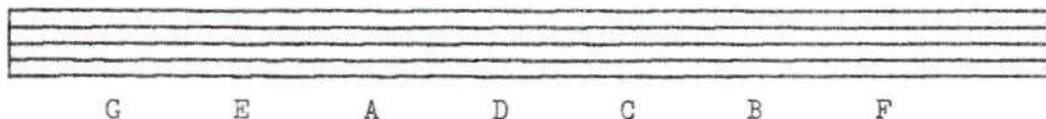
1. Name the notes and give their values:

- ♩ = _____, has ___ counts.
- ♪ = _____, has ___ counts.
- ♫ = _____, has ___ counts.
- = _____, has ___ counts.
- ♩♩ = _____, has ___ counts.
- = _____, has ___ counts.

2. Place bar lines on the rhythmic pattern to create a piece in $\frac{3}{4}$.



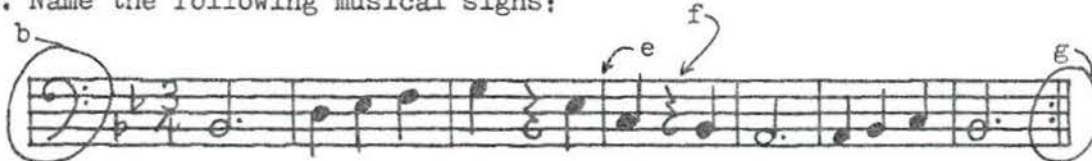
3. Draw a treble clef on the staff, then place on the staff the following notes:



4. Can you identify this well-known tune?



5. Name the following musical signs:



- a) The five lines are called a _____.
- b) _____.
- c) The numbers in the first bar are termed the _____.
- d) The flats before the numbers in the first bar are part of the _____.
- e) _____.
- f) _____.
- g) _____.
- h) The number 3 in the first bar means _____.

Survey of Musical Background & Interests

DO NOT SIGN YOUR NAME

Check-mark the appropriate box or boxes. Some questions call for a written answer.

I EXPERIENCE

1. I am presently enrolled in:

- School Band
- School Orchestra General Music Class
- School Choir

2. Outside of school, I am involved musically in:

- Private lessons Orchestra
- Choir Band
- A Musical or Operetta No Musical Activities
- Other
(please specify) _____

3. I have had ____ years of music in elementary school.

4. The location of my past schooling was in _____.
(Name city or cities.)

5. One or both of my parents performed in a music program (bands, orchestras, choir, private lessons, musicals, etc.) in their childhood.

Yes No

6. My parent is (parents are) actively involved in music now, either in performance or enjoyment.

Yes No (If yes, state activity or interests)

II AREAS OF INTEREST

1. I would be interested in learning (more) about:

- | | | | |
|--|--------------------------|---|--------------------------|
| Jazz, blues, etc. | <input type="checkbox"/> | Ethnomusic (music of other countries and races) | <input type="checkbox"/> |
| Rock, popular | <input type="checkbox"/> | Electronic music | <input type="checkbox"/> |
| Traditional
(Chopin, Beethoven, etc.) | <input type="checkbox"/> | Contemporary art music
(Composers of today) | <input type="checkbox"/> |
| Other
(Please specify) | <input type="checkbox"/> | | |
-

2. If it were available, I would elect to take a course composed of all or more of those kinds of music just mentioned.

Yes No

3. My listening habits are: (Rank in order: x = never;
4 = rarely;
3 = sometimes;
2 = often;
1 = mostly)

Rock, popular, folk	___	Electronic music	___
Jazz, blues, ragtime	___	Ethnomusic	___
Traditional	___	Contemporary art music	___
Other (Please specify)			

III PAST MUSIC EXPERIENCE

(Please answer only if you had music offered in your classes last year.)

- | | | | |
|----------------------|--------------------------|---------------------------|--------------------------|
| 1. Traditional music | <input type="checkbox"/> | Jazz, blues, ragtime | <input type="checkbox"/> |
| Electronic music | <input type="checkbox"/> | Contemporary art music | <input type="checkbox"/> |
| Rock, popular | <input type="checkbox"/> | Folk songs, Folk music | <input type="checkbox"/> |
| Ethnomusic | <input type="checkbox"/> | Other
(Please specify) | <input type="checkbox"/> |
-

2. I liked the studies involved in the music in my class last year.

Yes

No

3. Activities used in my class were:

Recorder Listening to music

Ukulele Composing music

Guitar Improvising music

Singing Performing music

Making instruments Other
(Please specify)

4. If a music text or book was used, please indicate:

Basic Goals Silver Burdett Music

This is Music Exploring Music

Making Music Your Own Discovering Music Together

Spectrum of Music Other
(Please specify)

5. FURTHER COMMENTS (Please comment here if you feel you have further information about your music program.)
-
-

Thank you for responding. Please fold your sheets in half and hand them in to your supervisor.

Interest and Attitude Questionnaire

(Mid-Course)

DO NOT SIGN YOUR NAME

1. What don't you like about your music class? _____

2. What do you like about your music class? _____

3. Would you like to have music more often, less often, or as often as it presently is? _____
4. Do you feel the music teacher is there often enough to help you?

5. What do you feel you have learned in music this year? _____

6. If you had a choice, how would you like to spend the remaining music classes this year? (number in order of preference: 1,2,3,4)
 - a) learning to play ukuleles, signing to their accompaniment _____
 - b) choir, two-part singing (note-reading and vocal skills) _____
 - c) recorder band, learning to read music and play recorder _____
 - d) appreciation: studying music in different parts of the world; eg. Africa, and later, Jazz music (listening skills) _____
7. If you have any suggestions about your teacher, your class, or your music studies, please make them here. This is your chance to express your views confidentially; your criticism and your suggestions for improvement are welcome. _____

8. If you are a band student, are you glad you started? _____

Is the class moving too slow for you? _____

Is the class moving too fast for you? _____

Is the class moving just right for you? _____

Would you like to see more in-class time for band? _____

Do you come to band outside of school hours? _____

Do you mind (or would you mind), or would you rather not? _____

Interest and Attitude Questionnaire

(June)

DO NOT SIGN YOUR NAME

School _____

1. Your classroom music this year has been an attempt to give you musical experience in three areas:
- A performance (singing, or playing an instrument)
 - B creativity (creating a musical composition or instrument, and improvising music)
 - C listening (learning what to listen for in music, distinguishing rhythms, timbre, form, etc.)
- Which of the three areas taught you the most? _____
2. The assignments in creative music were designed to show you your potential, that is, your ability to be an inventor of instruments or a composer, if you wanted to. Just as anyone can be a carpenter, and just as some have more talent at it than others, so anyone can be a musician. Did you enjoy the process of creating something?
- _____
3. The listening units were greatly restricted by time, unfortunately. However, you did get a brief taste of:
- A Rock Music (how it is produced, recorded, etc.)
 - B Ethnomusic (music of Africa; Bali and Java)
 - C 20th Century music ("The Banshee", "Billy the Kid", "Survivor from Warsaw")
- Please comment on how you felt about each category of listening:
- A Rock Music _____
- _____

B Ethnomusic _____

C 20th Century music _____

4. The time spent on performance was mainly with ukulele or guitar.
 Did you enjoy playing this instrument? _____ Did you feel that
 you made substantial progress in learning? _____
 Would you rather have spent that time learning another instrument?
 _____ If so, which instrument: (check one)
 recorder ___ violin ___ cello ___ viola ___ voice ___
 band instrument ___ other ___
5. Due to the shortage of time, we did not study the listening units
 on:
- A Music of the B.C. Indians
 - B Jazz music: blues, ragtime, dixieland, bebop, cool, funky.
 - C East Indian Music (such as Ravi Shankar's)
 - D Music of Japan and China
 - E Music of Australia
 - F 20th Century Art Composers (such music as "Billy the Kid")
 - G Folk music from Greece, Spain, Switzerland, United States, Canada.
- Which music do you think you would have enjoyed listening to and
 learning about? (list by letter) _____
6. If you were able to select the music we have on our radio stations,
 would you like it to be only country and rock/popular, or would you
 like to hear other kinds of music as well? _____
 What kinds of music would you choose if you could select anything

- that interested you? _____
7. Do you think that different cultures in the world should learn about each other? _____ Why or why not? _____

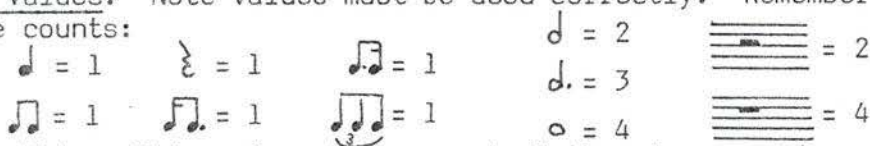
8. Are the music, art and literature of other countries interesting to you? _____ Are they important? Support your answer. _____

9. You may have your own ideas about music in the schools:
- a) Do you think music should be taught in the schools? _____
- b) Should there be an opportunity for students to have lessons on flute, trumpet, violin, etc. in the school system (if they want to)?

- c) What do you think is important to learn in music classes?

10. a) What kind of music is played in your home? _____
- b) Have you ever been to a symphony concert? _____ (Or, would you like to go to one, if you haven't? _____)
- c) Are you interested in hearing symphony music or seeing the conductor and players on T.V.? _____

Criteria For Evaluation of

<u>Musical Compositions</u>	<u>Marks</u>
1. <u>Neatness and Legibility.</u> Music must always be extremely neat and legible so that it can be read quickly and easily with no hesitation.	2
2. <u>Title.</u> Any composition or creation (whether it be art, literature or music) should have a title.	1
3. <u>Double Bar.</u> This is part of the "punctuation" in music. A musical composition always ends with a double bar (unless you used a repeat sign).	1
4. <u>Clefs.</u> Every line of the staff must begin with a clef to show whether it is treble, bass, etc.	1
5. <u>Time Signature.</u> The time signature must appear at the beginning of the piece. It need not appear again unless there is a change of time signature.	1
6. <u>Key Signature.</u> The key signature appears immediately after the clef sign and must appear at the beginning of each line of staff. It is a reminder of what sharps and flats are needed.	N/A
7. <u>Form or Structure.</u> All compositions must have an underlying structure or form; there is usually evidence of balanced phrases and a slowing up at the end of phrases.	4
8. <u>Techniques in Form: Contrast and Unity.</u> a) in melody b) in rhythm A good composition uses techniques of contrast (variety) and unity (repetition) in forming its melodies and rhythms. Sections are marked by contrast, though the piece is tied together by repetition.	2 2
9. <u>Stems.</u> Stems go up (on the right) when the note is below the middle line of the staff; stems go down (on the left) when the note is above the middle line; notes on the middle line have their stems follow the majority.	1
10. <u>Note Values.</u> Note values must be used correctly. Remember the counts: <div style="display: flex; justify-content: space-around; align-items: center; margin-top: 5px;"> <div style="text-align: center;">♩ = 1</div> <div style="text-align: center;">♪ = 1</div> <div style="text-align: center;">♫ = 1</div> <div style="text-align: center;">♩ = 2</div> <div style="text-align: center;">♩ = 3</div> <div style="text-align: center;">♩ = 4</div> </div> 	5
11. <u>Musicality.</u> This refers to how musical the piece sounds as a whole.	5

TOTAL MARKS: 25

Criteria For Evaluation of
Instrument Project

- | | | |
|-----|--|------------|
| I | <u>Construction</u> | 5 points |
| | a) appearance | |
| | b) durability | |
| | c) effort, detail, time involved | |
| II | <u>Musicality</u> | 5 points |
| | a) audibility, practicality | |
| | b) variety of pitch | |
| III | <u>Punctuality</u> | |
| | a) first due date: Thurs. Feb. 12: 4:00 | 5 points |
| | b) second due date: Mon. Feb. 16: 4:00 | (3 points) |
| | c) final due date: Wed. Feb. 18: 4:00 | (1 point) |
| | N.B. anything handed in <u>after this date</u> will not be marked. | |
| IV | <u>Creativity, Ingenuity, Uniqueness</u> | 5 points |
| V | <u>Classification and Demonstration</u> | 5 points |
| | a) name of family, e.g. wind, string, percussion | |
| | b) your name of instrument (originality, aptness) | |
| | c) use as a tone, mistone | |
| | d) materials and method involved in production | |
| | e) musical demonstration | |

total possible = 25 points

CURRICULUM RESOURCE MATERIALSBooks and Pamphlets

- Beckman, Frederick. Partner Songs. Boston, Massachusetts: Ginn & Co., 1958.
- _____. More Partner Songs. Boston, Massachusetts: Ginn & Co., 1962.
- Boas, Franz. Primitive Art. Oslo, 1927. (provincial archives).
- _____. The Social Organization and Secret Societies of the Kwakwiltl Indians. New York: Johnson Reprint, 1970.
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- _____. Canadian Music for Schools: A Collection of Songs and Listening Materials. Oakville, Ontario: Leslie Music Supply, 1974.
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- Diamond, Dorothy, and Robert Tiffin. Musical Instruments. New York: Macdonald Educational, 1976.
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- _____. Whistles and Strings. Newton, Massachusetts: ESS, 1968.
- Ewen, David. Composers of Tomorrow's Music. New York: Dodd, Mead & Co., 1971.
- Feather, Leonard. The Book of Jazz. London: Morrison & Gobb, Ltd., 1959.

- Greenleaf, Elizabeth B., and Grace Mansfield. Ballads and Sea Songs From Newfoundland. Cambridge: Harvard University Press, 1933.
- Haley, Alex. Roots. New York: Dell Publishing Co. Inc., 1977.
- Lomax, Alan. Folk Songs of North America. Garden City, New York: Doubleday & Co., Inc., 1975.
- Malm, William P. Music Cultures of the Pacific, the Near East, and Asia. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1967.
- MENC. Electronic Music. Washington, D.C.: Music Educators National Conference, November, 1968.
- _____. Music in World Cultures. Washington, D.C.: Music Educators National Conference, October, 1972.
- Pierce, Brent. Down a Different Road. New York: Walton Music Corporation, 1972.
- Preus, Solveig D. Concert Time. Toronto: Ginn & Co., 1959.
- Reck, David. Music of the Whole Earth. New York: Charles Scribner's Sons, 1977.
- Schafer, Murray. The Composer in the Classroom. Toronto: Berandol Music Ltd., 1969.
- _____. Ear Cleaning: Notes for an Experimental Music Course. Toronto: Berandol Music Ltd., 1969.
- _____. The New Soundscape: A Handbook for the Modern Music Teacher. Toronto: Berandol Music Ltd., 1969.
- _____. The Rhinoceros in the Classroom. Canada: Universal Edition (Canada) Ltd., 1975.
- _____. When Words Sing. Toronto: Berandol Music Ltd., 1969.
- Shapiro, Nat, and Nat Hentoff. Hear Me Talkin' To Ya. New York: Dover Publications, Inc., 1955.
- Sidnell, Robert. Building Instructional Programs in Music Education. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973.
- Standifer, James, and Barbara Reeder. Source Book of African and Afro-American Materials for Music Educators. Washington, D.C.: Contemporary Music Project, MENC, 1972.
- Tanner, Paul O. W., and Maurice Gerow. A Study of Jazz, third edition. Dubuque, Iowa: Wm. C. Brown Co. Publishers, 1977.

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Films

Afro-American Music: Its Heritage. International Tele-Film Enterprises.

Recital of Music and Dancing. 2871; International Tele-Film Enterprises.

Rock-a-bye. Part I and II. National Film Board.

Shadow Puppet Theatre of Java. 5498; International Tele-Film Enterprises.

The Way It Was. National Film Board.

Xylophone for Dancing. Canadian Film Institute.

Periodicals

The British Columbia Music Educator, published quarterly by the B.C. Music Educators Association, Langley, B.C.

The Canadian Music Educator, published quarterly by the Canadian Music Educators Association, Victoria, B.C.

Music Educators Journal, published monthly by the Music Educators National Conference, Washington, D.C.

DISCOGRAPHYELEMENTS OF MUSIC Unit

- Armstrong. "All of Me". Ambassador Satch. Columbia, CL 840
- Beaver/Krause. "Peace Three". Nonesuch Guide to Electronic Music.
HC-73018
- Beethoven. "Coriolan Overture". Music, the Universal Language.
Deutsche Grammophon Gesellschaft, 104 814
- _____. Symphony No. 5. Music Treasures, MT 12-A
- Britten. "Variations and Fugue on a Theme of Purcell". The Young
Person's Guide to the Orchestra. Columbia, 33 CX 1915
- _____. The Young Person's Guide to the Orchestra. Columbia, 33
CX 1915
- Brubeck. "Far More Drums". Exploring Music, Book 8, Record 9.
- _____. "Take Five". Dave Brubeck's Greatest Hits. Columbia,
CS 9384
- Copland. Billy the Kid. Columbia Masterworks, M 31823
- Cowell. "The Banshee". The Piano Music of Henry Cowell. Folkways,
FM 3349
- Ellington. "East St. Louis Toodle-0o". Duke Ellington. Decca,
DL 79224
- Feldman. "The King of Denmark". Electronics and Percussion. Columbia,
MS 7139
- Gamelon music. Exploring Music, Book 8, Record 9
- Gould. "American Salute". Yankee Doodle Dandee. RCA, LSC 3200
- Haydn. Surprise Symphony. Music Treasures, MT 17-B
- Instruments of the Orchestra. Classics for Pleasure, 40074
- Johnson. "Let 'Em Jump". Jazz, vol. 10. Folkways, FJ 2810
- Komorou. "Rossi". Musical Portrait. CAPAC QCS 1192
- "Music of the Senufo". An Anthology of African Music. UNESCO,
BM 30L 2308

Nonesuch Guide to Electronic Music. HC-73018

Partch. "Cloud Chamber Music". Partch. Gate 5 Records - Issue A

Randall. "Quartets in Pairs". Computer Music. Nonesuch, H-71245

Ravel. Bolero. Ace of Diamonds, SDD 2140

Saint-Marcoux. "Zones". Musical Portrait. CAPAC QCS 1189

Schoenberg. "A Survivor From Warsaw". The Music of Schoenberg, Vol. 1.
Columbia Masterworks, M26 679

Senufo Xylophone Orchestra. "Music of the Senufo". Anthology of
African Music. UNESCO, BM30L 2308

Strauss. "Blue Danube". Strauss Waltzes. Classics for Pleasure,
CFP 165

Stravinsky. "Ebony Concerto". The Jazz Influence. CBS 72469

"Tala Sawari". Exploring Music, Book 8, Record 9.

Tchaikowsky. Peter and the Wolf. Angel, SFO 36962

_____. Symphony No. 6 - "Pathetique". Helidor, 89 568

"Third Stream Music". Modern Jazz Quartet and Guests. Atlantic,
SD 1345

Varèse. "Amériques". Varèse Amériques. Vanguard, VSL 11048

Watutsi music. Songs of the Watutsi. Folkways, FE 4428

Weinzweig. Divertimento No. 5. Radio Canada International, RCI 292

NATIONAL FOLK MUSIC Unit

"Alpine yodel". Songs and Dances of Switzerland. FP 807

Adropolis Surtake. Kyklades, KG 60

"Agapisa misa orphani". Songs and Dances of Greece. FW 6814

Bolognini. "Gaucho Serenade". Exploring Music, Book 8, Record 9

"Chilbi Schottisch". Schweizer Alpenklänge. RCA, PCS-1093

"Corrido de la Persecucion Relegiosa". Corridos. Folkways, FW 6913

de Falla. El Sombrero de Tres Picos. Marble Arch Collector Series,
MALS 902

- "El Cascobel". Sones of Mexico. Folkways, FW 6815
- "Farruca". Exploring Music, Book 8, Record 9
- "Folklore Mexicano". Exploring Music, Book 8, Record 9
- Misa Criolla. Philips Connoisseur Collection, PCC 619

ETHNOMUSIC Unit

The Australian Aboriginal Heritage. The Australian Society for
Education Through the Arts, E 1/2

Bali: Gamelon Music from Sebatu. Archiv Produktion, 2533 130

Central African selections: An Anthology of African Music: Ba-Benzele
Pygmies. UNESCO, BM 30L 2303

East African selections: Africa Ceremonial and Folk Music. Nonesuch
Explorer Series, H-72063

"Gamelon Kebjar". Exploring Music, Book 8, Record 9

Halpern, Ida. Nootka Indian Music of the Pacific Northwest Coast.
Folkways Ethnic Library, FE 4523

Pacific Northwest Coast Indians. Folkways Ethnic Library,
FE 4524

Japanese selections: A Musical Anthology of the Orient. UNESCO,
BM 30L 2017

Javanese Court Gamelon. Nonesuch Explorer Series, H-72044 and H-72074

"Ketjak". Golden Rain: Balinese Gamelon Music. Nonesuch Explorer
Series, H-72028

La Farge, Peter. "As Long As the Grass Shall Grow". An Anthology
of North American Indian and Eskimo Music. Ethnic Folkways,
FE 4541

North African selections: Songs of the Watutsi. Folkways, FW 4428

North Indian Sarangi. Nonesuch Explorer Series, H-72030

South Indian Kriti. Dhyanum/Meditation. Nonesuch Explorer Series,
H-72018

"Tala Sawari". Exploring Music, Book 8, Record 9

Tribal Music of Australia. Folkways, FE 4439

West African selections: Anthology of African Music: Music of the Senufo. UNESCO, BM 30L 2308

JAZZ Unit

Ambassador Satch. Columbia, CL 840

Benny Goodman and his Orchestra. Bluebird, AXM2 5505

Cannonball and Coltrane. Limelight, LS 86009

Duke Ellington. RCA Victor, LVP 506

Gabor Szabo. Impulse, A 9128

The Greatest of Dizzy Gillespie. RCA Victor, LPM 2398

Jazz, Vols. 1-10, Folkways, FJ 2801-2810

The Jazz Influence. CBS 72469

Komorous. "Rossi". Musical Portrait. CAPAC QCS 1192

The Light in the Wilderness. Decca, DXSA 7202

Live at Pepe. Impulse, A 69

Miles Davis: Complete Birth of the Cool. Capitol, M-11026

The Modern Jazz Quartet and Guests. Atlantic, SD 1345

Prison Worksongs. Arhoolie, 2012

A Study of Jazz, third edition (see Tanner & Gerow in Curriculum Resources)

Symonds. "The Nameless Hour". Musical Portrait. CAPAC QCS 1186

This Land is My Land. Folkways, FC 7027

Woody Herman. Metro, M 514

CONTEMPORARY ART MUSIC Unit

Bartok. Concerto for Orchestra. RCA Victor, 1110

Beaver/Krause. "Peace Three". Nonesuch Guide to Electronic Music. HC-73018

- Britton. "Variations and Fugue on a Theme of Purcell". The Young Person's Guide to the Orchestra. Columbia, 33 CK 1915
- Cable. Newfoundland Rhapsody. Dominion, LPS 21024
- Cage. "First Construction (in Metal)". Americana. Philips, 6526 017
- Copland. Billy the Kid. Columbia Masterworks, M31 823
- Cowell. "The Banshee". The Piano Music of Henry Cowell. Folkways, FM 3349
- Emerson, Lake and Palmer. Pictures at an Exhibition. Cotillion Records, ELP 66666
- Fassett. Symphony of the Birds. Ficker, C1002
- Gershwin. "An American in Paris". Gershwin. Quadraphonic Stereo Compatible, QSVBX 5132
- La Caine. "Dripsody". Electronic Music KMK-2; Pathways to Music. Keyboard Publication
- _____. "Dripsody". Electronic Music. Folkways, FMS 33436
- Macmillan, Sir Ernest. Two Sketches for Strings, on French-Canadian Airs. Columbia, MS 6962
- Mussorgsky. Pictures at an Exhibition. Ace of Diamonds, SDD 2124
- Partch. "Ulysses Departs From the Edge of the World". New Music for Trumpet. ORS, 7294
- Schafer. Epitaph for Moonlight. Melbourne, SMLP 4017
- Somers. Little Suite for String Orchestra. (taped performance)
- Stockhausen. Gesänge der Junglinge. Deutsche Grammophon Gesellschaft SLPM 138811
- Stravinsky. Petroushka. Ace of Diamonds, ABD-1
- Subotnick. "Electronic Prelude". Electronic Music KMK-2: Pathways to Music. Keyboard Publication.
- Ussachevsky. "Sonic Contours". Electronic Music KMK-2: Pathways to Music. Keyboard Publication.
- Varèse. Poem Electronique. Columbia Masterworks, ML 5478
- Weinzweig. Divertimento No. 5. Radio Canada International, RCI 292

Appendix B

SAMPLES OF STUDENTS' WORK

Smoothly
Sandra Kurtz

Dance
Greg McNulty

Written for Clarinet
Steve Machan

Brian Huston

Kevin Williams

Kelly Sullivan

PENTATONIC COMPOSITIONS

Midnight Stroll

Diane Medves

Musical notation for 'Midnight Stroll' in 4/4 time. The first staff contains the main melody. The second staff continues the melody with first and second endings. The third staff shows a single note on a lower staff.

Dalesling Corio [Dazzling Coral]

Sandra Nolette

Musical notation for 'Dalesling Corio [Dazzling Coral]' in 4/4 time. The first staff is marked with a box 'A'. The second staff has a box 'B' and first/second endings. The notation ends with 'D.C.' (Da Capo).

♩ = 152

Bandit on the Bike

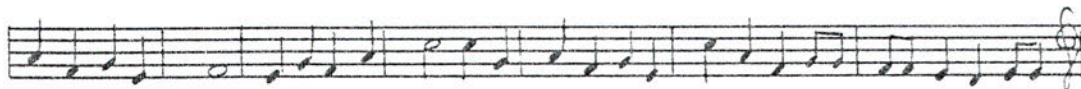
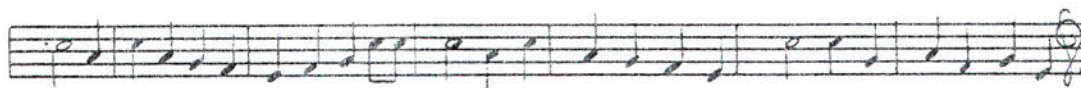
Greg Coxson

Musical notation for 'Bandit on the Bike' in 4/4 time. It consists of four staves of music. The first staff has a key signature change to one sharp (F#).



Terry Sale

Sunset



Joanne D.

Lost Summer

Appendix C

PRELIMINARY MUSIC SURVEY:

LETTERS AND FORMS

3937 Telegraph Bay Road,
 VICTORIA, B. C.
 V8N 4H8.

February 15, 1977

To the Principal:

I am a Kamloops teacher presently on leave for post graduate studies in the faculty of Music Education at University of Victoria. Under the authorization of Mr. Bruce, I am conducting a survey to ascertain the musical offerings available in the Kamloops district secondary schools, and the musical interests and backgrounds of the student population at the same level. I would greatly appreciate your assistance with this survey. A principal's questionnaire is enclosed; I hope you will complete it and mail it in the enclosed envelope before _____.

Random home-room classes were chosen from each grade; enclosed is a covering letter to each home-room teacher concerned, plus student survey forms. Could you please distribute the appropriate numbers to:

Grade 8 - Division _____
 Grade 9 - Division _____
 Grade 10 - Division _____

A stamped envelope for each classroom is enclosed and a response before _____ would be greatly appreciated. All replies are requested to be anonymous. The final results will be mailed to you upon completion of the survey. Thank you for your participation.

Yours sincerely,

PG/cr

 Petrina Gregson

3937 Telegraph Bay Road,
VICTORIA, B. C.
V8N 4H8

February 15, 1977

To the Home-room Teacher:

An authorized music survey is being conducted at the junior and senior secondary levels to ascertain the musical interests and backgrounds of the student population, and the existing course offerings. Your class has been chosen by random sample; would you please allow ten minutes of in-class time for each student to complete a student survey form in an anonymous manner.

A stamped envelope has been provided for the return of the surveys. A response before March 1 would be most appreciated. Thank you for your participation. The results of the survey will be mailed to you at a later date.

Yours sincerely,

PG/cr

Petrina Gregson

STUDENT MUSIC SURVEY

SCHOOL: _____

GRADE: _____

HOME-ROOM DIVISION: _____

Please respond anonymously for complete confidentiality. Check-mark the appropriate box or boxes. Some questions call for a written answer.

I EXPERIENCE

1. I am presently enrolled in:

School Band (concert stage festival)School Orchestra General Music Class School Choir No School Music Other

(please specify: _____)

2. Outside of school, I am involved musically in:

Private lessons Orchestra Choir Band A Musical or Operetta No Musical Activities Other

(please specify: _____)

3. I have had _____ years of music in elementary school and have taken _____ courses since, including this year.

4. The location of my past schooling was in _____.
(Name city or cities.)

5. One or both of my parents performed in a music program (bands, orchestras, choirs, private lessons, musicals, etc.) in their childhood.

Yes No

6. My parent is (parents are) actively involved in music now, either in performance or enjoyment.

Yes No (If yes, state activity or interests)

II AREAS OF INTEREST

1. I would be interested in learning (more) about:

Jazz, blues, etc.

Ethnomusic (music of other countries and races)

Rock, popular

Electronic music

Traditional
(Chopin, Beethoven, etc.)

Contemporary art music
(Composers of today)

Other

(please specify) _____

2. If it were available, I would elect to take a course composed of all or more of those kinds of music just mentioned.

Yes

No

3. My listening habits are: (Rank in order: x = never; 4 = rarely; 3 = sometimes; 2 = often; 1 = mostly)

Rock, popular folk _____

Electronic music _____

Jazz, blues, ragtime _____

Ethnomusic _____

Traditional _____

Contemporary art music _____

Other

(please specify) _____

III PRESENT MUSIC SITUATION

(Please answer only if you are presently enrolled in a music class.)

1. The content areas of my music class are:

Traditional music

Jazz, blues, ragtime

Electronic music

Contemporary art music

Rock, popular

Folk songs, Folk music

Ethnomusic

Other

(please specify) _____

2. I like the studies involved in the music class I am in this year.

Yes

No

III PRESENT MUSIC SITUATION (cont'd)

3. Activities used in my class are:

Recorder	<input type="checkbox"/>	Listening to music	<input type="checkbox"/>
Ukulele	<input type="checkbox"/>	Composing music	<input type="checkbox"/>
Guitar	<input type="checkbox"/>	Improvising music	<input type="checkbox"/>
Singing	<input type="checkbox"/>	Performing music	<input type="checkbox"/>
Making instruments	<input type="checkbox"/>	Other (please specify)	<input type="checkbox"/>

4. If a music text or book was used, please indicate:

Basic Goals	<input type="checkbox"/>	Silver Burdett Music	<input type="checkbox"/>
This is Music	<input type="checkbox"/>	Exploring Music	<input type="checkbox"/>
Making Music Your Own	<input type="checkbox"/>	Discovering Music Together	<input type="checkbox"/>
Spectrum of Music	<input type="checkbox"/>	Other (please specify)	<input type="checkbox"/>

5. FURTHER COMMENTS (Please comment here if you feel you have further information about your music program.)

Thank you for responding. Please fold your sheets in half and hand them in to your supervisor.

VITA

Surname: GREGSON Given Names: PETRINA ELIZABETH

Place of Birth: KAMLOOPS, B.C. Date of Birth: July 19, 1946

Educational Institutions Attended, with Dates of Entering and Leaving:

UNIVERSITY OF BRITISH COLUMBIA 1965 to 1971

UNIVERSITY OF VICTORIA, B.C. 1976 to 1980

Degrees, Diplomas, etc., Awarded, with Dates and Names of Institutions:

<u>B. Music</u>	<u>1970</u>	<u>University of British Columbia</u>
<u>Professional Certificate</u>	<u>1971</u>	<u>University of British Columbia</u>

Honors and Awards:

Provincial Government scholarships, 1968 and 1970

University Bursary Award (U.B.C.), 1970

Hugo E. Meilicke Memorial Fund Award, 1969

Publications:

Gregson, P.E. "Trends in Music Education." The British Columbia Music Educator, Vol. 20, No. 1, Spring, 1977.

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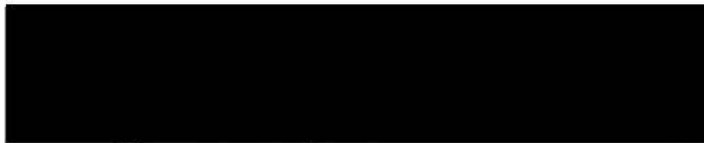
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Title of Thesis

A GENERAL MUSIC CURRICULUM: ITS DEVELOPMENT, IMPLEMENTATION

AND EVALUATION AT THE INTERMEDIATE SCHOOL LEVELS

Author



✓
Petrina Elizabeth Gregson

Dec 3/80