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ABSTRACT

ETHNIC MUSIC AS A SOURCE FOR THE MUSICAL DEVELOPMENT AND ENRICHMENT OF CULTURALLY DIFFERENT STUDENTS IN GENERAL MUSIC CLASSES

By

Warrick Livingston Carter

Purpose of the Study

The purpose of this study was to examine the effects of ethnic related music materials on music achievement, attitudes toward music and attitudes toward school of culturally different junior high school students enrolled in general music classes.

Population

One hundred and six urban junior high school general music students were randomly selected and placed in experimental and control groups. These students were located in three junior high schools (Noble Junior High School, Detroit, Holmes Junior High School, Flint, and

Gardner Junior High School, Lansing). In each school one experimental and one control group were taught by the general music instructor of the school. Subjects were equated on the basis of music achievement, attitudes toward music, and attitudes toward school, measured by three tests constructed by the researcher.

Treatment and Analysis

The experimental treatment lasted for a minimum of fourteen weeks, and consisted of five modules of instruction (Duration, Pitch, Intensity, Timbre, and Form and the Similarities Within All Music). Each module used songs currently popular in the communities as examples for the musical concepts. The control method involved use of the same modules and investigation of the same musical concepts. The group differed only in the presence or absence of ethnic materials. The effects of each method of instruction were measured by the music achievement, music attitude, and school attitude tests. Analysis of covariance, t-test, beta weights, and gain score correlations were the statistical procedures used in testing the hypotheses.

Findings

1. The presence of ethnic related music materials as used in this study, was found to be significant, in terms of attitudes toward school, at the .01 level of confidence.
2. The presence of ethnic related music materials, as used in this study, was found to be significant, in terms of attitudes toward music, at the .01 level of confidence.
3. The presence of ethnic related materials, as used in this study, was found to be significant, in terms of music achievement, at the .01 level of confidence.
4. No significant gain score correlations at the .05 level existed between the three post tests for the experimental groups.
5. For the control groups, significant negative gain score correlations at the .01 and .05 levels were found between attitudes toward music and music achievement, and attitudes toward school and music achievement,

respectively. Additionally, no significant gain score correlations, at the .05 level, existed between attitudes toward school and attitudes toward music for the control groups.

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By

Warrick Livingston Carter

A THESIS

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1971

, To Pat, Carrie, Evelyn, and Charles

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CHAPTER I

INTRODUCTION

Background of the Problem

Unless it is considered whimsical or completely arbitrary, the decision that one child has a higher mental ability than another, made solely on the basis of IQ tests, presupposes that the measuring object is equally reliable for both children in question. The comparison between culturally different children and dominant culture children, solely on the basis of IQ tests, frequently indicates that the latter's IQ are considerably higher than the former (Riessman, 1962). However, this indication can not be considered a fact until further investigations are made.

The unreliability of IQ tests rests on the fact that traditional measurements are strongly geared toward the middle-income experience (see Davis, 1948, and Fishman et al., 1964). Ausubel (1967) states: "The tests are unfair in that they do not give the lower class child a fair

opportunity to demonstrate his true attained level of cognitive capacity" (p. 313). Consequently, educators should be cautious about using these tests when making inferences about children from deprived areas. The prudent educator can accept the test scores as a measure of the child's current academic standing, but must reject them as a measure of native intelligence.

Recent investigations (Erickson, 1964; Maynor, 1968; et al.) indicate that a similar approach can be taken in teaching music to culturally different children. The teacher of music has to be aware that the approaches and materials used in affluent neighborhoods will not, and in some instances can not, provide for similar achievement in areas of deprivation.

In order to deal more effectively with culturally different children, the teacher must understand the history, traditions, and social structure of the particular area in which he is working. Further the teacher must comprehend the children's unique culture patterns, their status in American society, the frustrations which they experience, and their life perceptions are all reflected in the music of their community. In addition, the music

teacher should not feel he is introducing music to the child. In most ethnic groups, music already exists as an important part of the culture, history, and environment of the community.

One logical way to begin a general music class would be to start with music that is indigenous to the group. This is a valid approach because the students can become immediately involved with familiar music; they can sing it expressively and can understand the idiom when they hear it because it is actually an extension of their own language and culture (Armstrong, 1968; pp. 67-68).

In order to use the music of an ethnic group, the teacher must first become familiar with the music; second, he must develop an understanding of this music. It is at the latter point where most music educators fall short. They either fail to realize the intrinsic value of ethnic music or else approach the music as "trite," "vulgar," or "lacking in musical substance," when compared with "classical music" or "music of the masters." However, the value of ethnic music is unsurpassed if used as the starting point in the music education of culturally different children (See Klotman, 1968 and Doig, 1965). The use of ethnic-related materials (folk music) has proven most successful in the music education of Hungary. The basis for this

approach was established by Zoltan Kodály (see Richards, 1966).

The field of music education has been slow to recognize that culturally different children need different materials and/or different instructional approaches. One needs only to investigate some of the early or even recent articles in the professional literature of music and music education to find negative statements regarding the music of the culturally different, often referred to as popular music. The reason for beginning music education in this country even fostered this attitude toward this music. As Britton (1966) aptly puts it, "From the very beginning, music education in the United States was conditioned by a deliberate desire on the part of cultural leaders to suppress indigenous music and to substitute something 'better' in its place" (p. 17). These feelings were mirrored by many misguided music educators. Early writers struck out against whatever types of indigenous music popular at the time, e.g., various folk music, the style of psalm singing, and/or any music produced in this country.

American music educators have stressed the importance of utilizing "better music"; but, when one surveys the historical development, what constituted better music is somewhat of a puzzle. Britton's historical survey points out that

for Tufts and Walter (1721) and their immediate successes, using better music meant substituting for a well-loved improvisatory style of congregational singing one in which the traditional psalm tunes were sung note for note according to the book (p. 18).

By 1838, when Lowell Mason succeeded in introducing music to the public schools of Boston, Massachusetts, better music consisted of works by English and "third-rate" continental composers. Throughout the nineteenth century and well into the twentieth, music educators considered better music as "almost anything song-like so long as it possessed no indigenous flavor, excepting only a few patriotic airs and the most popular tunes of Stephen Foster" (Britton, p. 22). When jazz and ragtime appeared, music educators also dismissed them as unworthy for educational use. Early twentieth century music teachers attacked jazz and ragtime, in much the same way that present music educators criticize "rock," "soul," "folk," or whatever is popular.

These early attitudes toward popular music can be found in articles in The Etude, The Musician, and The Musical Quarterly. In all three periodicals, between 1922 and 1941, there appeared a total of twenty-one articles rejecting all types of jazz, seven articles rejecting all jazz except the "advanced," highly orchestrated jazz of the large bands, seven articles granting jazz a limited place in music; and two articles treating jazz unapologetically as equal to all forms of music.

The foregoing articles all treat jazz differently depending upon the fluctuating popular acceptance of jazz and jazz forms. By the 1930's favorable articles began to appear; however, it was not until 1935 that an article (Rogers, 1935) appeared which, without qualifications, accepted jazz as worthwhile music. This article, however, did not discuss the educational acceptance or the merits of jazz, but rather its influence on French music. The first genuine acceptance of jazz did not come until 1941, in an article in The Musical Quarterly (Harap, 1941). Harap was the only writer in all three magazines, between 1922 and 1945, who without qualifications, fully accepted jazz, as a genuine artistic achievement.

Of the three magazines, The Etude's treatment of jazz shows the most ambivalent tendencies. From 1923 (the year in which the Readers' Guide lists The Etude's first discussion of jazz) until June 1945, The Etude printed thirteen articles and editorials pertaining to jazz, most of which rejected all jazz. Comments typical of The Etude's approach to jazz can be found in its first editorial on the subject in January, 1924:

First, Jazz, at its worst, is an unforgivable orgy of noise, a riot of discord, usually perpetrated by players of scant musical training . . .

Second, Jazz, at its worst is often associated with vile surroundings, filthy words [and] unmentionable dances . . .

Yet in the music itself there is often much that is charming and genuinely fascinating when written and played effectively. There is no more harm in well-written Jazz than there is in a Liszt Rhapsody . . .

Good Jazz can be a wholesome tonic; bad Jazz is always a dangerous drug (p. 6).

In a later editorial of the same year ("Where The Etude Stands on Jazz," August, 1924), the editors reiterated the magazine's position toward Jazz:

In its original form it [jazz] has no place in the musical education and deserves none. It will have to be transmogrified many times before

it can present its credentials for the Wall-halla of music (p. 515).

Another expression of The Etude's ambivalent attitude toward jazz was revealed in two further types of treatment: 1) articles which suggested ways in which music teachers could remove or diminish their pupils' interest in jazz, and 2) technical discussion explaining how jazz techniques might be mastered.

One of the earliest articles in the first category was that of Wister (1928). Wister stated that she used jazz as "bait" to get her pupils interested in "good" music. In 1934, Goodbrod stressed a technique of "dosing" pupils with "light jazz pieces" to such an extent that "a dislike would be created for it." When the pupils became tired of jazz, Goodbrod continued requiring them to play it until they could "no longer stand it and were happy to concentrate only on classical music." In conclusion, Goodbrod stated: "I felt that I had accomplished a real service for classical music and for the pupils themselves" (p. 82). As late as 1944, The Etude continued to run a regular column, "The Teachers' Round Table," which offered similar advice to teachers.

Parallel attitudes toward popular music are found in other segments of the professional literature. For example, writing in 1927, Mursell stated:

It is commonplace, of course, that the American people seem to be more devoted to the type of music known as jazz than are any other advanced people . . . it is evident that musical instruction in our public and private schools has not been very effective in developing musical intelligence and appreciation. It is probably not going beyond proper bounds to say that musical culture is at a low ebb in our country; by culture is meant an understanding of the meaning of good music as distinguished from mere jazz (pp. viii-ix).

Dykema and Gehrkins (1941) questioned the educational value of jazz and jazz bands. They felt that the student who devoted several hours to playing or to studying jazz was likely to cause his "serious" musical performance skills to suffer. Conversely, if the student practiced

quality music several hours a day and playing in an orchestra or band in which real music is studied under the direction of a fine musician, and if he regards his hour or two of playing swing, as more or less of a joke, no harm results (p. 202).

A second danger identified by the authors stems from the fear that the educational juse of jazz would have an adverse effect on the musical taste of performing

students and other students in the school. In this connection, they state: "Jazz music is very popular for certain types of dancing and as a background for light conversation," but, because it "reaches back to the jungle . . . it has little value as art, and it is hard to imagine an audience of intelligent and discriminating people giving the same attention to such music as they gladly give to a symphony concert" (p. 202).

Dykema and Gehrkins drew the following conclusions:

So jazz music and art music are at opposite poles of the musical earth. In most respects they contradict one another. And the devotee of the one is likely to be the scorner of the other.

Educationally they are antagonistic. If a boy practices jazz an hour a day and art music an hour, in which direction will his taste be formed? Music will probably be influenced by the principle long ago enunciated in finance: bad money drives out good money. Actually jazz--both "sweet" and "hot"--tears down what the music educator is trying to build up; and it is because the pupil often hears so much more jazz than the real music that his artistic taste tends to deteriorate. The school is not responsible for all this jazz of course, and we teachers must recognize the existence of these environmental factors, and we must not give in to popular clamor when pupils--yes, and parents too--beg us to allow "popular" music to have a larger place in the school program. Let the school concern itself with influencing students to choose higher activities than they would without the guidance of the school (p. 203).

Flagg (1949) emphasized that the teacher himself must possess sufficient musical taste to differentiate between "music which is really fine and that which is lifeless, banal, always giving forth the obvious" (p. 23) so that the teacher can consequently guide the students toward the former type of music. Flagg stated that:

The danger of popular music . . . is not that it is "bad" music, it is that ears become completely content with what they know, and resist anything that makes new demands on attention. The danger with music given to children in school is that it may be lacking in this significant unique characteristic quality that differentiates real music from banal, manufactured-to-a-purpose music . . . (p. 24).

In a manner similar to that of Dykema and Gehrkins, Lehman (1966) attacked the educational and academic value of jazz and jazz bands. Lehman based his criticism upon the proposition that the amount of time devoted to any performance group should be justified only in "terms of the groups furtherance of the major purposes of music education" and that this purpose "is not and has never been . . . to teach popular art" (p. 532). He argued that the orchestra, choir and band are capable of performing music from all historical periods. However, because jazz bands are organized to perform a repertoire limited to music of

the popular whim, "the establishment of a separate organization devoted solely to the performance of music in a single idiom is difficult to justify and can easily result in serious curricular imbalance" (p. 531). After analyzing Aaron Copland's three levels of musical listening-- (1) the sensuous plane, (2) the expressive plane, and (3) the sheerly musical plane--Lehman concluded that jazz, as an "aesthetic response, is capable of being experienced only on the first plane." Hence, jazz tends to appeal primarily to the senses rather than to the intellect.

This is not to say that jazz is formless, but merely that jazz . . . is seldom of sufficient subtlety. That it requires no particular thought to appreciate it is precisely why such music is in popular demand and at the same time why it serves education so poorly (pp. 530-531).

Broudy (1969) disparages the same musical idioms, only with new terminology. His main thesis is that serious art is better than popular art. He builds his thesis upon the statement that serious art was developed through tradition and "for all practical and educational purposes what is right, good, and beautiful is determined by tradition as distilled from the history of the wise, the learned, the connoisseurs of each generation" (pp. 115-116). The

paradox of Broudy's statement is his explanation of tradition as opposed to custom, as well as his statements about jazz in relation to connoisseurship. "Custom," he states, "is merely a social habit nourished by repetition Tradition is a continuously, growing interpretive instrument with which we perceive, think and feel" (p. 115). In explaining connoisseurship, he states: "Jazz, for example, was a cultural custom, an item of cultural fashion, until its devotees began to study it and to formulate the criteria that made selection justifiable" (p. 115). What Broudy has done is to take jazz away from the popular field and place it somewhere between "popular and serious" music. However, what he fails to realize is that all popular music, whether rock, folk, or soul, has its roots in jazz, and that one can no more ignore this relationship than one can ignore the relationship between the opera overtures of Alessandro Scarlatti (after 1696) and the symphonic overture form as used by Beethoven. If one were to apply Broudy's philosophy to all music, he would have to conclude that the present electronic compositions are all popular music as compared to Bach's "Two Part Inventions,"

simply because the former have not existed long enough to become a tradition.

The educational attitudes toward culturally different students are well documented by Green (1969). However, there are two attitudes which deal specifically with the musical abilities and music education of the black, culturally different child which are important from a historical viewpoint.

The first is the popular belief that black children possess a distinctive racial talent for musical rhythmic expression, and, consequently, their music education should be along rhythmic lines. This belief fails to consider the environmental situation, ethnic background, or cultural heritage of blacks, which all place emphasis on the rhythmic aspects of music. The studies of G. Johnson (1931), Lenoir (1921), and Peterson (1923) have shown that this rhythmic characteristic appears to be the result of a combination of factors rather than that of race. In an attempt to compare the distinctive rhythmic expression of the black child to that of the white child, G. Johnson, Lenoir, and Peterson were unable to find any clearly

defined differences. Using the Seashore Music Tests as the testing device, Bond (1966) stated:

It has been the observation of the author that Negro students suffer from the same handicap in responding to the Seashore test as do white children . . . In addition, it has also been observed that the scores obtained by the Negro students in the areas of time and rhythm do not significantly differ from those of white students (p. 326).

The black child's inability to express himself melodically or harmonically has also been refuted by the research of Bond.

A second attitude of educators toward black students is that the music education of black students has to be an "either/or" situation: either an all traditional music educational experience or an all black music educational experience. This attitude frequently produces the belief that black students lack the mental ability to manipulate two cultural idioms. This belief seems to develop from the inability of the majority race to understand the complex culture of the black race. As Julian "Cannonball" Adderley, jazz saxophonist, is quoted as saying: "Baby, I need two systems of communication just to survive." Adderley's realization characterizes the understanding

that underlies many of the current English programs developed for the culturally different student. (See Chapter II, page 78, for a review of these English programs.)

The writer argues that the negative statements toward the music and music education of the culturally different are results of musical snobbery, inadequate music education, and musical racism. Snobbery is defined here as the view that any music which does not use standard symphonic or chamber forms is lacking in musical substance and, therefore, of a lower grade. An inadequate music education refers to a one-sided education in music, whether all popular or all serious. In relation to a one-sided education, Reimer (1968) pointed out that the mistake made by most "music outcome studies" was the comparison for likes or dislikes of a popular composition with a serious composition. Arnold Shaw (1961) puts it another way when he states "there are serious consequences for scholars, historians, and critics, many of whom pay little heed to developments in popular music and consequently blunder when they feel compelled to deal with it" (p. 164).

The foregoing statements can be termed as musical racism in that less complimentary statements toward a type of music tend to relate to the proportion of black composers and performers with whom the music is associated. With Mursell, one finds negative feelings toward jazz during a period when this art was almost completely dominated by black artists. Later, in the writings of Broudy, jazz is no longer a black art, but rather an interracial and international one. Thus, more positive attitudes toward jazz are apparent, but statements toward popular or ethnic music which might show a strong black influence or black dominance are more derogatory.

The negative attitudes are by no means held solely by the educators quoted. As stated previously, these attitudes have been voiced by many music educators throughout the history of music education. These educators writings were chosen only as representative examples. Additional comments by E. B. Birge, Father Rouse, Lowell Mason, or viewpoints expressed in many of the articles pertaining to the state of music education or music taste found in the Proceedings of the Music Supervisors' National

Conference or any of the current music journals could have been cited.

Although the opposition to popular music is a strong one, a growing number of progressive music educators view popular music differently. Recent articles and programs by Dorothy Maynor, Robert Binkley, Robert Klotman, Charles Leonhard, Frank Erickson, and others have emphasized the value of popular music as an educational tool. Two of the writers, Maynor and Erickson, have directed their attention to special methods and materials that are required for culturally different children. (See Chapter II, beginning page 86 for a review of these programs.)

Statement of the Problem

The basic premise of the present study is: 1) to examine the use of ethnic music in junior high school general music instruction for culturally different students, 2) to evaluate this instruction through the use of test, in both music achievement and music attitudes, and 3) to compare the instruction as it relates to attitudes toward

school. In regards to these three variables, the study will seek to determine if significant differences exist between students of the same socio-economic status (SES) and location who are exposed to ethnic music as part of their general music instruction and those who are not.

More specifically, the sub-problems are: 1) to develop behavioral objectives which are applicable to all junior high school general music instruction, but are specifically designed to meet the needs of the culturally different student, 2) to select cognitive, affective, and psychomotor experiences relevant to the objectives, 3) to develop written and aural instructional material based on the ethnic songs popular in the communities selected for the study, and 4) to evaluate the effectiveness of the course in meeting the stated objectives.

The Need for the Study

At the time the present study was undertaken (Fall, 1969--Spring, 1970), few research studies were listed in the area of general music methods or general music courses

at the junior high school level. The reviews of music education research by Small (1944), Larson (1949 and 1957), Worthington (1956), and Gordon (1964 and 1968), covering a period of 36 years, collectively contain only 38 studies which relate to general music problems. About half of these 38 studies pertain specifically to course content or methods of instruction for junior high school general music classes. (For a discussion of those studies which have investigated junior high school general music courses, see Chapter II, beginning page 86.)

The lack of investigations in music materials for culturally different students is more apparent. Other than the few city-wide federally sponsored programs, as well as individually sponsored and privately sponsored programs, the remainder of the music programs for culturally different students are hypothetical. (See Chapter II, beginning page 99, for a review of these programs.) Even the majority of the operational programs are aimed at "cultural enrichment," i.e., to provide musical experiences which are supposedly better than those in the student's environment.

The lack of investigation in this area offers the music teacher little, if any, information and assistance in providing musical instruction for junior high school culturally different students. Murphy and Gross (1968) designate this as one of the areas of research needed in the arts. They state that materials of instruction need to be developed which will:

enable children, especially those from underprivileged groups, to acquire a sense of the dignity and worthiness of their ethnic identity through immersion in the history of their group and its achievements, and through the discovery of all the praiseworthy features generally overlooked, unmentioned, or demeaned by society at large (p. 23).

In summary, this research study is needed not only because of the scarcity of studies in the area of junior high school general music, but also because of the dearth of research studies in regards to music instruction and music materials available for the culturally different student. The present study and its subsequent findings should also raise questions about the total education of all culturally different students. Garrett (1969) points out this latter need in relationship to the education of the culturally different when he states:

In a situation in which there are thousands of dropouts from elementary schools and junior high schools, the questions that must be raised are not whether there is something wrong with the children or their mothers or fathers, but whether there is something wrong with the educational system. They say that black children attention spans are short. Is that true? Has anybody tried to gear the educational system toward their needs? Why is it that white children can sit and hear high-flown rhetoric all day long and dig it? And why is it that black children can sit and listen to records all day long and dig that? Are their attention spans short? Or is it that the information they receive has nothing to do with what they're doing every day? Why is it that black children who can't even sign their own names know how to spell respect? (p. 4).

Hypotheses

The philosophical foundation for the present study lies in pragmatism, which holds that the purpose of a general education should be aimed toward helping students undergo varied musical experiences which will enable each student to arrive at a system of values that is satisfactory to him. The aesthetic foundation lies in relativism, which holds that music is a psychological product of expectation, an outgrowth of styles, experience and general

cultural orientation. Combining the aesthetic and philosophical orientations, the writer developed the following rationale about music pedagogy and teachers of culturally different students:

1. All ethnic groups develop music which should be the foundation of the music education program in their schools.
2. The intrinsic value of ethnic music is indeterminate unless it is used in the community which produces it.
3. Teachers who fail to see the value of ethnic music deprive the culturally different students of a sense of their identity, a most important factor in the early and continuous development of children.

The hypotheses for the study were constructed from these beliefs and related readings. They are:

1. The general attitudes toward school will be more favorable for those students who experience music instruction which uses ethnic materials as compared to those using traditional materials.

2. The students' attitudes toward music will be more favorable than the attitudes of students of the same area who are denied their own ethnic music.
3. Students who are given the opportunity to use their own ethnic music as a starting point in musical development will progress faster in all musical understanding. All music will become more meaningful.

Investigation of the hypotheses necessitated testing three null hypotheses:

1. There is no significant difference in attitudes developed toward school between groups using ethnic material as compared to those using traditional material.
2. There is no significant difference in attitudes developed toward music between groups using ethnic material as compared to those using traditional materials.
3. There is no significant difference in musical achievement between groups using ethnic material as compared to those using traditional material.

Scope of the Study

This study investigated the effect of popular ethnic music upon measurable music achievement of one hundred and six urban junior high school general music students. Attitudes toward music and attitudes toward school were also studied in relation to the inclusion or exclusion of ethnic music. These attitudes were further investigated for their interaction.

Experimental instructional materials consisted of popular ethnic music, determined by weekly radio record polls identified by the Radio Questionnaire. (See Chapter III, Table 3.4.) Experimental and control groups were comprised of six general music classes in three urban junior high schools: Noble Junior High School, Detroit, Michigan; Holmes Junior High School, Flint, Michigan; and Gardner Junior High School, Lansing, Michigan.

Limitations of the Study

Music achievement, attitudes toward music and attitudes toward school were limited to cognitive and affective written examinations. For the purpose of delimitation, the experiment was restricted to students enrolled in general music classes. Other reasons for this decision were:

1. General music is the only music course which most school systems require of all students. This, then, enabled the research project to reach many students who would normally be excluded if the project were geared toward instrumental and/or vocal classes.
2. General music, at the junior high level, is frequently approached as a pupil-oriented program. Hence, the content of the courses should be determined by the needs, interests, attitudes, and abilities of the students being served.
3. The general music class is designed, more than other music classes, to offer an integrated approach to musical understanding. General music can contain

a sixfold combination of musical experiences:
singing, music reading, listening, theory or
fundamentals, creating, and playing.

4. General music can and does serve as the foundation of the total music program.

The experiment was designed for five weekly class meetings of an hour each and to last a minimum of 20 weeks; however, circumstances in each school system required some variations:

1. Detroit--Noble: September 8, 1969 to January 23, 1970 (daily meeting of an hour each).
2. Flint--Holmes: September 8, 1969 to December 19, 1969 (five meetings of an hour each, every two weeks).
3. Lansing--Gardner: November 24, 1969 to May 1, 1970 (daily meeting of an hour each).

The Flint groups were also out of school for three weeks (November 17, 1969 to December 5, 1969) due to teacher

strikes. Consequently, the experimental and control groups at this center were unable to complete modules four and five: Timbre and Form and the Similarities within All Music, respectively.

Definition of Terms for the Purpose of This Research

Ethnic--The writer has chosen the following definition for the term as used in this paper: "Belonging to or deriving from the culture, racial, religious or linguistic tradition of a people or country" (Stein, 1966, p. 489).

Ethnic Music--Music that is produced and practiced by the various sub-cultures of American society. The various types of music have been limited to: jazz, folk music, rock and roll, "soul music," and Latin American.

1. Sub-culture--(a) the culture values and behavior patterns distinctive of a particular group in a society, (b) a group having social, economic, ethnic, or other traits distinctive enough to distinguish it from others within the same culture or society (Stein, p. 144).

2. Jazz--A general name for 20th century styles in music based on Afro-American spirituals, work songs, blues, and ragtime. The latter two forms exhibited the most influence on jazz and are distinguished from each other in that blues (1) uses 12-measure phrases rather than 8-, 16-, or 32-; (2) is frequently harmonized with seventh chords of the dominant type, especially those of the flat variety; (3) melodies are closely related to the tradition of work songs and spirituals, and differs from that of ragtime in that the blues began as vocal music and only later developed as an idiom for instruments alone; and (4) cadential formulas avoid the VII degree in favor of II or VI as penultimate melody tones. From these beginnings, jazz has "evolved into complex styles marked by improvisation, propulsive rhythms, polyphonic ensemble playing," and a harmonic palette "ranging from simple diatonicism (I, IV, V, I) through chromaticism to atonality and tone clusters" (Stein, 1968, p. 717).

3. Folk music--Music that is frequently but not exclusively of anonymous origin. Anonymous collective folk authorship and oral transmission are two of the identifying factors of some folk songs. However, in recent years, folk music has been written by established composers, i.e., Stephen Foster and Bob Dylan. These folk songs usually deal with American folklore and/or current political and social events.
4. Rock-'n'-Roll--A style of popular music marked by a heavily accented beat and a repetitious phrase structure. The lyrics frequently deal with subjects of "love," "boy meets girl," or other isolated topics of interest to youth. More recently, the lyrics have included topics on humane treatment for all segments of society and the Vietnamese War.
5. Soul music--"Pertaining to the influence or the quality of Negritude (Blackness) displayed in the music" (Dill and Bebeau, 1968, p. 44). It is characterized by rhythms, harmonies, and lyrics, "about

paying the dues," (Lit, 1968, p. 37), which appeals to members of the black race. Under most circumstances, soul music is composed, recorded and performed by members of the black race. Outstanding performers are: the Temptations, Stevie Wonder, and James Brown.

6. Latin American music--Music that is influenced by the rhythms, harmonies, and melodies of the countries in Central and South America, particularly Cuba, Mexico, Brazil, Peru, Venezuela, and Guatemala. The instruments used in performing the music are those native to these countries: marimbas, claves, maracas, and bongoes.

Ghetto--From the Italian, Jew's quarters in European cities to which they were confined by law (Filler, 1963; p. 314). In this paper, the term is used as a description of those "less legal," but effectively segregated sections of larger cities. These segments of the larger cities are characterized by a large populace of minority groups with lower socio-economic status, a high rate of

unemployment, wide-spread poverty and frequently a negative attitude toward education.

Socio-Economic Status--The status or amount of prestige in the larger society which is associated with income, wealth, or type of occupation (Zadrozny, 1959, p. 318).

Core-City--A generic term used in reference to inner-city communities. This term will be used synonymously with the term ghetto communities.

Deprived Persons--A population within a society which has been denied many of the advantages and opportunities available to other members of that society. This population or minority usually has a lower political, economic, and social status than the remainder or dominant group in that society.

Culturally Different Persons--Used interchangeably with the terms deprived, ethnic or ghetto individuals. The writer, however, prefers this term to that currently used in the research literature: culturally deprived. The former term gives a clearer conception of the cultural situation. The latter terms suggest that the persons in

question have been removed from or have never been admitted to any culture; while the former suggests that the persons have had a culture (in some cases, a well-developed one), but that this culture differs from that of dominant societal values.

General Music--A non-performance-oriented class which provides a variety of developmental music experiences. The class can be organized to offer a broad survey of the entire field of music, or to develop specific concepts or attitudes. In either of the class organizations, the basic purpose is to develop musical persons with ample experiences to judge all music on the basis of its musical properties.

Classical Music--A term used in reference to musical works which have held their place in general estimation for a considerable time, and of new works which are generally considered to be of the same type and style.

Serious Music--A generic or colloquial term used for classical music.

Attitude--"A person's manner, disposition, feeling or position, toward a person or thing" (Stein, p. 87).

Average--The use of this term has been restricted to the reference of a quantity intermediate to a composite score of the attitude tests.

Order of Presentation

This dissertation is structured according to the following plan:

Chapter I presents an introduction to the nature of the problem and the need for the present study.

Chapter II presents a review of the literature related to this study.

Chapter III describes the methodology of the study. The measuring instruments, a description of the program, and the statistical procedures used in analyzing the data are also included in this chapter.

Chapter IV presents an analysis of the data and the statistical results in tabular and explanatory form.

Chapter V contains a summary of the results with conclusions and recommendations for additional study.

CHAPTER II

REVIEW OF THE LITERATURE

Introduction

The theoretical orientation of the present study is primarily music-educational and social-psychological. Underlying this orientation are the beliefs that: 1) models of proper conduct, values, and behavior are given to individuals by their cultures or environments as they interact with the conditions of life; 2) the rational nature of man is affected by his physical and social environment; and 3) the music that is pragmatically suited for the individual, whether because of his environment, social condition, economic situation or cultural heritage, is the music best suited for providing "peak experiences" (Fowler, 1968).

In an attempt to investigate this theoretical orientation, as it relates to the musical development of the culturally different child in junior high school

general music classes, the present chapter is divided into six areas: 1) the nature and need of the junior high school student; 2) the socio-economic status (SES), social conditions and environment of culturally different students; 3) the effects of the environmental conditions or SES on school achievement and/or attitudes toward school and education; 4) programs and practices for the education of the culturally different student in non-music areas; 5) the general music program in junior high school and music programs for the culturally different student; and 6) teachers for the culturally different student.

With the exception of the fourth area, these six areas are in complete agreement with the five "Elements in the Process of Music Education" outlined by Schneider and Cady (1965): 1) the teacher, 2) the student, 3) the teaching-learning process, 4) constraining elements, and 5) the music education program. The authors also identified these elements as the areas of relevant research needed in the field of music education.

The remaining five areas have the following relationship to the five elements of Schneider and Cady:

<u>Areas</u>	<u>Elements</u>
The nature and need of the junior high school student	The student.
Socio-economic status (SES), social conditions and environment of culturally different students.	The student.
Effects of environmental conditions or socio-economic status (SES) on school achievement and/or attitudes toward school and education.	Constraining elements and the teaching-learning process.
General music programs in junior high school and music programs for the culturally different student.	The music education program.
Teachers for the culturally different student.	The teacher.

The Nature and Needs of the Junior High School Student

Blair and Jones (1964) have observed that all adolescents have special problems and certain pressing needs which must be met, and a series of developmental tasks which must be mastered if the adolescents are to become self-sufficient members of society. They have also said:

Adolescence is that period in every person's life which lies between the end of childhood

and the beginning of adulthood. It may be a long period or a short one. It varies in length from family to family, from one socio-economic level to another, and from culture to culture. Its length may even fluctuate in the same society from time to time, depending upon economic or other conditions. . . . The adolescent, like everyone else, spends twenty-four hours a day satisfying or attempting to satisfy his physical, social, and personality needs. Whether he is shy, aggressive, negativistic, reckless, idealistic, helpful, conforming, or impudent, depends upon which needs are active and how he goes about satisfying them. All behavior can be said to be motivated. . . . Needs may be satisfied in numerous ways. Some may be socially acceptable, others may lead to social difficulties for the adolescent. One of the chief responsibilities of teachers and schools should be to help young people satisfy their biological and acquired needs in ways which will be socially and personally rewarding (p. 7).

Wattenberg (1965) also observed the difficulty of adequately describing the junior high school age group and identifying its special needs. At the same time, he recognized there was some justification and value in recording the similarities which characterize early adolescent development and behavior. In discussing the junior high school years, he stated:

Three major strands of fact give texture to the junior high school: First, due to the fact that young people do not develop in accordance with time tables, junior high school populations are heterogeneous not only as to ability and all the

usual variables, but also as to developmental stage. Second, during the years over which this institution presides, youngsters may make sharp changes in the course of intellectual growth, emotional adjustment, and social goals. Third, our knowledge of what forces cause the changes is fragmentary at best, . . . Let us begin by picturing more concretely what was implied by the observation that the junior high school student body is composed of young people in assorted phases. Writers and research workers have found it convenient to divide human existence into a series of stages. Although everyone knows that some poetic and prosaic license is involved, that no living human being is ever entirely childish or adolescent or adult, yet it helps us to organize our thinking if we highlight commonalities (pp. 43-44).

Although obvious differences exist among adolescents, in individuals and in age groups, Havighurst (1952) has identified certain developmental tasks which all youngsters should satisfy to live successfully in society. He has defined a developmental task as a task which arises during a certain period in the life of an individual, the successful achievement of which leads to his happiness and to success with later tasks. Failure to cope successfully with these tasks leads to unhappiness in the individual, disapproval by society, and difficulty with later tasks. He also observed that some tasks arise mainly from physical maturation, others arise primarily from the

cultural pressures of society upon the individual; but most arise from the combination of these factors. Havighurst's ten development tasks are listed below:

1. Achieving new and more mature relations with age mates of both sexes.
2. Achieving a masculine or feminine social role.
3. Accepting one's physique and using the body effectively.
4. Achieving emotional independence of parents and other adults.
5. Achieving assurance of economic independence.
6. Selecting and preparing for an occupation.
7. Preparing for marriage and family life.
8. Developing intellectual skills and concepts necessary for civic competence.
9. Desiring and achieving socially responsible behavior.
10. Acquiring a set of values and an ethical system as a guide to behavior (pp. 31-71).

As early adolescents attempt to accomplish the developmental tasks of this age period, various behavioral patterns may be evident. Educators need to recognize and understand these significant patterns to help adolescents attain their goals and to adjust to the expectation of society. Tyron and Lilienthal (1950) designated the following behavioral patterns as being important to early adolescents:

1. Establishing one's independence from adults in all areas of behavior.
2. Accepting one's self as a worthwhile person, really worthy of love.
3. Behaving according to a shifting peer code.
4. Strong identification with one's own sex mates.
5. Learning one's role in hetero-sexual relationships.
6. Reorganizing one's thoughts and feelings about one's self in the face of significant bodily changes and their concomitants.
7. Accepting the reality of one's appearance.
8. Controlling and using a "new" body.
9. Using language to express and to clarify more complex concepts.
10. Moving from the concrete to the abstract and applying general principles to the particular (pp. 77-89).

Continued study and increased understanding of the physical, mental, social, and emotional characteristics of junior high school pupils and of the developmental tasks which accompany these characteristics should aid educators in providing more adequate programs to meet the needs of all junior high school youth, including the culturally different.

This section of the literature has identified three characteristics of junior high school students, which must be seriously considered by educators if they are to successfully teach students of this age group:

1. The students have a rapid change in emotional, intellectual, social and physical growth (Blair and Jones).
2. The students have a great need for successful achievement (Havighurst).
3. During this period of growth, the students formulate many of the patterns which will dominate their adult life (Tyron and Lilienthal).

Socio-Economic Status (SES), Social Conditions
and Environment of Culturally Different
Students

A number of terms are currently in use which attempt to describe the child being considered here: minority, poor, underprivileged, lower class, lower socioeconomic status, and socially and culturally deprived. Educators have also used such terms as slow, retarded, underachiever, and "late bloomer" in describing some of the same children. The choice of a proper term is a very sensitive issue for each serves to suggest different

deficiencies or sources of blame: the school, the parents, the child, the immediate environment, or society as a whole. Haubrich (1963) was the first to suggest the term "culturally different" to avoid any implications of the problem's having originated with the parents or the children. Further Taba (1964) notes that the educational terms suggest the difficulty, while the other terms describe the source of the problem. The literature uses all of the previously mentioned terms. Hence, studies have approached the culturally different child through racial and/or ethnic characteristics, social class characteristics, and socioeconomic status (SES).*

Riesman (1962) identified a number of characteristics of the black "underprivileged" child and his family. For the former, he noted that the children are ineffective readers, poorly informed about educational possibilities, and are more concerned with "getting by" than with "getting ahead." These children were also considered excitable and their attention span is easily interrupted by new gadgets or new goals. Finally, Riesman believes that the children's

*The abbreviation SES will be used in reference to socioeconomic status in the remainder of this paper.

greatest interest is in sports, having strongest admiration for prize fighters and baseball heroes.

The families of the underprivileged child are characterized as old fashioned, superstitious, religious, and suspicious of "newfangled" ideas. Socially, the families feel alienated from the "mainstream" of society. Although they are not attracted to a middle-class style of life for status, prestige or methods of bettering their standard of living, like their children, they would rather work toward "getting by" than getting ahead. Riesman felt that these families are not active politically, but when they do participate, they act overwhelmingly in favor of the underdog. The parents of underprivileged children were termed "opinionated about morality, punishment, traditional education, and the role of women" (p.72).

Riesman described the underprivileged family as one in which living conditions have been disrupted. The family may have been prematurely broken by divorce, desertion, and death, and home itself may be overcrowded with many children and parents or parent substitutes. Facilities are very likely inadequate, which is frequently the

the result of considerable economic insecurity. Both parents frequently work and thus the children may be neglected; even when the child is given attention, the excitable tired parents invariably use physical punishment in order to maintain discipline.

Davis (1948) investigated culturally different children in terms of their social class. He investigated the physical and social anxieties of lower class people. He found that their physical anxieties derive from the fear of having too little food, the fear of getting too little sleep, the fear of being cold, and the fear of eviction. When they have food, they eat too much, and when they have money they spend too much. "In their lives it is all or nothing or next to nothing" (p. 27). Davis felt that they participate in two areas of experiences which are "acute" sources of anxiety for the middle class: sexual relation and physical aggression. DeCecco stated (1968, p. 187) that "while middle-class children are punished for their sexual and aggressive behavior, lower-class children are rewarded."

Henry (1965) seems to disagree with Davis about the sensuous-physical pleasures of lower class people.

Henry believed that their lives are a "flight from death." This is seen through an effort to concentrate on and participate in those experiences which give them a most vivid reassurance of being alive. Henry felt that these experiences include overuse of drugs and alcohol.

Havighurst (1964) identified five groups of disadvantaged persons: 1) southern blacks who have recently migrated to northern urban centers; 2) southern whites who have migrated from the rural South and southern mountain areas to northern cities; 3) Puerto Ricans living in northern cities; 4) Mexican farmers who have migrated to the West and Midwest; and 5) European immigrants from eastern and southern Europe.

David and Pearl Ausubel (1963) used the Havighurst characteristics in their discussion of culturally different children. They believe that these black children lack the appropriate adult figures with whom to identify and that they lack expectations of future success. Failing to identify with either a black father or mother, the child frequently fails to identify with any adult. His most important social identity is his peer group, and in

the case of the young black male, this association can lead to premature maturity. Even before he enters school, the black child has learned the inferior status of his race and, as Clark (1947) has stated, prefers to play with white dolls and white playmates as opposed to objects or persons which serve to remind the child of his inferiority.

A number of authors and researchers have directed their attention to the SES of black students and its relationship to IQ and race (Arlilt, 1921; Horton and Crump, 1962; and Deutsch and Brown, 1964); achievement (Wilson, 1963, and Siller, 1957); and motivation (Feldhusen and Klausmer, 1962, and Hieronymus, 1951). These studies are not of primary importance to the present discussion, but do lend a greater insight into some of the variables which must be considered in teaching culturally different children. (See page 52 of this chapter.) Also these studies have helped to identify many of the SES characteristics of the culturally different child. However, in identifying SES characteristics, most of these studies have been guided by the SES scale of Warner and his associates (1949). This scale bases SES on four characteristics: occupation,

source of income, house type and living area, with occupation having the most weight.

One of the most inclusive studies, pertaining to the SES of the disadvantaged child and his family, was that of Witmer (1964). Rather than investigating both the social and economic situation of the disadvantaged, Witmer concentrated mainly on the latter:

1. The annual income of disadvantaged families is \$3,000. About one-third is spent on food (\$5.00 per week, per person), \$65 per month is spent on rent, and \$25.00 per week is left for all other living expenses.
2. In 1961, approximately 17 million American children (25 per cent) were living in poverty.
3. In 1962, approximately 9.3 million American families (20 per cent) were living in poverty.
4. In terms of race, 47 per cent of non-white families are poor, compared to 14 per cent of white families.

5. In families with a female head, 63 per cent are poor, compared with 13 per cent with a male head.
6. In rural areas, 26 per cent of the families are poor, as compared with 11 per cent of urban families.
7. In the South, 30 per cent of the families are poor, as compared to 11 per cent of the families in the remainder of this country.

When the factors of a non-white family and the lack of a male head of the family are added together, the child's chances of escaping poverty or being disadvantaged decreases from 59 per cent to 11 per cent, or the likelihood of the child being raised in poverty rises from 47 per cent to 81 per cent (Witmer, 1964, p. 212).

Some authors have used social class as a means of determining the cultural differences of children (Cloward and Jones, 1963; Henry, 1965; and Kohn, 1959). DeCecco, however, refuted the existence of social classes in America. Instead he identifies the four conditions of R. W. Brown (1965), which must prevail within a community for social

classes to exist: 1) the population must be conscious of classes and agree on the number of classes; 2) styles of life within the classes must be strikingly uniform and, between classes, clearly unique; 3) social interaction must be sharply patterned on class; 4) data of each of these factors must indicate the same bound-areas between classes (DeCecco, p. 190). This is followed by an analysis of each of the conditions as related to the social, environmental and SES descriptions of the lower class. These relationships are discussed in terms of the recent research findings investigating social classes. DeCecco used the studies of N. Gross (1953), R. W. Brown (1965), K. Johnsen and G. Leslie (1965), Nisbet (1959), Heald (1965), and Havighurst (1964) as bases for drawing his conclusion about the existence of social classes in America. He stated (p. 194):

No convincing evidence proves the existence of social classes in modern American life. . . . We have no clear consciousness of class, no sense of class solidarity, no highly distinctive styles of life, and no highly exclusive patterns of social interaction. . . . Privilege, power, and wealth are not the monopoly of one class. . . . We can assume no uniformity of moral values, child-rearing practices, character formation,

or preschool educational experience. Although often the product of humanitarian zeal, the myth of social classes leads more often to the stereotyping and patronizing of disadvantaged children than to informed efforts to give them the pedagogical assistance they require.

DeCecco also denied the existence of social class when the variable of races is included. He stated:

American Negroes are not conscious of belonging to a social class but of belonging to a caste which, like castes in India, has little or no upward social mobility (p. 191).

This section of the literature has provided a number of educational and social descriptive terms of the culturally different. Included among these were minority, poor, lower-class, socially deprived, culturally deprived, retarded, underachiever, and late bloomer. Taba and Haubrich cautioned educators as to the appropriate term, used in reference to these students.

Additionally, conflicting characteristics of the students' family (Riesman and Ausbel); their social class (Davis and DeCecco); and their anxieties (Davis and Henry) were also included. However, there are some characteristics which educators can use in identifying culturally different students:

1. They are either southern whites or non-whites who have migrated to urban centers (Havighurst).
2. Their families are frequently headed by females (Riesman).
3. Their world has been filled with alienation, failure and prejudice (Riesman).

Effects of Environmental Conditions or
Socio-Economic Status (SES) on School
Achievement and/or Attitudes toward
School and Education

The literature in this area can be conveniently divided into three separate but related areas: 1) SES, IQ, motivation, achievement and learning abilities; 2) SES and attitudes toward school and/or education; and 3) SES and the learning process.

SES, IQ, Motivation
and Achievement

Arlitt (1921) studied 343 elementary school children in a "single school district." Of these, 191 were

white, 87 were Italian, and 71 were black. The children were grouped into four SES groups according to their parents' occupations: Inferior, Average, Superior, and Very Superior. She found that 40% of the Inferior children had IQ's below 90, while only 4.6% had IQ's above 110; 50% of the Average children had IQ's of about 110, and 25% had IQ's above 110; 75% of the Superior children had IQ's of about 110 and 76% of these had IQ's above 110; 70% of the Very Superior children had IQ's above 110 and 76% of these had IQ's above 120. Arlitt also compared Italian and black children with white children of inferior SES. She discovered that the difference in average IQ was reduced from 33.9 points to 8.6 points. She concluded that,

there is more likeness between children of the same social status but different race than between children of the same race but of different social status' (p. 183).

Her findings are consistent with those of Horton and Crump (1962), who also found that IQ is influenced more by educational levels of the parents and SES than by race.

Two recent studies of Deutsch and associates have investigated the correlation between SES, race, and IQ.

Brown and Deutsch (1964) studied a sample composed of 543

urban first and fifth grade children from both the black and white race. The students were divided into three SES levels on the basis of the parents' occupations, housing conditions, parents' education, and the aspirations of both parents and children. The Lorge-Thorndike, Level 1, Primary Battery was used as the IQ test for the first grade and Level 3 for the fifth grade. Both levels are essentially non-verbal and each level required the student to pair, classify, or establish relationships between pictorial and/or numerical items.

Deutsch and Brown found no significant IQ differences within the two groups (black and white) between the two grades, a highly significant difference between SES and IQ, with the higher IQ correlating with the higher SES levels, and a significant difference between black and white IQ's at both the first and fifth grade. The investigators drew two conclusions from their findings: 1) black children at each SES level score lower than white children on IQ tests, and 2) the black-white IQ difference increases at each higher SES level--the blacks show less gain in IQ points at higher SES levels than do whites.

The findings support the investigators' "participation" hypothesis:

The hypothesis we would advance has to do with increased participation in the cultural mainstream, and the differing conditions under which Negroes and whites participate" (p. 27).

They believed that the difference of color and minority status resulted in less participation by blacks. The lower class status operated similarly for whites.

In other words, it is much more difficult for the Negro to attain identical middle or upper-middle-class status with whites, and the social class gradations are less marked for Negroes because Negro life in a caste society is considerably more homogeneous than is life for the majority group (p. 27).

In a more recent study, Whiteman, Brown and Deutsch (1965) obtained a sample group of 292 first and fifth grade black and white children from 12 elementary schools in New York City. Schools were selected to maximize the possibility of obtaining sample groups of black and white children with similar SES backgrounds. The SES for each student was determined by the parents' occupation and education. The children were grouped into three SES levels according to this background and the students' composite scores on the "Deprivation Index." The index was composed of six

variables, ranging from housing conditions to kindergarten experiences. Each variable was dichotomized to yield a score of one or two. Two tests were used to measure language skills and intellectual abilities: the Lorge-Thorndike Intelligence Test and the Wechsler Intelligence Scale for Children. The findings of the Lorge-Thorndike were similar to those of Deutsch and Brown's study (1964). However, lower SES ratings and scores denoting greater disadvantage on the Deprivation Index were independently associated with IQ scores.

The results of the Wechsler vocabulary subtest were: 1) a highly significant difference between the grades, SES groups, and black and white children in language skills; 2) an interaction between SES and the Deprivation Index did not result; and 3) a significant and independent decline in language skills of grade by race and grade by deprivation.

The investigators drew four conclusions:

- (1) . . . that cumulations of specific environmental factors (e.g. low parental motivation, absence of kindergarten experience) can have a disadvantaging effect despite relatively high SES, and that the

diminuation of such features may have an advantageous effect despite relatively low SES (p. 332).

- (2) . . . On the vocabulary scale, as age increases, the disadvantaged children, whether white or Negro, tended to score relatively lower than the more advantaged children (p. 333).
- (3) There was little evidence of interaction among the three main types of background variables--SES, Race, and Deprivation Index . . . with the test measures, performance was not significantly altered within the more complex groupings formed by any particular combination of background factors. . . . that deprivational factors cumulating "over" time may be more important in effecting decrement than the cumulation of conditions "within" a particular time (p. 334).
- (4) . . . race and SES play different roles depending upon the degree to which language is involved in test performance. In the . . . Lorge-Thorndike there was no cumulative deficit manifest when the data were analyzed by SES groups, but the same SES analysis did show a cumulative deficit in connection with the vocabulary scale (p. 334).

Similarly, in 1964 and 1965, McDill, Meyers and Rigsby investigated the influence of the socio-economic context of the school and a variety of dimensions of school climate on academic achievement. The data was obtained in 20 public high schools from a teacher-administered

questionnaire, an aptitude test for abstract reasoning, and an achievement test in mathematics. A questionnaire was also given to the faculty of each school.

School climate was determined by the information supplied by the teachers' and students' questionnaires. A modified version of Selvin's and Hagstrom's formulation for "classifying formal groups according to many variables in order to assess group effects on the behavior of members" measured this information (p. 3). Thirty-nine "aggregative" characteristics of schools were obtained from the formulation. Each of the 39 characteristics was graded from most to least important. Six types of schools were determined by the number and grade of the 39 characteristics present within the different schools. The socioeconomic context of the schools was determined by level of education attained by the students' fathers.

The investigators found that the two most powerful predictors of academic performance were family SES and intelligence, but they also felt that the students' ability had more explanatory power. Although controlling scholastic ability and SES reduced the effect of the school, each

of the six types of schools retained some of its original explanatory power. SES also served as an adequate indicator of a school's climate when the institution was at either the low or high end of the socio-economic continuum, but SES is not an adequate indicator for schools which are in between these two extreme positions.

Studies which have compared SES and motivational variables, such as anxiety, self-concept and teacher's expectation, have shown that motivation is more closely associated with high than with low SES students. Feldhusen and Klausmeier (1962) found, among fifth grade students, that students with low IQ scores were more anxious than those with average or high IQ scores. Using an arithmetic test, they also found a significant relationship between low arithmetic achievement and anxiety in students with low IQ scores. The investigators suggest that as early as the fifth grade, lower SES students have developed "a long history" of school failure which results in an "emotionally erosive effect."

Green and Farquhar (1965) used a motivational scale, constructed at Michigan State University, to evaluate achievement. They discovered that the scale predicted achievement for black male high school students better than did IQ tests. They also found that the part of the scale which examined self-concept, predicted achievement better than did the other tests included in the motivational scale and IQ test.

Membership in a particular race and social class or the achievement of a particular IQ score have been used by investigators as identifiable characteristics in determining a pupil's achievement. However, recent investigations have proven that these same variables frequently influence teacher expectations of a pupil's intellectual ability. It was this source of teacher expectancy which Flower (1966) employed in his study.

Flower used fictitious ability groupings to learn about the effects of teacher expectancy on pupil performance. His study was conducted in two different junior

high schools located in depressed areas of two cities. In each of the schools two seventh grade classes were selected whose "actual" abilities, as measured by IQ and achievement tests, were only average. In each school, one of the matched pairs of classes was arbitrarily labeled as one of the top groups in the school.

At the end of the school year, all children were retested for ability in reading and arithmetic and for IQ. In one of the schools, the upgraded group performed better than the control group in both reading and arithmetic; however, there was no difference in IQ between the upgraded and the control group. In the other school, the upgraded group showed a gain of five IQ points, but conversely there was no significant difference in reading or arithmetic achievement between this upgraded group and the control group.

At the conclusion of the study, Flower asked each of the teachers, who taught the various courses in which the children were enrolled, to answer a number of questions about the children. Compared to teachers of the control groups, the teachers of the upgraded group (1)

referred more often to what the students could do rather than what they could not do, (2) found virtually no discipline problems in class, (3) referred more often to efforts to motivate their pupils and less often to the inadequacy of teaching materials; and (4) preferred teaching the "higher" ability group.

The most publicized study of the effects of teacher expectancy is the "Oak School Experiment" of Rosenthal and Jacobson (1968). Oak School is a public elementary school in a lower class community. The school has a minority group of Mexican children comprising about one-sixth of the school population. The school uses an "ability-tracking" to divide each of the six grades into three tracks: fast, medium, and slow. The Mexican children were heavily "over-represented" in the slow track.

All of the children of Oak School were pretested with a standard non-verbal test of intelligence. The teachers were informed that the test would predict intellectual "blooming" or "spurting."

At the beginning of the school year, following the school-wide test, each of the teachers was given the names

of those students in his classroom who, in the new academic year, would show "dramatic intellectual growth," based on the score obtained on the test. Twenty per cent of Oak School's students were alleged to be potential bloomers or spurters. The names of the spurters had actually been chosen by a table of random numbers.

All students were retested with the same IQ test at intervals of one semester, one full academic year and two full academic years. After the first year, a significant "expectancy advantage" was found, especially among the students of grades one and two.

The control-group children of these grades gained well in IQ, 19 percent of them gaining twenty or more total IQ points. The "special" children, however, showed 47 percent of their number gaining twenty or more total IQ points (p. 176).

At the end of the second year, the younger children lost their expectancy advantage. The students of the upper grades, however, showed an increasing expectancy advantage at the conclusion of the second year. The investigators had originally felt that the students in the slow track would benefit greatest by the experiment. However, at the end of one year, they discovered that the students of the

middle track showed the greatest expectancy advantage, and after two years the expectancy advantage in the middle track was much more obvious. Most important, the Mexican students showed greater expectancy advantages than did the non-Mexican students at each retesting.

At the conclusion of the project, all teachers were asked to rate their pupils on variables related to intellectual curiosity, personal and social adjustment, and need for social approval. The students who had been expected to bloom intellectually were generally rated higher in all categories than those in the control groups.

Rosenthal and Jacobson offered the following as reasons for their findings:

Teachers probably watched their special children more closely, and this greater attentiveness may have led to more rapid reinforcement of correct responses with a consequent increase in pupil's learning Teachers may have treated their children in a more pleasant, friendly, and encouraging fashion when they expected greater intellectual gains of them. . . . the teacher may have communicated to the children of the experimental group that she expected improved intellectual performance. Such communication together with possible changes in teaching techniques may have helped the child learn by changing his self concept, his expectations of his own behavior, and his motivation, as well as his cognitive style and skills (p. 180).

Attitudes toward School
and/or Education

Davis (1948) believed that while the middle-class child learns a "socially adoptive" fear of receiving poor grades in school and of being aggressive toward the teacher, the lower class child learns to respond differently. "To study homework seriously is literally a disgrace" for the lower class child and "instead of boasting of good marks in school, one conceals them, if he ever receives any" (p. 30). Davis' statements add strength to a later study which drew similar conclusions (Kahl, 1953). Kahl went one step further by stating that lower class families do view school success as important when they are dissatisfied with their present status and wish to move up in status and/or to have their children move up in the social hierarchy.

Miller and Swanson (1960) contrasted the attitudes of the two groups in a manner similar to that of Davis, but the two groups were identified as middle-class and working class (rather than lower class). The authors believed that although some working-class persons may view formal education as desirable, they do not necessarily

feel it is vital for securing or retaining jobs. The authors concur with Cloward and Jones (1963) as to the variations within the middle class toward the value of education. Miller and Swanson concluded that the middle class, as a whole, values schools and higher education more than the working class does. These beliefs are also shared by Goldberg (1967).

Wilson (1967) surveyed students' interests and attitudes toward educational and occupational specialization as they relate to school success. Information was gathered in eight high schools in the San Francisco-Oakland Bay area. The schools were grouped on the basis of rank order and "congruent distinction": impressions of the school, school atmosphere, classrooms and halls. The schools were grouped as follows: (A) upper white collar, including one private boys' school, one residential and one suburban school; (B) lower white collar, including two metropolitan schools; (C) industrial, containing one predominantly Catholic school, one heterogeneous school and one school attended predominantly by blacks. In comparing the effects of school climate upon grades and educational aspirations,

Wilson found that "the devaluation of education in the working-class schools affects academic achievement as much as it is reflected in educational aspirations" (p. 280).

Hieronimus (1951) studied the SES and IQ of junior and senior high students and their relationship to the students' attitudes toward education. He found that SES, more than IQ, was related to the student's attitude toward education and to the student's expectations of occupational success. However, expectation did vary with SES but not with ability.

Whitt (1966) measured the self-concept of students and the students' attitudes toward the learning climate of the classroom situation in relation to the attitudes of the teachers. The students measured were enrolled in grades three, four, five, and six in thirteen "inner-city schools" in the Flint, Michigan "Better Tomorrows for Urban Youth Program." Six instruments were used in gathering the data: Coopersmith Self-Esteem Inventory, My Opinion Questionnaire, Pupil Classroom Questionnaire, Minnesota Teacher Attitude Inventory, and the Scale Measuring Teacher Observation of Pupils in Classroom. In analyzing the data,

Whitt drew three conclusions pertinent to this discussion:

1) pupils at the third-grade level have the least satisfactory perception of the learning situation and climate; 2) the students' self-concepts in all four grades were considerably higher than Whitt felt their environment would indicate; and 3) the teachers' attitudes toward the pupils' concepts of self were directly related to the pupils' behavior, achievement and the teachers' fulfillment.

Cloward and Jones (1963) stated that most lower class individuals, regardless of race, fail to see education as a means of upward mobility, not because they devalue education (see Silson, 1967, and Medinnus, 1962), but because they do not expect to rise very far in the occupational world. This attitude is partially fostered by the educational institutions which fail to instill, in the lower class individual, feelings of personal worth and dignity. These feelings rarely exist in an environment which surrounds the lower class individual with a visible confirmation of his inferiority and denies his value as a person. When race is involved, the authors state: "It hardly needs to be said that race usually acts as a major

barrier to occupational mobility no matter what the educational achievement of the person involved" (p. 192).

In an attempt to determine the students' attitudes toward the school and their relationship to other variables, the authors identified five community problems: "the transportation, the public schools, the city police protection, the way teenagers behave around here, and the way certain racial groups behave" (p. 204). Attitudes toward these problems were gathered from three classes: the lower class, the working class, and the middle class. The results of the study indicated that the designation of the school as the first or second problem in the community increased in direct proportion to higher class membership. Middle-class residents were more negative toward the school than were lower class or working residents. Middle-class residents evaluated schools in light of conditions (overcrowded classes and buildings). Lower class residents evaluated schools in terms of the teachers, while working class residents stood between these two groups. Middle-class residents evaluated teachers more negatively than did lower and working class residents.

These findings are contrary to those of Goldberg (1967) and Miller and Swanson (1960). Cloward and Jones attributed their findings to three factors:

. . . it may be that lower-class respondents, faced with the certainty of sending their children to public school, develop a more positive attitude toward the schools as a means of feeling better about what has to be done. Middle-class persons, with the alternative of sending their children to private schools, can afford to be more negative about the state of the schools. A second interpretation is that the middle-class persons imagine the school unable to cope with a discipline problem presented to lower-class pupils and concludes that public education cannot be very good. Finally, it is possible that members of the middle-class have higher expectations of what the schools are supposed to accomplish, thus making their evaluation of the performance of the school more negative than that of members of the working and lower classes (p. 209).

The Learning Process

In an attempt to explain the high percentage of low achievers from minority and lower class groups, some researchers have investigated the learning processes of these children. Deutsch (1963) suggested that the environmental surroundings, a history of discrimination and the frequent absence of a successful "role model" of

home life are significant factors which "prevent" black children from achievement in school. Deutsch indicated that a verbally oriented home life and "language-conceptually" oriented tasks as well as toys, books, and puzzles are missing in the black home. He concluded that it is understandable that black children are low achievers because these activities and objects which are prototypes of school accouterments help to prepare the child for the school experience.

Using the lack of verbal communication and conceptual-oriented tasks as a foundation, Miller and Swanson (1960) described the learning and tasks approaches of the deprived child as physical or "motoric" in fashion. They stated:

Some people can think through a problem only if they can work on it with their hands. Unless they can manipulate objects physically, they cannot perform adequately (p. 24).

The authors believe that the overt psychomotor responses of deprived persons, as seen in the physical manifestations of emotions, such as hand clapping and singing during religious occasions, are directly related to the non-verbal and physically oriented home environment.

Building upon the study of Miller and Swanson, Goldberg (1967) compared the learning styles of the lower class and middle-class child:

In general, the expressive style of the lower-class child can be described as more often motoric, concrete, "think-oriented," and non-verbal. The middle-class child, on the other hand, is more often conceptual, abstract-symbolic, "idea-oriented," and verbal in his style of expression (p. 43).

Siller's study (1957) further supported these findings. He found significant social-class differences in pupil selection of abstract rather than concrete explanations and definitions.

This section of the literature has shown that there is more of a significant relationship between SES and IQ than there is with race (Arlitt, Horton, Crump, Brown, Deutsch, McDill, Meyers and Rigsby). Similar relationships were reported for SES and attitudes toward school (Klausmeier, Green, and Farquhar). Additionally, the studies indicate that teacher expectancy has a significant relationship to student achievement; thus serving to strengthen the "self-fulfilling" prophecy (Flower, Rosenthal and Jacobson).

Programs and Practices for the Education of
the Culturally Different Student
in Non-Music Areas

The recent research literature has not provided a concrete distinction between programs and practices. For the present discussion, the distinction provided by DeCecco (1968) will be used:

We tend to describe fairly extensive curricular changes as programs, and the introduction of special procedures and materials within the old course and curriculum structure as practices (p. 224).

Programs

Wilkerson (1925) identified five types of programs that have been and are presently being organized for culturally different children: comprehensive programs, reading improvement programs, preschool programs, multiracial reading material programs, and dropout programs. Although the various programs may differ in method and practice, they all have the similar goal of providing the appropriate educational experiences to help the culturally different student (1) raise his educational and occupational

aspirations; (2) develop feelings of "self-worth," "self-pride," and "self-dignity"; and (3) bring the students into the "main-stream" of American life. The goals, services, and objectives of three of the more publicized programs deserve further discussion.

The "Higher Horizons Program" (HH) of New York City is a broad-spectrum program which is aimed at raising the educational, vocational, and cultural sights of culturally different children. The HH began in September of 1959, it now has a total population of 50 elementary and 13 junior high schools. The schools are located in Manhattan, Bronx, Brooklyn, and Queens, and are staffed by classroom teachers, supplementary program teachers, and guidance counselors. This program applies the principles of compensatory education, differential utilization of services in curriculum and guidance, and inspirational education. Parental and community involvement and teacher training are most important to the program.

The program offers small-group and "half-class" instruction in reading, mathematics, and other curricular areas where needed. Music, art, and field trips provide

cultural enrichment opportunities. The teacher-training conferences involve demonstration lessons by program teachers and methods of group counseling for children and parents. Other services include: publication of the Higher Horizon Newsletter, interaction with local community agencies and cultural resources of the city, workshops, trips, and parental committees.

The Philadelphia "Great Cities School Improvement Program" (GCIP) is a large-scale project which includes an enrichment program emphasizing language arts plus a wide-range community program. The program is designed to raise the achievement and aspiration levels of the students in order to discover latent abilities among culturally different students, and to awaken community responsibility through fostering "home-school ties."

The GCIP began in September of 1960. In 1966, the GCIP had a total student population of 7,447: 1,900 students were in one junior high school and 5,547 students were in seven elementary schools. The student population was predominantly lower SES blacks and Puerto Ricans. Classroom teachers, teacher consultants, arithmetic

consultants, language laboratory teachers, school-community coordinators (including two bilingual coordinators), and language arts consultants comprised the staff.

The GCIP provides numerous educational services: once-a-week in-service teacher training and workshops in the use of audio-visual aids; experimental materials and methods in mathematics and language, the latter including "culture free" reading and writing classes; flexible class grouping; and tutorial help for "late bloomers." The extent of the community services provided is also impressive. These include: special programs to stimulate community interest, understanding and support; parent discussion groups; civic educational associations and special coordinators for Spanish-speaking parents.

The "Detroit Great Cities Project for School Improvement" is a city-wide program designed to promote the development of academic and social competence in culturally different children. The Detroit project began in September of 1964. It had a target population of approximately 32,250 pupils and their families in 27 schools throughout the city. The staff was comprised of 1250

school personnel, including approximately 950 classroom teachers, 27 "coaching teachers," 27 visiting teachers, 27 school-community agents, and a number of language arts specialists.

The Detroit project offered a number of instructional innovations: team teaching, ungraded primary sequences, "block-time" programming with emphasis on developmental and remedial reading, and the use of interracial city-oriented reading materials. Field and camping trips along with comprehensive recreational and enrichment summer programs for remedial work were included as extracurricular activities. The teachers of the project were involved in numerous in-service training programs and workshops, structured around the various individual problems of the schools. A number of school-community agents were provided to involve parents and other adults in educational and recreational activities. Community personnel, of all ages, were also used as baby sitters, teacher aids, and after-school assistants in both recreational and educational projects.

Practices

A number of practices can be identified in the various programs which have been cited: language arts development, enrichment experiences, parent and community involvement, teacher training or in-service teacher training, and the development of mathematical skills. The three practices which are common to nearly all programs, either proposed or in effect, are the development of language skills, the development of mathematical skills, and teacher training.

In teaching culturally different children language skills, Newton (1960) stressed the technique of synonymity. Synonymity is the teacher's restating of a difficult word, term, or idea in many different and familiar ways. For example, when a passage contains reference to the "extreme amount of enjoyment one can receive from a particular job," the teacher should immediately paraphrase the original passage to "how hip or groovy a certain gig might be."

Newton's work is closely related to a program developed at Howard University in 1965. The Howard program approached the study of English as a foreign language,

without, however, devaluing language skills or systems of communication previously developed by the students. The underlying rationale of the program appears to be two-fold:

1. Black students, because of their culture, history and environment, have developed a language which is foreign to the majority of the white race and that this language is a valid system of communication which does not have to be replaced.
2. English was offered as a foreign language because it is the language of the dominant American society in which the black student must work and live, but English does not have to be the main language of the black student. Rather, black students should be bilingual in much the same way as the Spanish-speaking Americans are bilingual.

An approach differing from that of Newton's and Howard University's has been applied by Ashton-Warner (1963) in her teaching of Maori children in New Zealand. Ashton-Warner used the "key vocabulary" of the children as a bridge to "organic" reading and writing. She defined key

vocabulary as "the one word illustrations seen by the inner eye" (p. 32). The researcher used these one-word organic illustrations of each child to teach reading and writing. These one-word illustrations were frequently the first English words spoken by the children. She felt that:

First words must mean something to the child. First words must have intense meaning to a child. They must be part of his being . . . Pleasant words won't do. Respectable words won't do. They must be words organically tied up, organically born from the dynamic life itself. They must be words that are already part of the child's being (p. 33).

Ashton-Warner related that at the beginning of each school day each student was presented with the written form of a word of his choice. "They [the students] ask for a new word each morning and never have I to repeat to them what it is" (p. 36).

After a sufficient number of key words had been learned, the students were asked to construct sentences with their respective words. Reading materials were also provided for each student, constructed from his key vocabulary. Additional words were then introduced by the

teacher and the students were asked to share their words with the class. As with the first words, all new words were presented in a written form to each student individually.

Although conceived in New Zealand, this approach toward developing language skills has strong implications for the teaching of culturally different children in America. There are several parallel conditions which exist between the Maori and the culturally different: 1) a majority of members from both groups are born into poverty, 2) parents in both groups have been denied the educational opportunities of the dominant society in their respective countries, and 3) the children of both groups speak mainly a dialect or sub-dialect of the English language.

In discussing the development of language skills of culturally different children in America, Sawyer (1965) offered procedures similar to those of Ashton-Warner. Sawyer believed that the preschool and elementary years should not be concerned with the teaching of a "second dialect" (the English of the more affluent), but that "the purpose of this early language instruction is that of

enriching the basic language system which the child already possesses" (p. 219).

In still other experiments with language development, Olson and Larson (1965) organized a program of instruction around a combination of pupils and puppets dramatizing well-known stories. They felt that this allowed the children to project their speech without self-consciousness and personal exposure.

Zwier (1967) outlined four parts of language learning: stimulation, intake, association and output. She believed that teachers have placed too much emphasis on output (test, etc.). However, with culturally different children, the emphasis should be placed on intake. She stated:

When the teacher fails to take into consideration the form of language which the child brings to the school, inadequate as they may be from her point of view, she has no point of departure (p. 157).

Zwier concluded that neither the teacher nor the child is disadvantaged if the teacher is able to "match her readiness to teach with the pupil's readiness to learn" (p. 159).

Mathematics instruction is the second subject area common to most programs for culturally different students. Possibly because of the abstract nature of mathematics or these students' need for concrete, physical and/or "motoric" experiences, culturally different students have often encountered great difficulties with traditional mathematical instruction. In an attempt to lessen the abstract nature of the subject, Fremont (1964) has suggested several concrete representations (automated programs, commercial aids, mathematical games and puzzles, manipulative devices and flash cards) which may be used.

A year later, Mintz and Fremont (1965) developed a mathematics program for classroom use which applied the instruction to practical everyday use. They used the actual purchasing of an item to teach multiplication and division of decimal fractions, meaning of per cent and equivalent per cent, conversion of per cent to fractions (and the reverse) and general problem-solving techniques. Using order blanks from various large department store catalogs, the students were able to see the practical application of many of the mathematical computations and concepts.

Graham (1965) stressed that the senses of the culturally different child, "particularly his sense of touch," must be utilized to their fullest in learning mathematics. "The disadvantaged child, even more than most, must be exposed to many experiences with concrete materials and perhaps for a longer period of time" (p. 156). Graham offered seven mathematical concepts along with activities which included concrete materials and practical applications of the mathematical concepts. The concepts were: patterns, geometry and measurement, numeration, estimation, budgeting, banking, and taxes taught with the use of actual forms. She further encouraged the use of films, film strips, pictures, records and books as "multisensory aids." "Use conversation as much as possible in order to facilitate communication and understanding. Accept his child-like definitions" (pp. 160-161).

The theory underlying the majority of the current teaching practices has been expertly explained by Trobowitz (1968a) in his discussion of the successful "ghetto" teachers:

Successful teachers in the ghetto have used a knowledge of past experiences of children to

guide them as they help pupils to acquire new skills, new knowledge, and new attitudes. They know that the past experiences of children are their frame of reference for meeting new situations. Concepts and generalizations developed from previous experience guide the children's thinking and acting as they meet new situations and have new experiences. These teachers have tried to help the children discover the relationship that exists between their past experiences and present classroom activities (p. 72).

This section of the literature has examined three operational programs, and instructional practices in language arts and mathematics. The goals similar to all programs and practices were the identification of experiences which will help the culturally different student (1) raise his educational and occupational aspirations; (2) develop feeling of "self-worth," "self-pride," and "self-dignity"; and (3) bring the student into the "main-stream" of American life. Attempts toward meeting these goals were accomplished through:

1. Compensatory education (HH)
2. Language arts enrichment (GCIP)
3. Interracial reading materials (Detroit)

4. Synonymity in teaching language arts (Newton and Howard University)
5. Organic reading (Ashton-Warner)
6. The use of concrete motoric mathematic experiences (Mitz, Fremont, and Graham).

General Music Programs in Junior High School
and Music Programs for the Culturally
Different Student

General Music Programs

Although a number of articles have been written in relation to general music instruction, John (1961) has pointed out:

From all the available data, it is evident that we have less unanimity of aims, goals, purpose and practices in the general music class than we have in any other facet of music education (p. 55).

This lack of unanimity becomes more apparent in the general music research studies or doctoral studies mentioned in the works of Small (1944), Larson (1949 and 1957),

Worthington (1956), and Gordon (1964 and 1968). In addition, few studies appearing in the last 36 years have dealt specifically with course content or objectives for junior high school general music. Thus, this segment of the review of literature will treat only the research which pertains to the course content, objectives and materials used in junior high school general music classes. The literature has been further limited to include only the most recent studies (1964-1970).

Pearman (1964) used a "philosophical-psychological" theoretical framework in developing a course of instruction for general music classes. She outlined specific problems in developing her course: formulating objectives, organizing experiences relevant to the objectives, method of instruction, instructional materials and evaluation of the materials.

Pearman's objectives were formed from the "professional literature on general music" and were translated into behavioral terms. The experiences were organized around current theories of learning and were designed to meet the requirements of the objectives. A "wealth" of

instructional materials, including recordings, pictures, books and music was analyzed to form the basis for instruction.

While philosophically founded in pragmatism, Pearman's course was psychologically geared to the current theories of learning, emphasizing motivation, readiness, organization, and transfer of learning. Musically, the course was based on Pearman's ideas of participation and involvement with various kinds of music.

The result was a one-year general music course, divided into four sections, and designed to develop perception, sensitivity, enrichment of musical experiences, and a discriminant taste in music. The four sections included:

Elements of Musical Sound (a consideration of melody, rhythm, and harmony in relation to the development of music--emphasizing folk music and the music of the renaissance); The Form of Sound (preparation of the pupil to understand form in music with emphasis on theme and variations in jazz, the symphony, and baroque music); The Media of Sound (a consideration of interrelationship of instrumental and vocal sound in romantic music); Program and Absolute Music (preparation of the pupil to understand the difference between these categories with emphasis on the music of the middle ages and classic music (p. 129).

The Pearman study is similar to those of Motycka (1965) and Reimer (1967). All three of these authors identified the same specific problems in developing their courses: objectives, experiences, instructional materials, and evaluation. The studies differ mainly in their course content and, in the case of Reimer's study, in its theoretical orientation.

The three-year Motycka study represents an elaborately and carefully planned investigation into general music methods. A full year was devoted to the testing of the materials before they were used in the two-year experiment conducted at the Laboratory School of Indiana State College, Terre Haute, Indiana. Three standardized music tests and one "teacher-constructed music information test" were used for pre- and post-testing. The course content of Motycka's study was determined by objectives as formulated in Music 441, Foundation and Principles of Music Education, at the University of Illinois. The course of study was divided into five chapters guided by a three-fold "confidence outline."

- I. Confidence of location: explain the area or domain of human experience from which music takes its content.
 - A. Why the arts?
 - B. How music satisfies this need.
 - C. Establish the right for critical judgment.
- II. Confidence of opportunity: Procedures by which musicians operate (composers); what techniques they employ; how they gather, develop, and evaluate music's composition; i.e., harmony, melody, rhythm, and tonal texture.
 - A. Structurally.
 - B. Historically.
- III. Confidence of command: The uses by which knowledge of music is put in this world. What difference having this knowledge does in the world.
 - A. Permits and establishes the right of critical judgment.
 - B. Facilitates understanding of creative process.
 - C. Increases ability to understand artistic endeavor in the field of modern music.
 - D. The ability to fit modern music into intellectual and physical reality of human experience (pp. 7-8).

Although Motycka did not compare his course of instruction with a second method, his post-test results showed a substantial gain in music achievement over the

pre-test. However, Motycka did make comparisons between the class taught by one instructor and one that involved team-teaching; the latter class showed a significantly higher level of achievement on the post-test than did the former.

The Reimer study differed from those of Motycka and Pearman primarily in its theoretical orientation. Reimer based his orientation on "absolute expressionism":

1. To develop a consistent and valid aesthetic foundation for secondary general music courses;
2. To apply as many principles from the curriculum reform movement in American education as seemed relevant to general music classes in secondary school; and
3. To combine (a) suggested changes by music educators, (b) a consistent aesthetic position and (c) curriculum reform principles, into a single approach exemplifying the best thoughts in each of these areas (pp. 1-2).

This orientation "holds that the meaning of a work of art is contained in the work's content of aesthetic elements" (p. 40). Therefore, the goal of Reimer's study was to teach for the aesthetic experience of music. Because he felt this experience is best grasped through the structure

of music, the course was aimed primarily at the structural investigation of music.

Following his theoretical orientation, objectives were established, course content was organized, experiences were organized, and a course of instruction for one to four semesters was constructed. The course was divided into three sections:

- I. What Does Music Do?
 - A. The Composer
 - B. The Performer and Conductor
 - C. The Listener
- II. How Does Music Do What It Does?
 - A. Tone Color
 - B. Rhythm
 - C. Melody
 - D. Harmony
 - E. Texture
 - F. Form
- III. How Has Music Done What It Does?
 - A. Baroque Style
 - B. Classical Style
 - C. Romantic Style
 - D. Our Music: Modern Style (p. 41)

Each section included cognitive materials, instrumental and vocal activities, and listening experiences.

The course was administered in three junior high schools and three senior high schools during the first

and second semesters of the 1966-1967 school year. The schools were chosen to represent the widest possible spread of socio-economic status in the Cleveland, Ohio, area. Reimer used one junior and senior high school from the inner-city Hough area of Cleveland, one school of each level from a middle-class suburb of Cleveland, and one school of each level from a wealthy neighborhood in Cleveland Heights, in which to administer the course.

In the junior high schools, the experiment was conducted in the required seventh grade general music classes, while in the senior high schools the experiment was conducted in the elective general music classes composed of tenth, eleventh, and twelfth grade students. All six classes met five days a week for an average of 42.5 minutes. The experiment, using the material in six different schools and at two levels, indicated that:

1. the material is capable of being learned to a high level of proficiency by the vast majority of students and to a reasonable level of proficiency by even the slowest learner.
2. the material is equally useful and relevant at both junior and senior high school levels . . .

3. . . . the personality and competency of the teacher will have significant effects on the course's impact (p. 33).

In the middle- and upper-class schools, Reimer observed a "reverse Hawthorne effect." He attributed this to the "toughness" of the course as compared with the general music classes being taught to other students in the same schools. "These children were not lacking for challenge in school work, and expected the general music class to be a pleasant and easy interlude in the day's work" (p. 34).

The reverse was true of the inner-city schools. The students in these schools did not seem to have been excessively challenged by school work and did not appear to be under the same academic pressures as the students in the middle- and upper-class schools. "The course presented to them did challenge them, but it also provided them with a great many success experiences, these being built into the course materials" (p. 34, also see Standifer, 1970, p. 124).

Forcucci (1966) undertook a two-fold study, to investigate and appraise many of the current practices

in general music programs. An "Instructional Guide" for use in junior high school general music classes developed from the study. The appraisal indicated that the programs, in terms of course content, current practices, and general teaching practices, are incomplete, and therefore, misleading because they "do not fulfill the goals of general music in their truest and broadest sense" (p. 170). The appraisal also indicated that an imbalance existed in the junior high school music program. This imbalance resulted from an excessive emphasis on activities which develop performance skills rather than experiences which could help to develop complete musical understanding and musical sensitivity.

The "Instructional Guide" contained what Forcucci termed a "distinctive feature," in that it is intended to be a "Student Guide," written expressly in the language of junior and senior high school students. The content of the guide parallels that of the previous mentioned studies (Pearman, Motycka and Reimer), and as with the other courses the guide can be used in conjunction with music books, recordings, musical instruments and other materials.

In two separate articles, Rankin (1966) and Hughes (1966) both directed their attention to the first step outlined by the previous researchers: how to establish objectives for junior high school general music classes and/or why these objectives are important. Rankin believed that the objectives must "be consistent with the school's philosophy of education and need to be teachable in terms of what we know about learning" (p. 31). After taking this into consideration, the organizers of general music classes should next determine, according to Rankin "What is it that music can contribute to general education?" (p. 31). The answer to this question should bring about a "detailed analysis of the essence of music." It requires the separation of those elements of music which are purely musical from those elements which are common to many disciplines including music. "Every teacher has responsibility for the development of symbol, form, change, contrast, meaning, problem, order, structure and control. Only the music teacher will teach tone, rhythm, harmony, melody, pitch, tempo and volume" (p. 32).

Rankin identified two additional problems which require consideration in determining objectives. The first is the interrelation of music with other parts of the humanities. The second problem is the importance of skills, i.e., listening skills, performing skills, music concepts, and knowledge of particular compositions or composers. Current practices in general music classes and the philosophy of the school should be taken into consideration in solving these two problems. In regard to the former problem, Rankin felt that "any adequate plan for curriculum in music must provide for the interaction of the arts" (p. 32).

Hughes asked, "How can we teachers be certain that musical instruction will be the worthwhile experience we desire it to be, and are we truly offering to our students a foundation for musical growth?" (p. 76). He believed that the answer lies in the amount of planning used in establishing the course objectives, course content, and class experience. The value in planning is most important because it:

1. Serves as a vehicle for implementing philosophy;

2. Demands the formulation of objectives stated in terms of desired behavioral change, which gives direction and focus to the instructional program;
3. Provides for the development of learning experiences which implement objectives;
4. Necessitates the structuring of learning experiences in terms a student can understand;
5. Requires that a sequence of learning experiences be determined by cyclical growth rather than by additive learning;
6. Offers criteria by which student growth and teacher effectiveness may be evaluated (p. 76).

In addition, Hughes felt that the teacher is able to structure, within his objectives, opportunity for individualized instruction, motivation and reinforcement. Individualized instructional objectives would be constructed to provide a wide range of activities and opportunities geared toward the varying capabilities and backgrounds of the students. With motivation and reinforcement built into the objectives, the teacher has allowed significant freedom for each student to find qualities in music to

respond to and successfully manage, to guide him into finding deeper acquaintance with it, and to challenge him to further discoveries of more breadth and depth (p. 78).

Music Programs for Culturally
Different Students

Underlying many of the special music programs for urban schools, developed or being developed, is the realization that music is not a "universal language, but a product of each culture, subculture or social class within our complex society." This point was possibly best expressed by DeJager (1967) when he stated:

Each social class has its own standards regarding appropriate ways of spending leisure time, what it considers to be "music," and the functions of music. It teaches its newly-born members what is "good" and "bad" or "beautiful" and "ugly." In this sense, aesthetic emotion is deeply influenced by social factors in that people have learned from other people what to like and what to listen for in musical sounds. Therefore, conceptions of music, as a "universal language" to be understood by everyone, are simply unrealistic. Each social class has its own, more or less distinctive, "style of life," of which music may or may not be a part. It should be stressed that music is not some isolated phenomenon, but that it is integrated with other cultural elements in a style of life. This is one of the reasons, incidentally, which makes it so difficult to transmit music to people who have been raised in another style of life. Members of every social class have been taught to listen to certain kinds of music in certain ways and on certain occasions (p. 40).

Because of the influence of the work of DeJager and other sociologists (Conyers, 1963; Kaplan, 1966; Miller, 1966; and Finkelsteen, 1957 and 1960), many individual music teachers and the directors of some city-wide music departments are making efforts toward including "indigenous" music as part of music instruction. This segment of literature will deal with this type of development in general music courses, either in regard to the use of indigenous musical materials, the use of indigenous musical experiences, or programs developed specifically for culturally different students.

Doig (1965) reviewed the experiment conducted by Frederick Erickson in the Lawndale Chicago area. The "Experiment in Curriculum Planning" was conducted under a \$15,000 grant from W. Clement Stone, president of Chicago's Combined Insurance Company of America and the Jessie V. Stone Foundation. The importance of recognizing the student's cultural heritage clearly formed Erickson's rationale for the experiment. He stated that:

1. Children of the black ghetto should be taught their music, as it derives from the slave-holding South and before, from Africa and the Caribbean.

2. Music should be the focal point in learning and appreciation of their history and culture.
3. Music is an experience had every day.
4. The students need to be shown how their culture and history relate to the world outside the slum (p. 43).

The program began in October, 1964. Weekly sessions of an hour each involving 10 to 15 seventh and eighth graders were held at five different locations in or near the Lawndale area. Voluntary attendance and non-professional teachers helped to distinguish this program from those conducted in the schools. Current popular songs served as the basis of the instructional material. These songs were used in explaining all musical concepts and in establishing the historical development of these types of songs as a reflection of the history and culture of the black race.

The results of the experiment were so favorable that Erickson ran a second program in early 1965. However, these classes were held in homes. Instead of using current popular songs, Erickson used those songs popular fifteen to twenty years ago: songs familiar to the

students' parents. As Erickson hypothesized, this "contributed an important element to family life in the slums by helping to establish the parent as a respected figure of knowledge and authority" (p. 44).

Like the Lawndale project, the Child Service Association (CSA) in Newark, New Jersey, operated independently of the school system. However, unlike the Lawndale project, CSA directed its attention to pre-school culturally different children. In reviewing CSA, Forster (1965) stated that the primary goal of the program was "to help children build a self-image of themselves as acceptable and adequate individuals" (p. 373). Working toward this goal, the staff of CSA found that music played a large part in attaining this goal. The music period was geared to be more than a scheduled singing period, rather it became an "integral part of the children's living throughout the day" (p. 374). Opportunities for playing games, and for listening, were also provided during rest periods. Rhythm instruments were provided for exploration, interpretation and creative response. Forster found culturally different children respond physically, more than other children, to their inner

feelings, thus finding singing and rhythmic movement to be a natural outlet of expression. As an aesthetic experience, she discovered that "music encourages appreciation of this aspect of our cultural heritage at the child's own level" (p. 375). It also contributed strongly to the student's growth in other areas of study. "For some of these children, music seems to be the first, and sometimes the only, group participation which can consistently interest them" (p. 376). In these cases, CSA used music as the starting or focal point for other subject area development.

This approach is completely opposite to that of Eisman (1966) who believed that many of the culturally different or "difficult" students are not "turned on" by music. Eisman believed that rather than using music as a focal or starting point for other subject areas or using music as a means to transfer interest, the music lesson should begin "outside of music, with a situation to which the student can relate and then inconspicuously make a transition to the music" (p. 52).

The program at the Harlem School for the Arts (HSA), New York City, is similar in operation to the programs of

CSA and the Lawndale project, in that the Harlem school was operated independently of the local public school system. Also, as with the other projects, the Harlem school's organizer hoped that many of the methods, materials and approaches used by the instructors in the Harlem school were reinforced by the public school music instructors.

The HSA was formed by Dorothy Maynor (1968), "in hope that at least a few boys and girls in our area might be given some clue to their own possibilities and self-hood" (p. 39). Maynor did not expect that all the students would become outstanding artists, but rather that a student who seems to have little or no purpose, who has never been taken seriously by his parents, his peers or his teachers, might be taught to "dream" and to realize that "dreams are quite real." Her aim was to give all the students "a view of themselves, a vista" (p. 39), through all types of artistic experiences.

The school enrolled hundreds of impoverished black children of the Harlem area. Classes were held after school and on weekends. The courses included painting, vocal music, instrumental music, sculpture, ballet, and modern dance.

One of the conditions insisted upon by the school was a "responsible participation" by the parents in an effort to bring out the best possible responses and musical talents of the child. The aim was toward including both parents; however, the father was frequently missing. The school tried to convince the parents that the odds against their child's amounting to anything are "unsurmountable unless the parents take the role of parents with utmost seriousness" (p. 40).

The study of McCoy (1968) differed from the Lawn-dale project, the CSA and the HSA in that McCoy's work was performed as part of a school classroom situation. In his junior high school general music class, McCoy dealt with black, Syrian, Jewish, Mexican, Chinese, and southern white students, all from economically deprived areas. After establishing the goal that "music can and must give culturally disadvantaged youth a sense of identity and belonging" (p. 47), McCoy began using the music of the various ethnic groups as instructional material. Students were first embarrassed to identify with their ethnic groups, but as classes progressed they became proud of their past. McCoy

began by showing the class what each ethnic group had contributed to music. Through recordings and actual singing in class, the students were introduced to music from all ethnic groups.

McCoy offered three suggestions for the successful application of his methods:

1. Teach a full unit with emphasis on the cultural contributions to music. Be sure to cite examples and persons.
2. Discuss the background of the "people" (its history) in detail before presenting any music. Try to show how the history of the "people" enable it to produce its particular contribution to music.
3. Provide for musical experiences with the music, concerts, recordings, etc. (p. 48).

Underlying these three suggestions was McCoy's belief that:

If a person knows his cultural heritage, the accomplishments of his people and the different personalities of his race who have made substantial contributions, his self takes on a new image (p. 47).

The participants of the Tanglewood Symposium (1968) offered many suggestions for the structuring of music courses for the culturally different, which might be instituted from the national level. The article which seems to best articulate many of these suggestions is the

"Minority Report" of David McAllister (1968). For this reason, the McAllister report is included in its entirety.

The MENC has become increasingly aware that the entire Music Establishment is the perpetrator as well as the victim of a hoax. Ralph Ellison has identified it best in The Invisible Man, where he points out that the controlling middle class in the United States does not "see" the lower classes and the poor among them. Such euphemisms as "the inner city" (slums), "the disadvantaged" (the poor), "institute for living" (lunatic asylum) are linguistic evidence that the middle class is profoundly unwilling to face the invisible culture.

Most of the Establishment is unaware, or unwilling to admit, that the invisible culture has a rugged vitality of its own. When social workers and crime commissions consider the invisible culture at all, they mistake invisibility (their own inability to see) for emptiness.

In a democracy, class barriers are uncomfortable. The Establishment seeing that its entertainments, customs, and values are not shared by everybody, makes a limited effort through the schools to impart the love of Shakespeare, T. S. Eliot, and Schubert to the poor. This endeavor is a failure because these great expressions of the cultural heritage of the Establishment have little to do with the cultural heritage of the poor. This endeavor is a hoax because in the name of communication and the elimination of class barriers we insist that only one cultural language be spoken and that the natives on the other side of the barrier do not, in fact, really have a language at all.

We of the Music Establishment believe that there must be real communication, especially in the

arts, between all sectors of a democratic society, if it is to remain healthy. The evidence of a crisis in the health of our society is clear enough. In Dorothy Maynor's words: "It would be tragic indeed if, while we are striving to weave a cloak of democracy for Vietnam and the rest of the world, the fabric of Democracy were torn beyond repair right here within our own borders."

In view of these matters, we affirm that it is our duty to seek true musical communication with the great masses of our population. While we continue to develop and make available, to all who are interested, the great musics of the middle class and aristocracy, we must also learn the language of the great musical arts which we have labeled "base" because they are popular.

When we have learned that any musical expression is "music," we hope to be able to reduce the class barriers in our schools and our concert halls. The resulting enrichment of our music will, we hope, give it a new vitality at all levels, and provide a united voice that can speak, without sham, of our democratic ideals (p. 138).

Along the lines of McAllister's suggestions, Nicolia (1965) offered a three-fold discussion for providing the musical experiences needed to balance the culturally different child's total development. These are: "(1) the acculturation and socialization of the child through music; (2) linguistics, literature and music; and (3) the basic music concepts" (p. 200).

Nicosia defines acculturation as "the group's taking on elements from the culture of another group" and socialization as "the process of building group values into the individual" (p. 200). Therefore, the first experiences should be those which "ease" the new student into a strange environment, and those which assist the student in creating a positive "self-school-community image." She suggested the following to build these positive images: 1) use of a specially composed welcome song for each new student to help minimize the feeling of strangeness which should enhance self-image; 2) a student-composed school song to build the school image; and 3) a play or musical written and directed by the students, based on positive events or "happenings" of the community, to build the community image.

Nicosia believed that the Orff-Schulwerk approach is very helpful in providing meaningful experiences in language and music learning. She also recommended the use of echo games, chanting of the roll call, intoning proper names in rhythm, and the use of rhythmic patterns and tonal patterns in rhymes, riddles, and ballads in

conjunction with the Orff approach. The following steps were established by Nicosia for teaching linguistics through music:

1. Chant words rhythmically.
2. Clap the pulse (beat).
3. Stomp or patschen (knee slapping) on first beat and clap the remaining beats.
4. Divide the class into two groups. Have one group clap and stamp the meter and the other group clap the rhythmic pattern.
5. Make up a tune based on the pentatonic scale . . .
6. Play your tune on resonator bells, melody bells, xylophone or even the piano. If necessary put markers on the keys to indicate the pentatonic scale.
7. Try improvising an accompaniment by playing two or three notes over and over (pp. 211-212).

In regard to the basic musical concepts taught to culturally different children, she stated that,

the objectives of the music curriculum for the culturally disadvantaged should be kept to a minimum of feasible concepts predicted by the student's potential and the teacher's capabilities (p. 217).

Two objectives were offered by Nicosia:

1. Build a repertoire of worthwhile songs, singing games, and dances:
 - a. For relaxation and enjoyment.
 - b. For development of an understanding and an appreciation of other cultures (use both foreign and English texts).
 - c. For development of tone quality, diction and musical interpretation.
2. To develop specific musical concepts
 - a. Pitch recognition: the tune goes up or down or remains the same; the tonal pattern is high or low.
 - b. Rhythmic recognition:
 - (1) metric pattern--the song swings in 2's or 3's
 - (2) rhythmic pattern--the notes are even or uneven; long or short.
 - (3) tempo--the music is fast or slow.
 - c. Phrasing: recognize number of phrases; kind of phrases--identical, almost alike or different.
 - d. Dynamics: the mood and tonal quality are related to the degree of loudness or softness as well as tempo (pp. 217-218).

Nicosia's idea of a "minimum number of feasible concepts," was completely rejected by Reimer (1970). Reimer argued that the same aims, objectives and concepts should be used in the music education of all children, regardless of social class, economic situation or race. These considerations should not be ignored, "but should be taken as opportunities for developing musical sensitivity applicable to any and all music" (p. 95).

With specific regard to the music education of "black ghetto" children, Reimer suggested that although including music from the black culture is important, there are two dangers which exist in doing so. The first is a tendency to abandon musical consideration in favor of social or political considerations. He felt that the music used in teaching black children should be of the same musical value as that used for other children. Consequently, the music used should be chosen without consideration of its ethnic affiliation. The second danger is the assumption that all black children identify equally with all music of the black culture. He stated:

. . . while some Negro children will respond to nothing but what they can identify as "black music," others are offended by the very notion that there is such a thing (p. 148).

Reimer rationalized that because of these inherent dangers in the use of music from the black culture, the teachers of these students must develop strategies applicable to all children and all subjects, "but particularly relevant for ghetto children and general music" (p. 150). He felt that these teaching strategies should take the form of "attributes of excellent education" which should

apply for all children. The attributes for general music education are outlined in the ensuing manner:

1. Materials of excellent musical and pedagogical quality that bring children into contact with the best music of common Western heritage, of their own social group, of the many groups in America. . .
2. Music teachers are required who are musically mature, personally secure, accepting and loving of children as individuals rather than as so many peas in a racial pod, expert in helping children grasp musical processes, and capable of adapting themselves and their teaching to different situations as they are faced with them.
3. The school as a whole . . . must be supportive of musical learning, providing an environment in which musical opportunities are rich and varied and in which the physical conditions for taking advantage of the opportunities are present in abundance.
4. The attitude surrounding the entire enterprise must be one of respect for the music regarded as important by the children, of respect for their ability to widen their views of what music can be shared by them, of high expectations that they can and will succeed in musical learning, and of devotion to the job of fostering their growth as musically sensitive individuals (pp. 150-151).

In conclusion, Reimer stated that the effective general music teacher for ghetto students "must be willing and

able to transform indigenous manners and mores into opportunities for musical learning and musical enjoyment" (p. 152).

Along with these individual efforts, a few city systems, some supported federally, some locally, have begun developing special programs and materials for the general music education of culturally different students. Some of these programs are operated in conjunction with the local Job Corps and the school system, while others are housed independently of the school system but operate closely with the school or schools within the area.

Three of the latter type of programs (The Watts Towers Art Center in Los Angeles; the Arts-for-Living Program in New York City; and the Santa Fe, New Mexico Boarding School Project) were reviewed at the Gaitherbury, Maryland, Conference in 1966 (Murphy and Gross, 1968). The first two programs are aimed at black youth, while the third is geared toward the American Indian. All three are built upon a rich curriculum of experiences in art and music of all kinds and keyed, but not limited, to the student's respective heritage. From these experiences, it is

hoped that the students will "blossom into individuals, develop self-esteem and pride, and gradually transfer their newfound confidence to mastering the routines of arithmetic and English and the other standard school subjects" (p. 2).

Utilizing the accomplishments and practices of the previously mentioned programs, the members of the conference began a discussion of the specific uses or contributions of the arts to the culturally different child. Out of this discussion emerged a statement of purpose that became one of the principal themes of the conference: "that the arts, unlike other school subjects, can engage the whole person in an experience of unusual depth and delight, with effects that are complex, multiple, and powerful" (p. 8). The conference's participants were able to identify uses of the arts that are geared to help the student to:

1. Have a continuing experience of accomplishment and achievement, and thus acquire the confidence necessary to develop a sense of worthiness.
2. Develop greater refinement of taste and sensibility--the ability to discriminate the fine and true from the coarse and false.

3. Appreciate a wide range of sensory, intellectual, emotional, and aesthetic experiences.
4. Acquire an understanding of the importance of work and discipline in order to achieve desired ends in life.
5. Learn how to cope with hostile environments as the result of new understanding, attitudes, and skills.
6. Express himself without the need for words so that teachers can better understand the student's feelings, thoughts, and behavior.
7. Increase the capacity to manage effectively verbal and symbolic nonart tasks, like the three R's.
8. Improve in general mental and emotional health and provide, thereby, for more adequate personality growth and role functioning.
9. Enter various new kinds of reciprocally invigorating relationships with other people.
10. Relate more easily and rewardingly with members of other groups, thus fostering more productive and humane societies.
11. Develop perceptual skills which might contribute to the more complex and subtle view of reality that culturally disadvantaged children often fail to develop.
12. See possibilities for constructive social action (p. 9).

During the "Music in the Inner-City Schools Symposium," held at Ohio State University in June of 1968, Katherine McGill identified four Ohio cities that had developed special programs for inner-city music instruction. She related that the common element of all the programs was the existence of federal funds. However, each of the programs were unique and offered a variety of opportunities. The cities discussed were Akron, Cincinnati, Columbus, and Toledo.

In Akron, the program was divided into three different activities: 1) a summer cultural arts center, 2) a special class of xylophone instruction, and 3) community school activities. The six weeks' summer arts center, designed for fifth and sixth grade students, included singing, music appreciation, music theory, folk dance, creative dance, creative drama, the use of instruments, the history of music, and art.

The xylophone instruction was a special experiment being conducted in seventeen elementary schools. Along with the xylophone instruction, the elements of music and appreciation are also included. Sufficient funds had been

provided to enable each student to have his individual instrument. The community schools offered informal courses in piano and art crafts for both students and adults.

Cincinnati offered an elementary string program in five of the inner-city schools. Other instruments and materials included in the program are Orff instruments, recorders, Kodály charts and audio-visual material. Saturday enrichment programs during the regular school year and a six-week summer enrichment program which includes art and music instruction by "teaching teams" provide additional musical experiences. The city also had art and music activities in "open studios," and supports art and music classes for talented performing arts students of the inner-city.

Columbus had established a number of regional centers throughout the inner-city area. Art teachers, music teachers, physical education teachers, and resource teachers at each center provide instruction for four days and had the fifth day free for research, planning or other activities that would help in their teaching in the inner-city.

Music instructions were provided in band and orchestra instruments, voice, Orff instruments, and rhythm instruments. Language development was also stressed, with teachers of art, music, and physical education working together as a team.

Toledo had received an unusually large amount of federal funds. Basically, the program was the same all over the city, but the federal funds have made possible six harp centers for grades two through five. Two of the harp centers were located in inner-city schools. Out of the eight pre-school violin centers, three are located in inner-city schools. Special ability classes involving choir, orchestra and band were offered for the inner-city junior and senior high school students. The city supported a piano mobile unit which toured five inner-city schools providing free piano instruction. Also, during the summer the mobile piano unit toured five inner-city recreational facilities.

This section of the literature has identified steps used in organizing the instructional sequence for general music classes. Course content, class activities,

class experiences and appropriate music concepts for general music classes were also discussed. The courses were designed to:

- (1) develop perception, sensitivity and discriminant taste in music (Pearman).
- (2) teach for the aesthetic experience of music (Reimer).

Additionally, a review of operational and hypothesized music programs for culturally different students were included. The realization that music is not a "universal language," but rather a product of various cultures, formed the basis for many of these programs (DeJager, Doig, Foster, Mayor, McCoy, Nicosia and McGill).

Although he agreed upon the importance of including music from the black culture, Reimer felt that there were two inherent dangers in doing so:

- (1) the choice of musical examples in favor of social rather than musical considerations.
- (2) the assumption that all black children identify equally with all black music.

Teachers for the Culturally
Different Student

The literature presented in this section is concerned with two factors of the teachers who work with culturally different children: 1) the attitudes, characteristics, traits or qualities which are needed by the teachers, and 2) the training or preparation of these teachers.

Teacher Attitudes, Traits
or Qualities

Joyce (1965) lists seven qualities and/or attitudes which he felt were necessary for the teacher of culturally different children: 1) the teacher must have a wide range of skills and teaching styles; 2) he has to learn to be discriminating regarding the children on terms other than those which show a reference to social class or race; 3) he has to learn to find out and use the forms of reference his pupils use to interpret the world; 4) he must be an experimenter with new methods and an educator of other prospective teachers of culturally different children;

5) he must be "willing to fail, to risk failure because he recognizes that his own learning to teach requires him to step into the areas where we all are uncertain" (p. 271); 6) he must be willing to work with other subject-area teachers as a team; and 7) he must have a comprehensive knowledge of his subject area which will enable him to use a variety of instructional approaches and "prepare additional material needed for the culturally disadvantaged" (p. 274).

In analyzing the "Operation Fair Chance Program" of Hayward, California, Olsen (1967) observed the importance of the teacher's cognizance of the culturally different student's milieu:

If teachers ever are to work effectively with such children, they must first come to know through extensive personal, first-hand experience and rigorous conceptual analysis, the pattern of life, the value systems, and the motivational outlooks of these children as they live in their own daily environment. These teachers, then may be able to see education as the child views it, and plan their work in continuous relation to that perception (p. 233).

Gordon (1966) outlined eight factors of teacher behaviors and attitudes which he felt were "appropriate

to the educational characteristics and needs of children handicapped by social and economic disadvantage" (p. 28). Gordon described these attitudinal and behavioral factors in the ensuing manner:

1. Probably the overriding demand of teachers of disadvantaged children is for an attitudinal commitment to hope and expectation that these children can learn and that the teacher can create the necessary conditions to permit effective learning.
2. While we are dealing with attitudes, we must recognize that hope and expectation are necessary, but not sufficient, conditions for success. There must, in addition, exist the attitudinal capacity to be challenged by work with these children and the attitudinal readiness for controlled experimentation and innovation in directed learning.
3. Teachers of socially disadvantaged children will need to understand and appreciate the nature of the life conditions of their pupils --their homes and their communities--and the significance of these conditions for learning and development.
4. Since the school must emerge as a major consistently stabilizing influence in the lives of these children, the teacher must understand the sociology of the school, the dynamics of its function, and must be master of its appropriate utilization in the interest of these children.
5. For the foreseeable future, most of our teachers are not going to be the social peers of their disadvantaged pupils. Since we are

beginning to appreciate the influence of the dynamics of intragroup interaction for behavioral change, the teacher's competence as a guide to and utilizer of intragroup interaction can be a crucial counterbalance to the social distance and discontinuity.

6. The challenge presented by the atypical learner requires that the teacher possess competence and skill in the educational appraisal of each pupil. Such competence cannot be limited to quantification and classification of intelligence and achievement but must include qualitative evaluation and descriptive analysis of the learning function and potential in the child. Such appraisal should lead to educational prescription.
7. Children who are progressing at their expected rate need good teachers. Children who are not making it in the system--who are handicapped by intrinsic or extrinsic conditions--require exceptionally good teachers with special competencies. The skills to which I now refer are in the area of psycho-educational processes.
 - a. Mastery of content that enables them to be excellent teachers of children as well as excellent teachers of their designated subject matter. The plea here is for excellence in basic preparation as a teacher, with the scope of knowledge and the quality of interpersonal skills that this implies.
 - b. Skill in the utilization of knowledge and experience in an infinite variety of ways to achieve maximal learning styles and learning strengths are known to vary extensively.
 - c. Skill in relating knowledge of physical, mental, psychological, social, and

educational status and of capacity for readiness for learning to the design of learning experiences and to the guidance of pupil development.

- d. Skill in the application of the laws of learning to academic, emotional, and social learning situations.
 - e. Skill in the utilization and development of materials and procedures leading to the use of appropriate aspects of the environment and in the use of oneself to influence and modify individual and group learning.
 - f. Skill in the conceptualization of problems and in the use of logical steps in problem solving as prerequisites to continued growth as a scholar and as a professional worker.
8. Integration of all the above-mentioned types of understanding, knowledge, and skill with personal attitudes and behaviors so as to reflect respect for human life and welfare, commitment to the search for truth, maintenance of integrity, and the achievement of social productivity for the teacher as well as for the learner (pp. 28-30).

Along lines similar to Rosenthal and Jacobson, Strom (1966) felt that teacher aspirations serve as the primary criteria for success or failure in the classroom, "govern academic and behavioral expectations and generally determine methods of instruction" (p. 22). Attitudes toward the various races or a specific socioeconomic status also "affect the motivation of both

teacher and pupils, influence objective observation of what is being learned, and provide the base for rapport" (p. 23).

Apart from the possible danger of adopting attitudes which are unfair, many teachers face the hazard of developing an "emotional logic." Strom defined emotional logic as "sorting people into categories based on their income, color, or other criteria," and selectively admitting "new evidence about the persons in each category only if the information confirms our previous beliefs" (p. 23).

The concept of emotional logic is further documented by the research of Gottlieb (1964) and Torrance (1966). Gottlieb investigated the differences and similarities between 36 black and 53 white teachers in their attitudes toward their work and their students (approximately 85 per cent black, from low-income families) in six inner-city elementary schools. More than 80 per cent of both teacher groups were female, with the black teachers tending to be somewhat younger, more likely to be married, with fewer divorcees or widows. The black

sample tended to come from larger communities and were twice as likely to have attended public colleges in urban centers. While the white teachers were generally raised in middle-class families, the black teachers came from lower class families with primarily manual occupations. To Gottlieb, the fact that the black teachers, more often than the white, came from lower socio-economic strata and possibly from families headed by a woman, explained the differences in the attitudes and perceptions of the two groups.

When selecting from a list of thirty-three adjectives which most accurately described their pupils in the inner-city schools, black and white teachers differed significantly in their choices. In order of importance, white teachers most frequently selected talkative, lazy, fun-loving, high-strung, and rebellious, while black teachers selected fun-loving, happy, cooperative, energetic, and ambitious. The white teachers tended to omit adjectives which are universal attributes of children and related to successful learning. Thus, white teachers were more likely than black teachers to list shortcomings

which have generally been attributed to blacks, and point to deficiencies in the system to explain their dissatisfactions.

After interviewing a large population of inner-city teachers, Torrance identified two types of negative teacher attitudes, which can impair the creative behavior of inner-city children. The first is that teachers feel discipline is such a serious problem that fostering creative behavior would cause the teachers to lose control of their classes and "that destructiveness and chaos would result." These teachers fear that the release of creativity would "unloose primitive impulses that would be overwhelming to them and their pupils" (p. 57). The second is that the teachers perceive their students as "apathetic" and "listless" and feel that it is impossible to foster creative behavior with these types of students. Torrance attributed these attitudes to the same kinds of emotional logic as identified by Strom. They both agreed that instructors reared in "more favorable environs" than the neighborhood to which a work assignment takes them, may respond by approaching their job with a sense of

reluctance, a lack of desire, and/or a feeling of defeat. "For a teacher to so behave is to render academic expectation to economic or racial membership, and thus determine progress before instruction begins" (Strom, 1966, p. 24).

Goldberg (1967) constructed a "hypothetical model of the successful teacher" of culturally different students. In this model, encompassing qualities needed by these teachers, she included the type of attitude toward, knowledge and understanding of, and familiarity with, culturally different children. Goldberg believed that the successful teacher: 1) respects the children in his class and, therefore, receives respect in return; 2) observes the culture of the students not as a judge, but empathetically from the point of view of the students, understanding the backgrounds from which the students come, their values toward various achievements and the kind of life style to which they aspire; 3) is aware of his students' membership in the ethnic group, the history, traditions and social structure of that group, and how such membership shapes each student's image of himself and his world;

4) knows that the language of his students is closely tied to their life style and recognizes its functional qualities for the pupils; 5) has a sophisticated understanding of how a child's abilities are assessed and, therefore, a realistic perception of what these assessments of measurements describe and predict; 6) meets the children on a person-to-person basis; and 7) realizes the danger of the "self-fulfilling prophesy" of expecting, and consequently lets each student know that he expects more than the pupil thinks he can produce (the standards are never too high or remote, but are within the intellectual potential of the students). Goldberg characterized her hypothetical successful teacher in a single phrase: "ordered flexibility." (Goldberg's italics.)

A second hypothetical model of the successful teacher of culturally different children also emphasizes the teacher's knowledge of the children's background and the teacher's social relationship with the children. Webster's (1966) model was based on the difficulties middle-class teachers find in culturally different schools, whether because of a conflict in attitudes, values, or

desired social and academic behaviors. Webster offered several hypotheses to explain why some teachers remain and are successful, and why others leave the culturally different schools. He believed that those teachers who remain possess many of the qualities and attitudes listed by Goldberg.

Other research studies and articles have approached desired teacher attitudes through social class (Becker, 1952; Charters, 1968; and Wolf and Wolf, 1962), subject matter areas (James, 1967; Trobowitz, 1968a; Andrews, 1967; K. R. Johnson, 1969; and Armstrong, 1968), or the use of meaningful or indigenous material (Trobowitz, 1968b; and Armstrong, 1968). In each of these approaches, the authors stress the importance of the teacher's familiarity with the students' background and environment.

The majority of the desirable attitudes and traits, identified for music teachers, coincide with those previously discussed; however, there are a number of desired attitudes and traits which deal specifically with the teaching of music to culturally different children. James (1967) believed that the music teacher best shows his

trust and acceptance of the student's thinking by using "the popular music of the day alternating with other works to show comparisons" (p. 29). He further stated: "Let your hair down, drive in and swallow your pride--don't be reluctant to play for your own enjoyment or express your likes and dislikes in music" (p. 58).

Several of the teachers' comments presented in the January, 1970, edition of the Music Educators Journal contain reference to appropriate teacher attitude or desirable teacher traits. Donald Dustin (instrumental music teacher, Locke High School, Los Angeles) suggested that the teacher must be flexible. "If you're working on a particular lesson plan and find it's not happening, you have to break away from it, . . . feel your class out and find out where they are You have to use sensible rehearsal thought" (p. 74).

Susan Lewis (elementary music teacher, Whitehall City Schools, Whitehall, Ohio) stated that a good and effective teacher, of culturally different children, needs to develop the attitude that "there is essentially no right or wrong in music, but varying degrees of excellence"

(p. 75). Only after such an attitude is developed and communicated to the students, can the teacher help the student find success and satisfaction in his accomplishments.

Louis Wersen (Director of Music Education, School District of Philadelphia, Pennsylvania) discussed teacher attitudes in terms of the extent of the teachers' understanding their students. He uses the following example to demonstrate this concept of attitudinal understanding:

It has been said that Negro children are more rhythmic than white. One thing to consider is that they are not [so] inhibited. They are more outgoing than white children. In music, a child who isn't outgoing will not represent himself adequately in rhythmic expression . . . sophistication brings rigidity . . . one of the reasons young people subscribe to rock [is] because it's free (p. 73).

Teacher Education or Preparation

Although a variety of systems, ideal models, ideas, teaching styles and teacher education programs have been theorized, little research data is available to substantiate their effectiveness in the culturally different classroom situation. It is heartening to note, however, that

educators in a number of colleges and public school systems have recognized the importance of preparing teachers more adequately for these responsibilities. According to a recent survey conducted by the American Association of Colleges for Teacher Education (AACTE), more than 200 institutions were either preparing teachers for urban schools or were planning to introduce such programs (Clifford, 1968). The review which follows includes a sampling of programs already instituted and some either planned or hypothesized.

The program at California State College in Hayward is considered a "full-time program of experimental education." The program is operated for 32 weeks, divided into six stages of experiences and interrelations. The stages are:

1. Orientation (8 days)--includes a three hour test to measure attitudes, outlooks, values and culture orientation. The remainder of the time is spent in evaluations of the test and interaction with the various members of the class.
2. Community Study (2 weeks)--deals with an investigation of all conditions of the community: jobs, health, racial composition, and living conditions.

3. Job Corp Work (6 weeks)--an investigation of the Job Corp, and its members to understand the attitude of the Job Corp members toward the school.
4. School and Community Work (4 weeks)--a variety of teaching and working situations in both schools and other community agencies, under very close supervision.
5. Supervised Student Teaching (18 weeks)--the activities are much like those in number four; however, during this period the prospective teachers are assigned to a particular subject area and school under a classroom teacher.
6. Summary Sharing (1 week)--a period of evaluation of the complete program to "take stock of all that has been done" (Olsen, 1967, p. 234).

The program of Michigan State University (MSU) is operated in conjunction with the Education Department of Flint Junior College (FJC). The objectives of the program are listed as:

. . . getting any student interested in a teaching career to consider the challenge and rewards of teaching in inner-city schools and to give the prospective teachers an opportunity to learn about this challenge and reward of inner-city teaching (1969, p. 24).

These objectives are met through "five levels of activity" and interaction with culturally different children:

1. All MSU education majors visit and observe in inner-city schools.
2. Student involvement in tutorial and other volunteer programs for the culturally different child. This volunteer work varies from a half day each week to two days a week.
3. Opportunity is provided for one hundred and fifty volunteer students from MSU to participate in three months of study and practice teaching in the Flint, Michigan, inner-city schools.
4. In their junior year, 75 MSU students are given the opportunity to participate in a special six-month training program in the Detroit, Michigan, inner-city schools.
5. Upon graduation, 25 MSU and FJC students are given the opportunity to work full time for 18 months in the Flint inner-city schools.

This program had an ample amount of flexibility to include any student who has an interest or desire to work with inner-city students, from the person giving a few hours a week to those persons who want to become inner-city teachers.

The program at Pennsylvania State University for prospective teachers of culturally different children is conducted on the University's Capitol Campus in Middletown. All students enrolled in the Bachelor's program of Elementary Education are eligible, but are required to have completed a minimum of 60 semester hours before being admitted to the Capitol Campus. Once admitted, all students are enrolled for six terms in 18 courses, three per term. All courses are considered equal and the time allocated for each course varies according to its objectives. Some of the method courses are combined to broaden their scope and concepts.

Ward Sinclair (1968), program director, states that the program was established

. . . as an attempt to make professional education courses more realistic to students by incorporating laboratory experiences in the public schools with each professional course on campus.

Not only would this prepare the prospective teachers academically, but also would provide them with the necessary understanding and scope to "cope" successfully with children from the lower socioeconomic areas (p. 341).

The laboratory experiences are arranged through an agreement with the Harrisburg Public Schools. Through these arrangements, each student is given five different types of classroom experiences, ranging from one-half day per week to full-time student teaching. All of the student's classroom experiences are guided by an instructor on campus and a classroom teacher.

In their last term, the prospective teachers are enrolled in "Social Philosophy of School," which is a combination of an evaluation of the previous five terms and lectures, using both educators and lay persons. It is hoped that this course will acquaint the students with current educational questions as viewed by the professional educator and the lay person.

At the end of two years, an evaluation of the Pennsylvania State program produced the following results:

1. A better relationship established between the college student and classroom teacher.

2. An outstanding development of school (college) and community relationship.
3. College students are better able to relate their lectures, readings and discussions in classroom to actual children and events with which they have had contact in public schools (p. 345).

Knapp (1965) investigated five programs which prepare teachers for culturally different children in an attempt to find any common trends. The programs were those of Hunter College, New York; California State College, Los Angeles; Mercy College, Detroit; City University of New York; and Project Mission, a cooperative program of Coppin State College, Morgan State College, and the Baltimore Public Schools.

Knapp was able to identify five trends common to the programs:

1. Prospective teachers of the disadvantaged are receiving earlier and more extensive field experience in selected lower socioeconomic area schools . . .
2. Field experiences are being expanded to include the community which the schools serve . . .
3. Participation in special programs proceeds upon a voluntary basis. Most of the students enrolled in the programs do teach in disadvantaged schools

4. Special programs are resulting in changed perceptions of a "good" teaching situation.
5. There is closer contact between schools and college personnel than is normally true in conventional programs (pp. 189-191).

Knapp also found a few problems common to all five programs. He felt that frequently the well-publicized breakthroughs, with the accompanying recognition, have caused teacher education institutions, especially in large cities, to concentrate too heavily upon the culturally different. Hence, a resulting neglect of suburban school needs and of the candidates who may best be suited for this setting. Finally, he discovered that too much of the program's planning was done by school administrators and college staff, with too few instances of the involvement of classroom teachers.

Of all the programs he investigated, Passow (1966) concluded that "one of the more promising is that of Hunter College" (p. 107). The Hunter program was one of the few which prepared teachers in the very school where they will eventually teach. The concepts being tested by the Hunter Program were summarized by Passow as:

Student teaching can be both challenging and rewarding in a personal and professional sense;

the apprehensions of prospective teachers are best alleviated and their perceptions modified by direct, wide contact with education and community workers and leaders; a team of professionals from the depressed-area school itself--such as subject matter specialists, curriculum experts, and social psychologists--is required for introducing the student teacher to the particular demands of these schools and for helping orient him to working with children in this special context; participation in a program for teaching in a depressed-area school should be voluntary on the student's part and must begin early in his college career (Passow, 1963, p. 238).

Many of the hypothesized teacher education programs have used the successful developments of programs in operation, while others have recommended additional educational experience or re-working many of the traditional course requirements. For example, in proposing his teacher education for "inner-city" teachers, Joyce (1965) placed strong emphasis on laboratory experiences that must take place in schools of the inner-city. The basic unit in laboratory experience would not be the placement of an individual student with an individual teacher, but rather a "team" of students placed in a school where the total school program could be viewed as the educative unit.

School district and college should work together to staff the school and develop an experimental program to produce knowledge about education of the culturally disadvantaged and at the same time provide a laboratory for the education of the student teacher (p. 279).

Joyce argued that the laboratories should involve teams of teachers and student teachers in a constant dialogue about teaching and education. He further argued that educational psychology, sociology, and method courses should be taught in the laboratory schools; "utilize demonstrations and illustrative material gathered by the professors and teachers" (p. 280). In conclusion, he felt that the laboratory school should be operated in such a fashion that the new teacher is supported realistically through the "failure that attends of almost everyone who teaches in the inner-city" (p. 281).

Conversely, in outlining his program, Rivilin (1965a) stated:

The goal for the initial phase of teacher education should be the relatively modest one of preparing good beginning teachers who will know what to do, how to do it, and why' (p. 711).

To attain this goal, he suggested that the program include courses in urban sociology, cultural anthropology,

psychology, and an intensive course in composition and speech. While enrolled in these courses, the student would serve as a community service aide in a social agency and as a school aide, being paid appropriately for his services. Rivilin did not feel that changes should be made in the total number of credits assigned to education courses, but that major educational courses should be planned in large blocks of credits so that adjustments could be made within the "academic rituals."

According to Rivilin, the existing courses in psychological foundations, in curriculum, and in methods, should be replaced by a two-semester course, taught by a team of college teachers and aimed at the application of psychology to methods of teaching. The students enrolled in this two-semester course would also be appointed to a specially selected classroom teacher for three hours a day; as an assistant teacher, each to receive one-fourth of the salary of a beginning teacher. The student would assist the teacher with clerical and teaching responsibilities, placing emphasis on work with individuals, groups and the class as a whole.

Upon the year's completion of their service as assistant teachers, the students would be appointed as interns and be assigned full time to a school under the supervision of a classroom teacher, selected and paid by both the school and college. The intern would be expected to assume only half a regular teaching load and consequently only have the salary of a beginning teacher. All interns and new teachers would be required to take a college course concerned with problems of "methods of teaching, class management, and discipline as they arise from direct experience" (p. 713).

At the conclusion of their internship, the prospective teachers would be appointed to a regular position, with a salary comparable to the second step of the salary schedule "in recognition of their service as school aides, assistant teachers and interns" (p. 713).

Ornstein's (1962) model for teacher preparation is very similar to that of Rivlin. The two models differ only at the first level. Along with the courses in urban sociology and psychology, Ornstein also included observation, independent responsibility of planning and teaching, and sensitivity (T-group) sessions as part of the program.

Other authors (Strom, 1965; Haubrich, 1969; Horrocks, 1964) have planned teacher education programs for the prospective teacher of culturally different children. Most of these programs are similar to those previously discussed or they adopt what Conant (1963) called "clinical professorship." Conant has urged that every institution purporting to train teachers employ three or four clinical professors who, as competent scholars, would spend at least half their time teaching in their particular discipline, and the remaining portion supervising, counseling and conferring with student teachers as well as deciding on the certification of those teachers.

In 1965, Daniel investigated, from a historical perspective, the current concerns and changes in the teacher training programs. His findings were that recommendations for improving teacher training, through more effective pre-service experiences to help prospective teachers understand children, have been made throughout the twentieth century. He observed that the American Council On Education Commission on Teacher Education idealized more than twenty years ago that improvements could result

if the following omissions from most psychology courses could be corrected:

1. Descriptions of the social roles and patterns of behaviors that are differentially permitted or demanded of children according to their age, sex, race, social class, religious affiliation, and region of the country inhabited.
2. Descriptions of the educational significance of individual differences in health, vigor, knowledge, skills, attitudes, values, and aspirations among children as these roles are related to the different social roles played by their families, peer groups, races, sex, age groups, and social class in our society (p. 383).

A few music educators have also discovered that the choice and preparation of a teacher for the culturally different student is of vital importance. Some have planned teacher education programs for prospective teachers. As with the general education and elementary education programs previously outlined, the musicians see a strong need for courses in urban sociology, cultural anthropology and psychology. Along with these course changes or additions, each music educator has recommended changes and/or additions within the specialized work in the field of music.

Andrews (1967) offers these specific suggestions along with others, for changes in the music courses:

1. A heavy emphasis on the properties of music as a common means of expression that has always existed in many cultures and at many levels.
2. A teacher commitment to the business of opening up understanding of music in the hearts and minds of children who are poorly cared for . . . inadequately housed, clothed and fed.
3. An emphasis on learning by doing, by making much music The musical experience offered must be extremely rich in music itself, rather than talking about music or stressing the symbolic aspects of music. . . . The teacher should be prepared to make, or join in and encourage pupils in the making of music that is indigenous to [them].
4. The training of the new breed of teacher in areas of applied, theoretical, and historical music must be both thorough and practical . . . for it may well be that the teacher-violinist who can play a country fiddle tune as well as a Brahms "Hungarian Dance" will have more status in . . . the group with which he works than will the teacher more limited in his musical repertoire (pp. 43-44).

Schwadron (1967) recommended interdisciplinary studies in aesthetics, cultural anthropology, philosophy, and the social sciences. Some of the purposes of these studies would be:

1. To develop a broad understanding of the means and ends of music education in uplifting socio-musical values.
2. To develop an understanding of the role of artistic conformity during periods of cultural crisis.
3. To develop an understanding of the relative social, political, and cultural development as these affect the functioning of music education in a free society (pp. 107-108).

In regard to the cultural determinants and differentiations of various musical styles and expressions, Clayman (1961) offered the suggestion:

. . . that the teacher-training institution become a center for the transevaluation of cultural values, in order to extend to the teacher the opportunity to study his own values in relation to other cultures. In this way the teacher can gain invaluable insight into the "nature and nurture of man" who, strikingly diverse in his pattern of behavior, exhibit common values (p. 26).

Along with a number of socially oriented courses, Klotman (1968) recommended that all music education majors be required to take a series of courses in ethnic music, including studies in African music, Asian music, American Indian music, music of Appalachia and Latin American music. In addition, all theory courses would include a unit on jazz, and a complete unit of music history would be devoted

to jazz. Finally, Klotman pointed out that there should be sufficient training in the use of music as a therapeutic tool "for these children so that teachers may use music not merely as a 'skill' subject but also as a means of developing positive self-concepts" (p. 7).

Both on the state and national level, suggestions have been offered for comprehensive and effective teacher education programs. At the "Music in the Inner-City Schools Symposium" of Ohio State University in June, 1968, teacher education was approached through ways in which this training could develop the appropriate attitudes needed for effectively teaching in inner-city schools. The members of the symposium placed considerable emphasis on the comprehensiveness of the teacher education program in developing, not only good teachers but also "good musicians," i.e., musicians comprehensively trained in "all kinds of music, and . . . to have an open mind willing (enough) to use any kind of music" (p. 79) as instructional material.

Although the participants of the "Tanglewood Symposium" did not outline any specific teacher education

programs for the prospective teachers of culturally different students, various committees offered several suggestions in relationship to the appropriate types of training needed by all prospective music educators. The committee on "Implication for Music in Higher Education and the Community" recommended that all teachers be "trained and retrained to understand the specifics of a multiplicity of music--avant-garde, art music, various mutations of jazz, and ethnic music" (p. 135). They further related that recent discoveries in musicology and theory as they relate to philosophy, sociology and learning psychology be communicated to the prospective teachers "without delay."

The committee on Implications for the Music Curriculum made the following recommendation for the inclusion of other types of music in both the teacher education and child education programs:

We recommend that teachers be encouraged to experiment with and utilize many types of music in their instructional activities. In-service education programs instituted on a regional basis could equip teachers with the materials and techniques necessary to present a wider variety of music to children. The fulcrum of the repertoire should be shifted to include more of the

many varieties of contemporary popular and serious music as well as music of other cultures.

Historically, the instrumental program has developed entirely around the standard orchestral instruments. It is incumbent upon music educators to reevaluate this position and to consider the validity of adding other instruments, particularly those social instruments having a considerable effect upon American culture (p. 136).

In the "Special Report on Music in Urban Education" in the January, 1970, issue of the Music Educators Journal, seven recommendations were made for teacher education programs in music. The recommendations were drawn from remarks and suggestions offered by a number of principals, school board members, parents, students, teachers, and music educators selected from various communities throughout the United States.

1. Teacher education courses that are preparing music teachers for positions in the cities should be directed by competent personnel who have first-hand knowledge of the situation and who maintain close articulation with music education programs in the city schools . . .
2. Prospective music teachers should be provided with a thorough and realistic on-the-spot picture of urban teaching conditions, so that there is no danger of cultural shock when the teacher assumes his first teaching position . . .

3. Prospective music teachers who plan to teach in the city should be equipped with the most up-to-date information, understandings, materials, and techniques for teaching inner-city students successfully. . . .
4. General music and general musicianship should be given special attention on the college level if they are to be taught effectively in the public schools, particularly in the city. . . .
5. Prospective music teachers should develop skill in communication and the ability to relate to others--students, parents, community, administration and fellow teachers. . . .
6. Knowledge of the widest possible variety of musics--ethnic, rock, soul, jazz, electronic, atonal, serial, as well as the historical literature--is essential if music teachers are to meet the demands of urban education. . . .
7. Music teachers who aspire to teach in the city should be required to develop in-depth cultural, sociological, and psychological understanding of the students they will be teaching (pp. 105-111).

This section of the literature has identified three desirable traits or qualities needed by teachers of culturally different students:

1. Thorough knowledge of the student (Olsen).
2. Understanding of ways to direct the learning of the culturally different student (Joyce).

3. Skill in human relations, as it relates to attitudes and behaviors of the students (Gordon).

These qualities were made the bases of most of the teacher education programs discussed (Sinclair, Knapp, Passow and Rivilin).

Summary and Discussion

The literature beginning on page 37 reveals that the junior high school years are ones in which the student: 1) has a rapid change in emotional, intellectual, social and physical growth; 2) has a great need for peer acceptance; 3) has a great need for successful achievement; 4) formulates many of the attitudes, values, skills, social behavior and cultural patterns which will possibly dominate his adult life style. Because of these numerous changes and developments, the teachers must become sensitized to these biological, emotional and intellectual needs in ways which will help the student develop into self-sustaining and self-actualizing individuals.

In analyzing the literature beginning on page 42, one readily sees that there are many conflicting concepts in reference to the specific conditions which constitute the environment of the culturally different child. This is most evident in the variety of terms, both socially and educationally, used in describing this child.

Many of the characteristics identified by Riessman, though possibly appropriate in 1962, are questionable at the present time. The work of Charles Keil (1966), which describes the role of the urban blues singers in the lower class culture, causes this writer to question the importance given by Riessman to the prize fighter and baseball heroes. The recent work of recording star James Brown and movie star Jim Brown in providing jobs for lower class persons and scholarships for students of lower socioeconomic status, have also caused the lower class person to develop admiration for more persons than prize fighters and baseball heroes.

Politically, Riessman characterizes the culturally different as "not interested in politics and favoring the under-dog." The former statement can be questioned by

viewing the recent mayoral elections of John Lindsay in New York; Carl Stokes in Cleveland; Richard Hatcher in Gary, Indiana; and Charles Evers in Fayette, Mississippi. These men were elected primarily by a minority vote. These same elections also serve to confirm Riessman's political characterization of culturally different persons, for the previously mentioned mayors were considered underdogs.

Henry believes that the culturally different individual places considerable emphasis on drug taking and drinking of alcohol "as a reassurance of being alive." However, recent studies have shown that drug use is no longer confined to this segment of the population. Three important studies in this connection are those of Freedman (1967), Rolfing (1967), and Goddard (1969). According to Freedman:

Within the last five years, drug use has increased on the American campus. Before that, drugs were used almost exclusively by those clearly out of step with conventional American life. Approximately 10 to 15 per cent of the students on large city campuses or small liberal arts campuses have experimented with pot or LSD (p. 165).

Goddard investigating marijuana states:

Marijuana, until recently a conspicuous liturgy of the rebellious young, is spreading into the middle class and fast becoming an institution. An estimated 12 million Americans have now tried it (p. 27).

Rolfing directed her attention to the use of alcohol, and concludes that in the United States "in 1965 over 93.5 [per cent of] people age 15 and over were known to use alcohol" (p. 2).

The work of Clark (1948) also should be questioned. With the advent of "Black awareness," "Black pride" and an overall awakening of the worth and contributions of the black race, black children presently exhibit a preference for black playmates and black dolls (Billingsley, 1968).

Some of the studies seem to agree on a few characteristics of the culturally different child and his family. Most important among these are:

1. They are either southern whites or non-whites who have migrated to urban centers (Havighurst).
2. They have an income of \$3,000 or less and are frequently headed by a female (Witmer).

3. They have been raised in a world of failure, prejudice, alienation, and broken homes (Riessman).
4. They are driven by the desire to have food, money, dwellings, and by the fear of the natural elements (Davis).

Although there are some conflicting results presented in the literature of the section beginning on page 52, the one point which appears to be consistent in most of the studies of SES, IQ, motivation, and achievement is that there is more of a significant relationship between SES and IQ or academic achievement than there is with race. The studies show that students of higher SES levels consistently score higher on IQ and achievement tests than do those of lower SES levels regardless of race. The only study which shows different results was that of Deutsch and Brown (1964). These investigators attribute their findings to what they termed a "participation hypothesis." Hence, they draw the conclusion that white students of all SES levels score higher than their black counterparts on IQ tests. These conclusions are

similar to those of other studies which have shown that there is a 30 per cent overlap in black and white intelligence.

The studies which investigated the motivation of students and SES proved that the positive attributes of motivation are closely associated with high SES students, and, consequently, high academic achievement or IQ scores. One of the reasons given for this was that of teacher expectation. The studies in the area of teacher expectation hypothesized that a student's IQ score, his membership in a particular ability track, or his race, are frequently used by teachers in determining a student's intellectual ability. However, as the studies indicate, when this information (with the exception of race) is withheld from the teacher or arbitrarily assigned to various students, unknown to the teacher, the achievement scores and/or IQ scores of the students are improved.

The studies have further shown that a significant correlation exists between students of low SES levels, IQ scores and negative attitudes toward school or education. A number of reasons were supplied in defense of the

finding: lack of parental or teacher motivation, an environmental surrounding which negates academic achievement with occupational achievement, lack of positive teacher expectation, poor academic achievement and a lack of a "language-conceptual" oriented environment.

Cloward and Jones reported findings conflicting with those stated above. They found that lower class and working class persons have more positive attitudes toward school, education and teachers than do middle-class persons. They felt that middle-class persons have a higher expectation of what schools are supposed to accomplish, and are more financially able to send their children to private schools than are lower or working class persons, who must cope with the situation as it exists.

The remarks of Campbell and Marx (1969) best summarize the feelings underlying the current programs and practices presented beginning on page 73. Their remarks are drawn from observations made at the "National Conference on the Education Dimension of the Model Cities Program" at the University of Chicago in 1968.

After reflecting on the various papers presented at the conference, Campbell and Marx found that they were unable to draw any final conclusions as to the specific type of program or practices which could best suit the culturally different child. Nevertheless, they were able to offer their impressions and recommendations "that we think are pertinent to educational planning in our cities" (p. 133). Of the ten recommendations offered, the fourth is of greatest importance to the present discussion: "Instruction in the urban school must be student-centered" (p. 138-139). The observers imply that teachers must be able to accept, and understand, the values of students whose backgrounds "vastly" differ from their own.

Teachers if they are to surmount the instruction differences associated with "tuned-out children," must structure their teaching around experiences that are relevant to daily life in the city. . . . The ultimate individual goal, of course, is for teachers to help students attain self-realization through learning. As Willard Congreve noted [a participant in the conference], education for self-realization requires that teachers place considerable trust in the judgment of their students (pp. 138-139).

The junior high school general music studies reviewed beginning on page 86 are similar in their research

approach. Although the studies of Pearman, Motycka, Reimer, and Forcucci differ in theoretical orientation, all use the same four steps in constructing their general music courses: 1) formulating objectives; 2) organizing experiences relevant to the objectives; 3) organizing and gathering of instructional materials; and 4) evaluation of the materials, objectives and experiences. The theoretical orientation of the studies were identified as: Philosophical-psychological, used by Pearman; a confidence outline, used by Motycka; aesthetic foundation and sensitivity, used by Reimer; and a study guide written expressly in the language of the students, used by Forcucci.

The articles of Rankin and Hughes investigated the reasons, importance, and ways of developing junior high school general music instructional objectives. Rankin emphasized the importance of the objectives being consistent with those of the school's philosophy and "what is teachable." Hughes stressed the importance of planning the instructional objectives and the instructional sequence in order to facilitate individualized instruction, motivation, and reinforcement.

Many of the current developments in urban music education have come about through what Rankin called a "detail analysis of the essence of music," and also through attempts to establish what is essential for musical understanding. Broudy (1961) noted that levels of musical understanding fall into three broad categories: the emotional level, the level of general approval, and the level of discrimination. The two which present the most difficulty for urban general music teachers are the levels of general approval and discrimination.

In relation to the former level, the problem rests with the teacher's inability to realize that his level of general approval differs vastly from those of his students. The teacher's level "usually conforms to an established norm, or relies heavily on traditional standards and sanctions of artistic value," that have been instilled in him as part of his professional training (Schwadron, 1967, p. 83). The student's level of approval is influenced by a number of variables, the most important of which are his environment and ethnic culture.

The problems found in the level of discrimination appear to be formed in the different philosophical orientations employed by various teachers. For example, Koontz (1956) stated that it is "the primary task of general music to develop the latent sensibilities of our students to beauty in all its varied forms" (p. 20), while Krone (1959) felt that the "activities of the general music class should involve many different kinds of experience so that a finer degree of discrimination will result" (p. 24). Both suggest the need for general music classes to develop a level of aesthetic discrimination within its students, but each offers different points of reference. Koontz suggests the use of only "good" music to develop this level, and Krone feels that all types of music should be used because the final decision of musical discrimination must be the student's responsibility. Krone's approach relates to that of Heyl (1943), who stated:

A critic who attempts to instill an idea of absolute standards and evaluation upon the unknowing and untrained may distort wholesome and just attitudes . . . A teacher who informs pupils that one kind of art is intrinsically superior to another may be doing positive and permanent harm (p. 106).

An understanding of these two problems and an attempt to solve them underlies most of the programs that were reviewed. In each of these programs, one finds an intense effort on the part of teachers or program organizers to make the music experiences more meaningful to the culturally different student. This has been accomplished either through the use of indigenous music material and experiences (providing special opportunities for musically talented culturally different students), or by offering free instrumental, vocal, music theory or music history instructions which are usually not available to culturally different students.

In the section on the training of teachers for culturally different students, it was evident that no generally accepted characteristic teacher education programs had been developed for the teachers of culturally different students. Where some writers have focused on the attitudes and behaviors of the teachers, others have emphasized the influence of teachers' aspirations. Available evidence suggests that black teachers tend to emphasize the inadequate physical conditions of the schools,

while white teachers tend to emphasize the shortcomings of the students. Both hypothetical models emphasized the teacher's knowledge of the children's background, while one also stressed the teacher's social relationship with the children. However, within these varied emphases, both models offered three desirable attitudes, traits, characteristics, or qualities:

1. Thorough knowledge of the student, his background, his aspirations, his fears, his habits, his talents, his shortcomings and his life-style.
2. Knowledge of ways to direct and guide the learning of the culturally different child.
3. Skill in human relations, particularly as they affect the attitudes and behaviors of the students.

Many of these same teacher attitudes were identified for music teachers of the culturally different. Added to these were the need for teachers to understand and accept the various types of popular music found in the environment of the students.

The current developments in teacher preparation programs, both in practice and theory, have been summarized by Passow (1967). These developments include:

1. Early and continuous contact with children and adults in disadvantaged areas in a

variety of school and non-school related activities. These range from one-to-one tutoring of pupils to supervising after-school activities to classroom observations and intensive classroom teaching. These experiences are carefully supervised and often analyzed in seminar or small group sessions afterwards.

2. Intensive involvement of behavioral and social scientists who apply research and theory from their disciplines to the specific needs and problems of the disadvantaged area. These include cultural anthropologists, social psychologists, architects, city planners, historians and political scientists--many of whom are actively involved in field experiences with students.
3. Intensive involvement of successful school practitioners--classroom teachers, principals, counselors and others--in working with the teacher education staff in planning, supervising, and evaluating experiences. The two-way flow of college and school staffs has been of considerable benefit to both. Rivlin has urged the use of affiliated schools as laboratories for urban teacher education drawing the analogy to the teaching hospital attached to the medical school.
4. Opportunities for pre-service teachers to work with non-school agencies, government and agency-sponsored, and to become actively involved in on-going projects for overcoming poverty, extending civil rights, and generally "reversing the spiral toward futility." Aside from the insights acquired into the life styles of the inner-city families, such experiences are apparently

instrumental in more positive attitude formation to the problems faced in such areas.

5. Modification of college courses to develop those techniques and skills essential to teaching in depressed areas. These include help with diagnostic and remedial procedures, with methods and materials for individualization of instruction, with strategies for classroom control, and with personnel and material resources.
6. Opportunity to examine, discuss, and plan local program adaptations to known situations, current research, and experimentation being reported by other education centers.
7. Establishment of internships and other means for continuing relationships between the college and the teacher in-service so that the teacher has continuing supervisory aid as well as support (pp. 108-109).

Along with the above-mentioned developments, music educators have emphasized courses dealing with ethnic music as well as music of the various cultures of American society. In addition, complete courses in jazz, both historical and theoretical; systematic instructions for use of musical instruments which are currently popular in American subcultures; and training in the use of music as a therapeutic tool, have also been included.

Implications for the Present Study

The six areas of literature have the following implications for this investigation:

1. The studies reviewed have included a detailed description of the social, emotional, intellectual and physical characteristics of the junior high school students which must be considered by the researcher in developing a program for this age level.
2. The studies reviewed have included descriptions of the SES and environmental conditions of the student with which the investigation will deal. These conditions were also investigated in terms of their effects on school achievement and attitudes toward school. These studies have enabled the researcher to construct music experiences which may possibly off-set some of the adverse effects of the conditions.

3. The studies have included discussions of a number of successful programs and practices, in non-music areas. Where appropriate, many of the practices were incorporated into the present study. The increase in language arts and mathematic achievement, due to the use of indigenous experiences, was of special interest to this research study.
4. The review has included musical concepts, experiences, activities and objectives appropriate for junior high school general music classes. Additionally, specific music programs for culturally different students were also reviewed. These two types of studies enabled the researcher to construct a junior high school general music course, relevant to the needs of culturally different students.
5. The review of the literature has also included discussions of desirable teacher behavior for teachers of culturally different students. Additionally, operational and proposed teacher

education programs, for perspective teachers of the culturally different were included. These sections of the literature sensitized the researcher and the teachers of the project to their responsibilities in working with culturally different students.

CHAPTER III

DESIGN OF THE STUDY

Introduction

The purpose of the study was to investigate popular ethnic music as a foundation for music learning. The writer hypothesizes that through ethnic music, children of culturally different areas or lower socio-economic situations can develop the necessary music skills and knowledge to participate and/or communicate musically with children from all other musical backgrounds. It is further hypothesized that these experiences will be an adequate background for musical development and will help foster a greater degree of self-esteem, as well as a better understanding of how all music is interrelated and dependent on the same materials for existence.

Sample

Three junior high schools (Noble Junior High School, Detroit; Holmes Junior High School, Flint; and Gardner Junior High School, Lansing) were selected to participate in the project for one of two reasons: 1) their locations within an inner-city or ghetto area or 2) because of their large population of minority or ethnic children. In each school one experimental and one control group were taught by the general music instructor of the school. The control and experimental groups were randomly selected from the general music classes. Tables 3.1 and 3.2 contain racial breakdowns of the three schools and the six groups.

TABLE 3.1

RACIAL COMPOSITION OF THE SCHOOLS

School	Total Pop.	Black		White		Spanish		Others		Type of School Neighborhood
		No.	%	No.	%	No.	%	No.	%	
Noble	1283	1217	94.86	62	4.83	4	.31			Integrated
Holmes	1318	520	39.45	780	59.18	18	1.36			Newly Integrated
Gardner	1589	396	24.92	1154	72.62	37	2.33	1	.12	Newly Integrated

TABLE 3.2

RACIAL COMPOSITION OF THE EXPERIMENTAL (EX.)
AND CONTROL (CT.) GROUPS

School	Black		White		Spanish		Total
	No.	%	No.	%	No.	%	
Noble-Ct.	17	100.00					17
Noble-Ex.	21	100.00					21
Holmes-Ct.	13	54.16	11	45.83			24
Holmes-Ex.	11	55.00	9	45.00			20
Gardner-Ct.	4	30.76	9	68.61			13
Gardner-Ex.	1	9.09	9	81.81	1	9.09	11

Measures

At the beginning of the experimental period, all six groups took three examinations: 1) a music achievement test, 2) a test for attitudes toward music and music instruction, and 3) a test for attitudes toward school. (See Appendix B.) These tests were validated by members of the music education faculty of Michigan State University. Reliability for the music achievement test was obtained by an item analysis from the results of the pre-test. The reliability coefficient is 0.8544 as determined by Kuder-Richardson Reliability #20. Item analysis data

are contained in Appendix C, Tables C.1, C.2, C.3, C.4, and C.5.

Each of the statements from the music attitude test and the school attitude test were scaled by using the Thurstone and Chave (1929) "method of equal-appearing intervals" (See Appendix C.). The scaling was performed by ten music and ten education specialists, each scaling the twenty-eight or thirty-two attitudinal statements in his area of specialization. These twenty specialists were asked to judge the degree of favorableness or unfavorableness of attitude expressed by each statement in terms of an eleven-interval continuum. The composite scaling results were then used for obtaining the scale value of each attitude statement of the two tests. These scale values were calculated from Edwards' (1957) "calculation of scale" formula:

$$S = \left(\frac{.50 - \sum pb}{pw} \right) i$$

(See Appendix C, Tables C.6 and C.7.).

Each of the possible responses for the statements was assigned a value of one to five from agreement (A) to

disagreement (D), respectively; i.e., A=1, AS=2, N=3, DS=4, D=5. A response of a question mark (?), which indicated "non-understanding" of a statement, equaled zero (0). By multiplying each favorable statement's scale value by one or five for unfavorable statements, a favorable composite score and its average was obtained for each test. The reverse process was used for obtaining the unfavorable composite scores and their averages. Using three as a multiplier, neutral composite scoring and their averages were calculated for each test. The averages are more important than the composite scores because of the negative effect or lowering of the composite score by the non-understanding response (question mark). The results of the calculation are contained in Table 3.3.

TABLE 3.3

FAVORABLE (HIGH), NEUTRAL (MEDIUM), AND UNFAVORABLE (LOW)
SCORE AND AVERAGE POSSIBILITIES FOR THE
SCHOOL ATTITUDE (#1) AND MUSIC ATTITUDE (#2) TESTS

Test	Favorable		Neutral		Unfavorable	
	Score	Average	Score	Average	Score	Average
#1	857.97	30.64	559.47	19.98	260.97	9.32
#2	1,048.53	32.76	735.75	22.99	449.07	14.03

The three experimental groups also took a questionnaire to determine the radio stations most popular with the students. (See Appendix B.) The results of the questionnaire are shown in Table 3.4.

TABLE 3.4

RADIO STATION QUESTIONNAIRE

City	1st Choice No.	%	2nd Choice No.	%	Others No.	%	Total No. of Responses
Detroit	20	47.6%	17	40.9%	5	11.5%	42
	WCHB		WJLB				
Flint	20	50.0%	15	37.5%	5	12.5%	40
	WAAM		WTAC				
Lansing	11	50.0%	7	31.8%	4	17.2%	22
	WILS		WJIM				

Design

Six musical experiences (singing, reading, listening, fundamentals, creating, and playing) were identified as basic to musicianship. These experiences were organized into five modules of instruction: Duration, Pitch,

Intensity, Timbre, and Form and the Similarities Within All Music. (See Appendix A.)

Students in the three experimental groups received integrated instruction with the six musical experiences outlined above. Music reading and listening materials for these classes were provided by the writer, selected from the songs currently popular in the community, determined by the record polls of the radio stations identified by the Radio Questionnaire. These materials were implemented with other published instructional materials--some provided by the researcher and others available to the different teachers. The instructions in these classes began with familiar ethnic songs (soul, folk, rock, etc.) which served as the basis of the instructional material for all six areas of development. Form, rhythm, melody, harmony, pitch, duration, intensity and timbre were all explained as they pertained to the ethnic songs being used as examples. As the students progressed in musical understanding, the establishment of relationships between the structure and component parts of the ethnic songs and those of other types of music began to develop.

The succeeding instructional sequences, activities, and experiences were also applied to the three control groups. The only differences were the ethnic materials used for music reading and listening experiences, and their employment in explaining form, rhythm, melody, harmony, pitch, duration intensity, and timbre in the experimental groups; while "standard" published and recorded general music materials were used for the experiences and explanations in the control groups. Therefore, all six groups received the same type of musical experiences, were instructed in the same musical concepts, and participated in the same type of musical activities at approximately the same time. The experimental and control instructions differed only in the presence or absence of ethnic materials.

The instructional modules for all six groups were constructed from behavioral objectives developed by the three general music instructors and the writer. These objectives were aimed toward the type of cognitive, affective, and psychomotor musical experience basic to musicianship and the development of "musical-liberal"

students, i.e., students who regard all music as similar but who realize that music differs in the use of its properties.

Analysis

At the conclusion of the experimental period, the same two attitude tests--music and school--and music achievement test were administered to all six groups. Analysis of covariance, t-test, and beta weights were used in testing the null hypotheses:

1. There is no significant difference in attitudes developed toward school between groups using ethnic material as compared to those using traditional material.
2. There is no significant difference in attitudes developed toward music between groups using ethnic material as compared to those using traditional material.

3. There is no significant difference in musical achievement between groups using ethnic material as compared to those using traditional material.

Correlations of gain scores was used in computing the dependence between the three independent variables:

1. Music achievement and attitudes toward music;
2. Music achievement and attitudes toward school;
3. Attitudes toward music and attitudes toward school.

CHAPTER IV

ANALYSIS OF THE DATA

The purpose of this study was to evaluate how inclusion of popular ethnic music in general music classes affects culturally different junior high school students, and how this music influences their music achievement, attitude toward music, and attitude toward school.

The present chapter will present the results of the study and analysis of the data obtained during the course of the inquiry. These data form the basis for accepting or rejecting the hypothesis set forth in Chapter I.

Pre-Test Data

Means and standard deviations of the three independent variables for the total sample (N=106) are revealed in Table 4.1. Tables 4.2 and 4.3 contain the same information for the control and experimental groups, respectively.

TABLE 4.1

PRE-TEST MEANS AND STANDARD DEVIATIONS OF THE
THREE INDEPENDENT VARIABLES (N=106)

Variables	Score Mean	Ave. Mean	Score S.D.	Ave. S.D.
School Attitudes (#1)	453.40	16.83	78.96	2.84
Music Attitudes (#2)	754.37	32.76	120.68	3.59
Music Achievement (#3)	77.91		31.86	

TABLE 4.2

PRE-TEST MEANS AND STANDARD DEVIATIONS OF THE
THREE INDEPENDENT VARIABLE FOR THE
CONTROL GROUPS (N=54)

Variables	Score Mean	Ave. Mean	Score S.D.	Ave. S.D.
School Attitudes (#1)	451.90	16.73	81.48	2.76
Music Attitudes (#2)	751.74	24.62	113.82	3.40
Music Achievement (#3)	80.18		30.10	

The "score" represents the total points earned on either of the two attitude examinations (Tests #1 and #2), while the "average" (Ave.) represents these total points divided by the actual number of responses. The highest possible scores and their averages are given in Table 3.1.

TABLE 4.3

PRE-TEST MEANS AND STANDARD DEVIATIONS OF THE
THREE INDEPENDENT VARIABLES FOR THE
EXPERIMENTAL GROUPS (N=52)

Variables	Score Mean	Ave. Mean	Score S.D.	Ave. S.D.
School Attitudes (#1)	454.96	16.93	77.02	2.95
Music Attitudes (#2)	757.09	24.73	128.47	3.80
Music Achievement (#3)	75.71		33.61	

The means and standard deviations reported in Tables 4.2 and 4.3 reveal that the experimental and control groups are substantially heterogeneous within themselves [raw scores range from 8.1 to 21.9 (Test #1); 15.6 to 30.6 (Test #2); and 10.0 to 148.4 (Test #3) for the control group; and 11.6 to 20.4 (Test #1); 14.5 to 31.7 (Test #2); and 6.1 to 155.8 (Test #3) for the experimental groups]. However, the

groups are homogeneous to each other in that the amount of variance in each group is about the same. This is most apparent upon examining the groups' standard deviations.

Post-Test Data

Means and standard deviations were also obtained for the three post-tests. Table 4.4 shows these results for the total population, while Tables 4.5 and 4.6 contain the results for the control and experimental groups, respectively.

TABLE 4.4

POST-TEST MEANS AND STANDARD DEVIATIONS OF THE THREE INDEPENDENT VARIABLES (N=106)

Variables	Score Mean	Ave. Mean	Score S.D.	Ave. S.D.
School Attitudes (#1)	521.17	19.15	115.77	4.13
Music Attitudes (#2)	870.41	27.61	122.62	3.73
Music Achievement (#3)	111.87		32.86	

TABLE 4.5

POST-TEST MEANS AND STANDARD DEVIATIONS
OF THE THREE INDEPENDENT VARIABLES
FOR THE CONTROL GROUPS (N=54)

Variables	Score Mean	Ave. Mean	Score S.D.	Ave. S.D.
School Attitudes (#1)	493.16	18.05	82.31	3.01
Music Attitudes (#2)	805.52	25.61	122.88	3.79
Music Achievement (#3)	96.87		33.61	

TABLE 4.6

POST-TEST MEANS AND STANDARD DEVIATIONS
OF THE THREE INDEPENDENT VARIABLES
FOR THE EXPERIMENTAL GROUPS (N=52)

Variables	Score Mean	Ave. Mean	Score S.D.	Ave. S.D.
School Attitudes (#1)	550.27	20.28	137.33	4.81
Music Attitudes (#2)	937.79	29.68	78.60	2.26
Music Achievement (#3)	127.46		27.14	

A comparison of data contained in Tables 4.1 and 4.4 shows a significant gain in average mean points (Tests #1 and #2) and in score mean points (Test #3). This gain is accounted for in Table 4.6 which shows average point gains of 3.35, 4.95 for Test #1 and #2, and 51.75 score point gains for Test #3. These gains are higher than those of 1.32, .99, and 16.67 for Tests #1, #2, and #3, respectively (Table 4.5). In addition, the heterogeneity between the groups, becomes evident if the standard deviations in Tables 4.1 and 4.4 are compared. The experimental groups exhibit more homogeneity for Test #2 (average raw scores range from 24.7 to 32.6) and Test #3 (raw scores range from 41.5 to 168.5). However, the experimental groups do show great heterogeneity for Test #1 (average raw scores range from 11.8 to 30.2).

The control groups show heterogeneity for all three post-tests:

1. Test #1 average raw scores range from 11.0 to 25.6.
2. Test #2 average raw scores range from 15.7 to 32.1.
3. Test #3 raw scores range from 29.0 to 163.6.

Analysis of Data Relative to
Attitudes toward School

Analysis of covariance was used in evaluating additional differences between control and experimental groups. For the evaluation of each test, the pre-test scores were used as the covariate. Table 4.7 shows the results of the school attitude test (Test #1) with the post-test serving as the dependent variable.

TABLE 4.7

ANALYSIS OF COVARIANCE OF SCHOOL ATTITUDE TEST:
DEPENDENT VARIABLE-POST SCHOOL
ATTITUDE TEST (N=106)

Source of Variance	Sum of Squares	Degrees of Freedom	Mean Square	F Statistic	Significance
Ave.:					
Treatment (EvsC)	714.749	1	714.749	77.322	< .005
Error	952.101	103	9.243		
Score:					
Treatment (EvsC)	545745.077	1	545745.077	72.322	< .005
Error	775254.138	103	7526.739		

Analysis of variance of the dependent variable (Post-Test #1) reveals a significance of .001 for the averages and .002 for the scores (See Table E.1). In

addition, the average square of the multiple correlation coefficient, $R^2 = .47$, indicates that only 47% of the gain scores earned by the experimental groups may be attributed to the experimental treatment (see Table E.4). Hence, the remaining 53% must be due to other factors not considered by the analysis.

The F values of 77.322 and 72.507 are significant at the .005 level; therefore, the null hypothesis that there is no significant difference in attitudes developed toward school between groups using ethnic materials as compared to those using traditional materials is rejected. Although the average square of the multiple correlation coefficient, $R^2 = .47$, shows little relation to gain scores, the application of the t-test on the significance of the square of the multiple correlation coefficient yields an average t value of 3.62, which exceeds the .01 level of confidence.

Analysis of Data Relative to Attitudes
Toward Music

Table 4.8 shows the analysis of covariance results of the music attitude tests (Test #2), with the post-test serving as covariate.

TABLE 4.8

ANALYSIS OF COVARIANCE OF MUSIC ATTITUDE TEST: DEPENDENT
VARIABLE-POST MUSIC ATTITUDE TEST (N=106)

Source of Variance	Sum of Squares	Degrees of Freedom	Mean Square	F Statistic	Significance
Ave.:					
Treatment (EvsC)	471.490	1	471.490	87.570	<.005
Error	554.565	103	5.384		
Score:					
Treatment (EvsC)	605444.634	1	605444.634	122.286	<.005
Error	509957.377	103	4951.042		

Analysis of variance of the dependent variable (Post-Test #2) produced F values of 79.019 and 88.860, which are both significant at the .005 level (see Table E.2). The average square of the multiple correlation coefficient, $R^2 = .62$, indicates that 62% of the gain scores, earned by the experimental groups, are attributed to the experimental treatment (see Table E.4).

The null hypothesis (there is no significant difference in attitudes developed toward music between groups using ethnic material as compared to those using traditional material) is rejected. The F values of 122.286 and 87.570 for music attitudes exceed the .005 level of confidence. In addition, the average t value of 6.51 is significant at the .01 level of confidence.

Analysis of Data Relative to
Music Achievement

Table 4.9 contains the analysis of covariance results of the music achievement test (Test #3), with the post-test serving as the covariate.

TABLE 4.9

ANALYSIS OF COVARIANCE OF MUSIC ACHIEVEMENT TEST: DEPENDENT
VARIABLE-POST MUSIC ACHIEVEMENT TEST (N=106)

Source of Variance	Sum of Squares	Degrees of Freedom	Mean Square	F Statistic	Significance
Treatment (EvsC)	66466.298	1	66466.298	308.774	.05
Error	22171.591	103	215.258		

Analysis of variance of the dependent variable (Post-Test #3) produced an F value of 89.634, which is significant at the .05 level (see Table E.3). The square of the multiple correlation coefficient, $R^2=.80$, shows that 80% of the gain scores, earned by the experimental groups, are attributed to the experimental treatment (see Table E.4).

The null hypothesis (there is no significant difference in music achievement between groups using ethnic material as compared to those using traditional material) is rejected. The F value of 308.77 exceeds the .05 level of confidence. Additionally the t value of 9.83 is significant at the .01 level of confidence.

Beta Coefficients

Beta coefficients were computed to indicate the contributions of the independent variables (the pre-tests) to the dependent variables (the post-tests). Table 4.10 presents the beta weights for all three pre-tests.

TABLE 4.10

BETA WEIGHTS FOR THE CONTRIBUTIONS OF THE
INDEPENDENT VARIABLES (PRE-TESTS) TO THE
DEPENDENT VARIABLES (POST-TESTS)

	Pre-Test #1 Ave.	Pre-Test #2 Ave.	Pre-Test #3
Beta weights	.63070	.56715	.76738

The information contained in Table 4.10 indicates the differences in the magnitude of the respective independent variables as they bear on the dependent variables. It is evident that the post-test results of Test #3 are more dependent on their pre-test result, than are Tests #1 or #2. In other words, it takes more "weighting" of Pre-test #3 than it does for Pre-tests #1 and #2 in order to determine the criterion variables (Post-tests #1, #2, and #3). Although this seems to contradict the results of the square of the multiple correlation coefficients, it should be remembered that beta weights are computed for both control and experimental gains; while the square of the multiple correlation coefficients is computed only for the gains of the experimental groups. The beta

weights for the experimental groups were determined by regression analysis. The results of the regressed beta weights are presented in Table 4.11.

TABLE 4.11

BETA WEIGHTS OF THE EXPERIMENTAL GROUPS FOR THE
CONTRIBUTIONS OF THE INDEPENDENT VARIABLES
(PRE-TESTS) TO THE DEPENDENT VARIABLES
(POST-TESTS) N=52

	Pre-Test #1 Ave.	Pre-Test #2 Ave.	Pre-Test #3
Beta weights	.24918	.53874	.41345

Compared to the original beta weights (Table 4.10), the adjusted or regressed beta weights, for the experimental groups, show that a smaller proportion of the criterion variables (post-tests) is accountable by the contributions of the independent variables (pre-tests). This is in agreement with the square of the multiple correlation coefficients for the three tests.

Analysis of Correlations

Two forms of correlations were used in analyzing the dependence between variables. The first form, simple correlations, was used to view the relationship between the pre- and post-tests results of the total population (N=106). These correlations also serve to strengthen the reliability coefficient quoted in Chapter III. Table 4.12 shows the results of this correlation.

Converted into reliability coefficients (test-retest design), the correlations indicate the following:

1. Test #1--reliability coefficients of .60956 for the scores and .63934 for the averages.
2. Test #2--reliability coefficients of .63116 for the scores and .57585 for the averages.
3. Test #3--a reliability coefficient of .79652.

These reliability coefficients are not so significant as they might appear. This is particularly true in regard to Tests #1 and #2.

TABLE 4.12

CORRELATIONS OF PRE-TEST AND POST-TEST RESULTS (N=106)

	Test #3 Pre	Test #3 Post	Test #1 Pre- Score	Test #1 Pre- Ave.	Test #2 Pre- Score	Test #2 Pre- Ave.	Test #1 Post Score	Test #1 Post Ave.	Test #2 Post Score	Test #2 Post Ave.
Test #3 Pre	1.00000									
Test #3 Post	.79652*	1.00000								
Test #1 Pre-Score	.38527	.35525	1.00000							
Test #1 Pre-Ave.	.38820	.36853	.96350	1.00000						
Test #2 Pre-Score	.34503	.33143	.33645	.32221	1.00000					
Test #2 Pre-Ave.	.38513	.36145	.35726	.36918	.89480	1.00000				
Test #1 Post Score	.29246	.36937	.62741	.64532	.28217	.25966	1.00000			
Test #1 Post Ave.	.29187	.39345	.60956*	.63934*	.26970	.26491	.97074	1.00000		
Test #2 Post Score	.25117	.40297	.19839	.21242	.63116*	.57964	.33297	.33958	1.00000	
Test #2 Post Ave.	.21745	.36969	.18733	.20698	.60070	.57585*	.33291	.34413	.97781	1.00000

*Significant at the .01 level of confidence.

For attitude tests, the re-test should be administered within a twenty-four hour period. Therefore, a negative effect is encountered due, in part, to the length of time elapsed between the administering of the tests. However, the correlation coefficient is significant for Test #3.

The second form, gain score correlations, was used in determining the dependence between the three independent variables. Tables 4.13 and 4.14 contain the analysis of the gain score correlations, and the gain score correlations of the control groups.

TABLE 4.13

ANALYSIS OF GAIN SCORE CORRELATIONS OF
CONTROL GROUPS (N=54)

Source of Gain	Mean	S.D.	T of Mean	F. of Mean	Significance of Mean
Test #1	41.259	58.063	5.221	27.266	<.0005
Test #2	52.776	72.191	5.474	29.964	<.0005
Test #3	21.153	15.723	9.886	97.735	<.0005

TABLE 4.14

GAIN SCORE CORRELATIONS BETWEEN THE INDEPENDENT VARIABLES
OF THE CONTROL GROUPS (N=54)

	Test #1	Test #2	Test #3
Test #1	1.00000	0.15069	-0.33970
Test #2		1.00000	-0.29559
Test #3			1.00000

Tables 4.13 and 4.14 show significance of the means at the $<.0005$ level; two negative gain score correlation and one positive gain score correlation. In analyzing the significance of these correlations, it was found that R 's of .35400 and .27300 were needed for significance at the .01 and .05 levels, respectively. The gain score correlation (between Test #1 and #2) of .15069 does not meet either of these levels. Therefore, no significant correlation exists between these tests. However, both correlations of $-.33970$ (between Test #1 and #3) and $-.29559$ (between Test #2 and #3) exceeds the .05 level of significance. Hence, negative gain score correlations, significant at the .05 level, are evident between Test #1 and #3, and Test #2 and #3.

A t-test was used to compare further the significance between gain score correlations of the three independent variables (see Table E.5). The t values were -2.53 (between Test #1 and #3), -5.25 (between Test #2 and #3), and 1.13 (between Test #1 and #2). The t value of -5.25 exceeds the .01 level of significance; the t value -2.53 exceeds the .05 level and is very close to the .01 level of confidence; while the t value of 1.13 does not meet either level of significance. The significance of the three t values is therefore, in agreement with those reported for the significance of the correlation.

Tables 4.15 and 4.16 contain the analysis of the gain score correlations, and the gain score correlations of the experimental groups.

TABLE 4.15

ANALYSIS OF GAIN SCORE CORRELATIONS OF
EXPERIMENTAL GROUPS (N=52)

Source of Gain	Mean	S.D.	T of Mean	F of Mean	Significance of Mean
Test #1	95.312	108.601	6.328	40.053	<.0005
Test #2	180.696	93.272	13.970	195.162	<.005
Test #3	47.276	16.376	20.817	433.354	<.005

TABLE 4.16

GAIN SCORE CORRELATIONS BETWEEN INDEPENDENT VARIABLE
OF THE EXPERIMENTAL GROUPS (N=52)

	Test #1	Test #2	Test #3
Test #1	1.00000	0.00411	0.20147
Test #2		1.00000	-0.01647
Test #3			1.00000

Table 4.15 shows significances of the means at the .005 level for Tests #2 and #3, and a significance of the mean at the .0005 level for Test #1. Table 4.16 shows one negative gain score correlation and two positive gain score correlations. In analyzing the significance of the three correlations, it was found that the R's of .35400 and .27300 were needed for significance at the .01 and .05 levels, respectively. The gain score correlations for all three tests fall below these levels of significance.

A t-test was used to compare further the significance between gain score correlations of the three independent variables (see Table E.6). The t values were 1.44 (between Test #1 and #3), 1.43 (between Test #2 and #3),

and 1.41 (between Test #1 and #2). None of these values exceed the .01 or .05 level of confidence. The significance of the t values is therefore, in agreement with those reported for the significance of the correlation.

Consequently, it is concluded that no significant gain score correlation exists between the three independent variables for the experimental groups or between tests #1 and #2 for the control groups. In spite of this, it was found that significant negative gain score correlations do exist between Test #2 and #3, and Test #1 and #2 for the control groups.

Summary

The main objective of this chapter was to reveal the results of statistical analysis of the data obtained during the course of the research. The main hypothesis and three accompanying null hypotheses were tested in this analysis of data by an analysis of covariance treatment. Results of each analysis of covariance were further supported and explained by the application of beta weights

and t-test. Gain score correlation was also applied to determine the dependence between the three independent variables. The following summaries were evident after computation of data treatment:

Summary of Hypothesis

<u>Null Hypothesis</u>	<u>Results</u>
1. There is no significant difference in attitudes developed toward school between groups using ethnic material as compared to those using traditional material.	The null hypothesis of no significant difference in attitudes toward school was rejected. A <u>t</u> value of 3.62 was obtained, significant at the .01 level of confidence. In addition, F values of 77.32 and 72.32 were obtained, both significant at the .005 level of confidence.

2. There is no significance in attitudes developed toward music between groups using ethnic material as compared to those using traditional material.

The null hypothesis of no significant difference in attitudes toward music was rejected. A t value of 6.51 was obtained, significant at the .01 level of confidence. In addition, F values of 87.57 and 122.28 were obtained, both significant at the .005 level of confidence.

3. There is no significant difference in music achievement between groups using ethnic material as compared to those using traditional material.

The null hypothesis of no significant difference in music achievement is rejected. A t value of 9.83 was obtained, significant at the .01 level of confidence. In addition, an F value of 308.77 was obtained, significant at the .05 level of confidence.

Beta Weights

1. There was a contribution of .63070 (Test #1), .56715 (Test #2), and .76738 (Test #3) of the pre-tests to the post-test results for the total population (N=106).
2. By Regression technique, beta weights of .24918 (Test #1), .53874 (Test #2), and .41345 (Test #3) were obtained for the experimental groups, which show a significant decrease of pre-test contribution.

Gain Score Correlations

1. No significant gain score correlations occurred between the independent variables for the experimental groups.
2. No significant gain score correlations occurred between Test #1 and #2 for the control groups.
3. Negative significant gain score correlations at the .01 and .05 levels of confidence were obtained for Test #2 and #3, and Test #1 and #3 for the control groups, respectively.

CHAPTER V

SUMMARY, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

Summary

This study investigated the use of popular ethnic music as a basis for music learning in general music classes. The main purpose of the study was to offer meaningful indigenous musical experiences for culturally different junior high school music students. More specifically, the study assessed:

1. the effect of the inclusion or exclusion of popular ethnic music upon measurable music achievement of culturally different students,
2. the effect of the inclusion or exclusion of popular ethnic music upon attitudes toward music and school, and

3. the relationship between the use of ethnic music and the three variables: a) music achievement, b) attitudes toward music, and c) attitudes toward school.

The main hypothesis was that culturally different students, given the opportunity to use their own ethnic music as the foundation of music learning, will earn significantly higher scores in music achievement. Furthermore, the music attitudes and school attitudes of the culturally different given this mode of study will be higher than those students denied this opportunity.

The hypothesis necessitated testing three null hypotheses:

1. There is no difference in attitudes developed toward school between groups using ethnic material as compared to those using traditional material.
2. There is no difference in attitudes developed toward music between groups using ethnic material as compared to those using traditional material.

3. There is no difference in musical achievement between groups using ethnic material as compared to those using traditional material.

A review of literature related to the nature and needs of junior high school students revealed that the junior high school years are ones in which the student:

- 1) has a rapid change in emotional, intellectual, social and physical growth;
- 2) has a great need for peer acceptance;
- 3) has a great need for successful achievement;
- and 4) formulates many of the attitudes, values, skills, social customs and cultural patterns which will possibly dominate his adult life style.

The research studies pertaining to SES, social and environmental conditions of culturally different students, produced a number of educational and socially descriptive terms. Along with a variety of terms, additional conflicting statements about specific conditions of the students' environment were encountered. However, four characteristics of the student and his family seemed to be common:

1. They are either southern whites or non-whites who have migrated to urban centers (Havighurst, 1964).
2. They have an income of \$3,000 or less and are frequently headed by a female (Witmer, 1964).
3. They have been raised in a world of failure, prejudice, alienation, and broken homes (Riessman, 1962).
4. They are driven by the desire to have food, money, dwellings, and the fear of the natural elements (Davis, 1948).

Studies which dealt with the effects of the students' environment upon learning, although offering conflicting findings, indicate that students of higher SES level consistently score higher on IQ tests than do those of lower SES levels, regardless of race. This was also true for the positive attributes of motivation.

Remarks by Campbell and Marx (1969) were used in summarizing the approaches underlying the various programs and practices reviewed:

Teachers if they are to surmount the instructional differences associated with "tuned-out children," must structure their teaching around experiences that are relevant to daily life in the city The ultimate individual goal, of course, is for teachers to help students attain self-realization through learning. As Willard Congreve noted education for self-realization requires that teachers place considerable trust in the judgment of their students (pp. 138-139).

The four general music research studies revealed that each had a different theoretical orientation, but all were related in the constructional procedure of general music courses: 1) formulating objectives; 2) organizing experiences relevant to the objectives; 3) organizing and gathering materials, activities and experiences; and 4) evaluating the materials, objectives and experiences.

The studies relative to current developments in urban music education placed considerable emphasis on the teachers' inability to realize that his levels of general approval and discrimination differ vastly from those of his students--an understanding of these problems and an attempt toward their solution formed the basis for many of these studies. The solutions took the forms of incorporation of indigenous music materials and experiences

in classes, special opportunities for musically talented culturally different students, or free instrumental and vocal music instructions for these students.

From the studies reviewed, three suggestions were outlined in regard to desirable attitudes, traits, characteristics, or qualities of the teachers for the culturally different:

1. Thorough knowledge of the student, his background, his aspirations, his fears, his habits, his talents, his shortcomings and his life-style.
2. Knowledge of ways to direct and guide the learning of the culturally different child.
3. Skill in human relations, particularly as it affects the attitudes and behavior of the students.

Along with other suggestions, these three were put into practice in many of the teacher education programs discussed.

One hundred and six general music students of three urban junior high schools were randomly assigned

to experimental and control groups (one of each in each school). The three independent variables were tested, on both the pre- and post-test, by: 1) a music achievement test, 2) a test for attitudes toward music and music instruction, and 3) a test for attitudes toward school.

For a minimum of fourteen weeks, experimental and control groups received instruction in the same musical experiences, concepts and activities at approximately the same time. The presence or absence of ethnic materials was the only difference between the groups. The experimental classes utilized ethnic materials for the experiences and concepts, while the control classes used "traditional" published and recorded general music materials for the experiences and concepts.

Analyses of covariance, t-tests, beta weights, and correlation of gain scores were the statistical methods used in testing the hypotheses.

Findings

The hypotheses tested were divided into three major categories: 1) the effect of ethnic music materials on attitudes toward school of culturally different children, 2) the effect of ethnic music materials on attitudes toward music of culturally different children, and 3) the effect of ethnic music materials on music achievement of culturally different children. In addition to the three hypotheses, dependence between pre- and post-test, and correlations between the three hypotheses were also tested.

1. In the terms of the culturally different child's attitudes toward school, ethnic music materials produced a difference as compared with traditional music materials. The difference was statistically significant at the .01 level of confidence.
2. In terms of the culturally different child's attitudes toward music, ethnic music materials produced a difference as compared with traditional

music materials. The difference was statistically significant at the .01 level of confidence.

3. In terms of the culturally different child's music achievement, ethnic music materials produced a difference as compared with traditional music materials. The difference was statistically significant at the .01 level of confidence.
4. Dependence of the post-test results on the pre-test results was statistically higher for the total population than it was for the experimental groups.
5. For the experimental group, correlation between the gain scores of the three post-tests were not statistically significant at either the .01 or .05 level of confidence.
6. For the control group, correlation between the gain scores of attitudes toward school and attitudes toward music was not statistically significant at either the .01 or .05 level of confidence.

7. For the control group, correlation between the gain scores of attitudes toward music and music achievement produced a negative statistical significance at the .01 level of confidence.
8. For the control group, correlation between the gain scores of attitudes toward school and music achievement produced a negative statistical significance at the .05 level of confidence.

Conclusions

The conclusions drawn from this study apply only to the sample of culturally different students from which the data were obtained. Therefore, that which is true for these culturally different students cannot necessarily be assumed to be true for all culturally different students. In addition, the ethnic music materials used in this study are not applicable for all culturally different students. It must be the teachers' responsibility to investigate the students' environment and culture as

these affect the students' education. The results of each teacher's investigation, then, should be used in determining the appropriate ethnic music materials to be used in the teaching situation. However, based upon an analysis of the outcomes of this investigation, the following conclusions are admissible:

1. When using ethnic related music materials in general music classes for culturally different students, an increase in music achievement, attitudes toward music and attitudes toward school is noted. These increases are the result of the indigenous nature of the instructional materials and the students' familiarity with the materials.
2. There is no significant relationship between the amount of gains in attitudes toward music, attitudes toward school and music achievement due to the use of ethnic related music materials.

Implications of the Use of Ethnic Materials

The adoption of ethnic materials, as used in this study could have the following implications for music instructions:

1. More enthusiastic student participation, because of the indigenous nature of the instructional materials.
2. Higher levels of musical achievement for culturally different junior high school general music students.
3. Improved attitudes toward general music and its instruction for culturally different junior high school students.
4. More class time is allotted for psychomotor music experiences, with less time being used for purely cognitive musical development.
5. De Jager (see Chapter II) reports that each social class has its own standards of what it considers to be music. Hence each teacher must determine

what particular type(s) of music is (are) accepted in the community in which he teaches. Only after such assessments can the teacher choose the appropriate ethnic materials to be used for instructional purposes.

6. A better understanding of how all music is related may generate, in consumers, an increase in acceptance of all types of music.
7. Accomplishments noted in this study may also exist at other levels of general music instructions and with other ethnic groups.
8. The introduction of college and university method courses for the prospective teachers of culturally different students can also be an outcome of this study.

Recommendations

The following recommendations are offered in view of the findings of this study:

1. A similar investigation should be made to include other groups and types of music. Such an investigation might determine whether the effects of other ethnic related music materials hold true with other ethnic minorities.
2. A similar study should be conducted in areas other than urban centers to determine whether the effects would be the same with non-urban subjects.
3. A similar investigation should be made at other levels and in other areas of musical instruction to determine whether the instructional approach would be applicable to all levels and areas of musical instruction.
4. A study should be made investigating correlation between music achievement and attitudes toward

music to determine whether either of these variables affects the other.

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APPENDIX A
INSTRUCTIONAL MODULES

THE ELEMENTS

OF

MUSIC

Teachers' Guide*

*This is a copy of the booklet each student possessed during the study,
with the exception of the bracketed teacher suggestions.

Teachers' Guide

September 2nd - Test #1 and course objectives

September 3rd - Test #2 and objectives for modules #1

September 4th - Test #3 and Section I (Sound and Time)

September 5th - Section II A

September 8th and 9th - Section IID 1

September 10th and 11th - Section IIB 2

September 12th - Section IIB 3

September 15th-26th - Section IIC (a test can be given on the 26th)

September 29th - Objectives of Module #2 (Pitch) and the definitions of Pitch.

September 30th - Section IIIA

October 1st - Section IIIB

October 2nd-10th - Section IIIC

October 13th-31st - Section IIID

November 3rd-7th

1. Objectives for Intensity module and introduction
2. Section IV A
3. Section IV B1

November 10th-14th

1. Section IV B2
2. Review of intensity module and test

November 17th-21st

1. Objectives for Timbre module and introduction
2. Section V A

November 24th-26th and December 1st

Section V B

December 2nd-5th

Section V C

December 8th-19th

1. Section V D
2. Review all families characteristic
3. Test
4. Merry Christmas

January 5th-23rd

1. Section VI
2. Post Test

I. Course Objectives - General Music

- A. To help the student develop a knowledge of the properties of music, music fundamentals, scales, key signatures, note and rest values and their relationship, and time signatures. This will be done through a detail investigation of their use in popular music (soul, rock, etc.).
- B. To help the student develop attitudes toward all music. These attitudes (positive or negative) should be based on cumulated experiences with different types of music and how these types differ or are similar.
- C. To give the student creative musical experiences with rhythm, melody, harmony, and timbre.
- D. To expose the students to both "serious" and popular music by establishing the relationship that exist between the two.
- E. The student should develop the ability to relate any values gained or held toward "serious" music with the values previously held toward popular music.
- F. Given the situation, the student should have developed the ability to change his opinion about different types of music in light of new evidence acquired about them.

II. Duration (Rhythm)--Objectives

- A. Given two sounds of different length, the student will be able to distinguish between the long or short sound.
- B. Given four sounds of different lengths, the student will be able to determine the relationship between the four sounds (3 times as long, 2 times as long, etc.).
- C. The student will be expected to write an example for rhythm instruments using the following note and rest types: whole, half, quarter, eighth. These examples will be played in class.
- D. The ability to read the above mentioned note and rest types will be demonstrated by each student.
- E. Given different time signatures the student will be able to explain each numbers functions and to write the proper amount of notes for the given signature.
- F. The student is to be able to demonstrate (write) the division subdivision and borrowed division of dotted and undotted notes.

I: Sound and Time

Sound and Time - Music is an art whose chief property is SOUND. Sound can be experienced only within a period of TIME. Thus time and sound are the basic materials of music.

- A. Sound - any noise or sensation which is heard by the human ear or electronic ear.
- B. Time - measure of duration, as by hours, days, years, ages, or as in music by beats or notes.
- C. There are four (4) properties of sound: Duration, Pitch, Intensity, and Timbre. We will deal with each of these separately and see how each is used in popular music.

II: Duration

DURATION - the length or shortness of a sound. In other words the amount of time a sound is heard. [Tape I A]

- A. The arrangement or patterns of duration are called **RHYTHM**. To indicate or write the patterns of duration (rhythm) a system of **NOTES** have been used. We will discuss notes and note types later; for now we will turn our attention to **TIME SIGNATURES** or what is sometimes called **TIME CLASSIFICATION**.
- B. Time Classification and Time Signatures refer to the organization of time into a regular series of pulsation or **BEATS**. A system of two numbers ($2/4$, $6/8$, $9/4$, etc.) are placed at the beginning of the music to indicate how to organize the time or how to arrange the regular series of beats.
 1. Beats can be organized in one of four ways. These are all called **METER**.
 - a. Duple - A pattern which has two beats: one strong and one weak. (See example)
 - b. Triple - A pattern which has three beats: one strong and two weak. (See example)
 - c. Quadruple - A pattern which is a combination of two duple patterns. It has four beats: two strong and two weak. (See example)
 - d. Quintuple - A pattern which is a combination of a duple and a triple pattern. Therefore, it has five beats: two strong and three weak. (See example)

[Have students to play or clap all examples, placing accents in proper places. Tape I B]

2. All of the meters (duple, triple, etc.) refer to how many beats we have or the number of regular pulsation. However, each of the beats can be divided into two or three parts or subdivided into four, five, six, or more parts. These divisions and/or subdivisions of the beat are called **COMPOUND** and **SIMPLE TIME**.

- a. Simple time - beats are normally divided into two equal parts.
- b. Compound time - beats are normally divided into three equal parts. Hence if we combine the meter (duple, triple, etc.) with its division, we have two terms which indicate the number of beats and how these beats are divided. [Tape I C]

Example - Duple simple means that there are two beats and each beat is divided into two parts. Duple compound means that there are two beats and each beat is divided into three equal parts. What does triple compound mean?

[Have students to figure out other time classifications.]

- c. Subdivision - refers to making the divided part of the beat smaller. In simple time we subdivide a beat into four equal parts, but in compound time the beat subdivides into six equal parts. Example:

(1) Simple time

		u
Beat:	1	2
Division:	— —	— —
Subdivision:	— — — —	— — — —

(2) Compound time

		u
Beat:	1	2
Division:	— — —	— — —
Subdivision:	— — — — —	— — — — —

[Tape I D]

3. Borrowed Division - refers to taking the division from one time (simple or compound) and using it in the other time. Therefore, when the beat in simple time divides into three parts it is called borrowed division or triplets. When the beat in compound time divides into two parts it is called borrowed division or duplets.

Example

a. Simple time

		u
Beat:	1	2
Division:	— . —	— —
Borrowed division:	— — —	— — —

b. Compound time

		u
Beat:	1	2
Division:	— — —	— — —
Borrowed division:	— — —	— — —

[Tape I E]

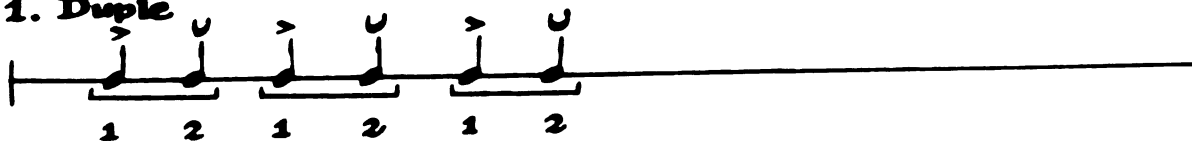
- C. Notation of Duration or RHYTHM - as mentioned before (letter A) rhythm is the arrangement or patterns of duration. All of the examples we have heard on tape have been rhythmic example. However, we have not given the notation or signs which indicates the different patterns that we have heard. Let us go back and see how each of these examples would look.

[Introduce note types and their relationship in any manner you like. (1) Be sure to also introduce dotted notes. (2) Include rests and their relationship. (3) Be sure to include the concept of bar lines and measure, "I almost forgot them." (4) Have students to play examples which use different note and rest types. (5) Use tape (I F 1 & 2) with rhythmic examples (II C 1 & 2). (6) Have each student to write two measures of different meters, put all of these together to make one composition (play in class). (7) Play tape dealing with division, subdivision, etc., and have students to follow with the examples. (8) Review all that we have covered and give a test. (9) Use the Ella Jenkins record on rhythm.]

II B

Types of Meter

1. Duple



2. Triple



3. Quadruple



4. Quintuple

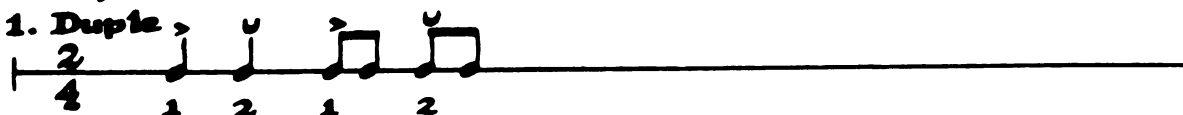


II B

Simple time

Division

1. Duple



2. Triple



3. Quadruple



> - strong

Subdivision

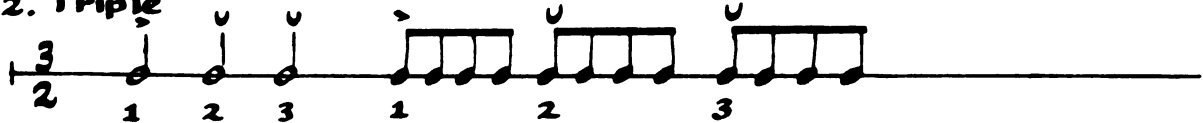
II B

Simple Time

1. Duple

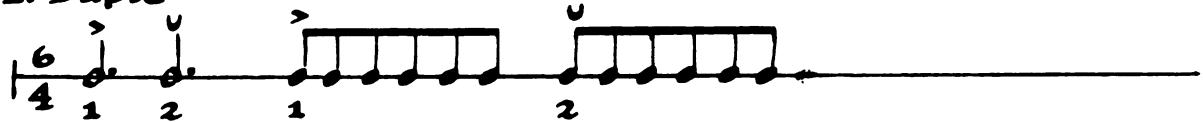


2. Triple

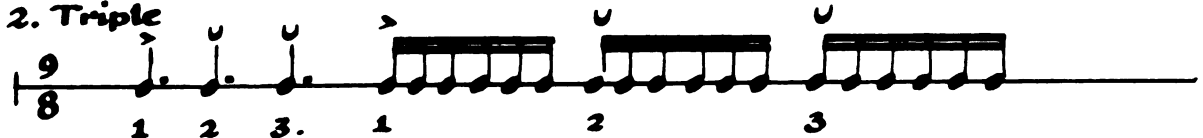


Compound Time

1. Duple



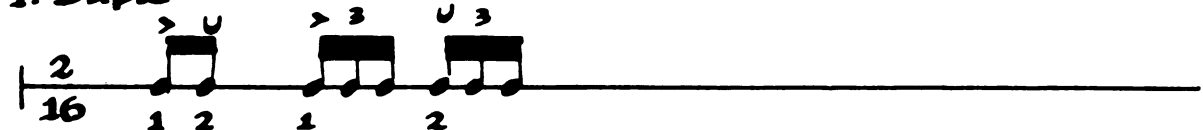
2. Triple



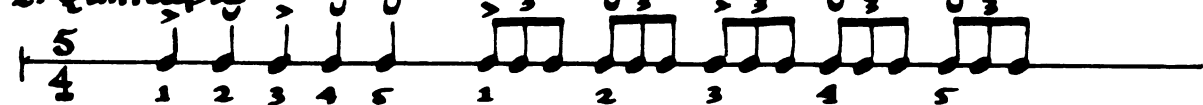
Borrowed

Simple Time

1. Duple

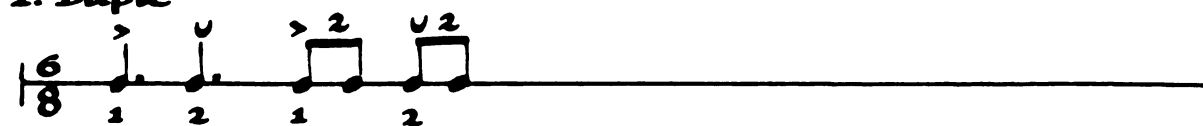


2. Quintuple

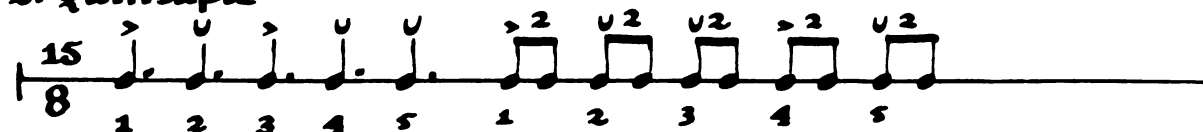


Compound

1. Duple



2. Quintuple



HC 2 cont.

A handwritten musical score consisting of seven staves. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. The score is divided into measures by vertical bar lines. There are several repeat signs (double bar lines with dots) and first/second endings marked with '1' and '2' in boxes. The notation is written in a cursive, handwritten style.

DURATION TEST

Name _____ City _____

A. Write the following types of notes and rests.

1. Whole note - _____
2. Half rest - _____
3. Eighth rest - _____
4. Eighth note - _____
5. Quarter note - _____
6. Dotted half note - _____

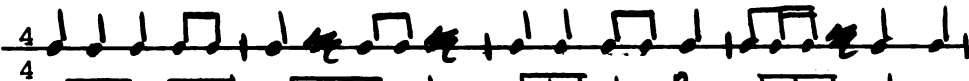
B. Explain what is meant by Time Classification.

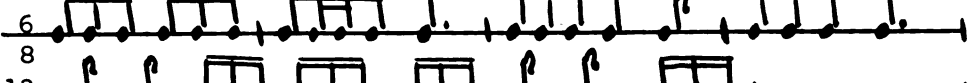
C. Explain what is meant by Compound and Simple Time. Give examples.

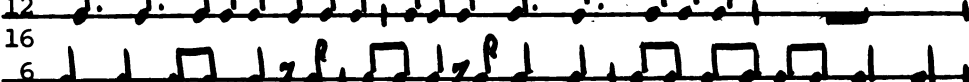
D. Give examples of the following:

1. Duple simple division - _____
2. Triple compound subdivision - _____
3. Quadruple simple borrowed division - _____
4. Quintuple compound meter - _____
5. Triple compound meter - _____
6. Duple compound subdivision - _____

E. Play or clap two of the following examples for your teacher.

1. 

2. 

3. 

4. 

F. Two or three sounds will be played, you are to indicate which is the longest or shortest.

Answer: a-first; b-second; c-third

- _____ 1. The longest of the two tones was:
- _____ 2. The longest of the two tones was:
- _____ 3. The shortest of the two tones was:
- _____ 4. The shortest of the two tones was:
- _____ 5. The longest of the three tones was:
- _____ 6. The longest of the three tones was:
- _____ 7. The shortest of the three tones was:
- _____ 8. The shortest of the three tones was:

G. Write three (3) measures of the following meters. (Use three types of notes in each example).

1. _____
2. _____
3. _____

H. Name three popular songs which were used in our discussion about duration. How were they used?

1. _____

2. _____

3. _____

III. Pitch--Objectives

- A. Given isolated musical sounds the students will be able to determine if the sound is high or low.
- B. Given a variety of isolated musical sounds the students will be able to match the sounds vocally.
- C. Given a melody (aurally) the student is to determine if it goes up or down.
- D. After hearing two melodies the student is to determine if they are similar or dissimilar.
- E. Given a great staff with notes, the student will be able to name the note and produce them vocally and/or instrumentally.

Pitch

PITCH - the highness or lowness of a musical sound. For example, the highest female part is called soprano and the lowest female part is called alto. The highest male part is called tenor and the lowest part is called bass.* Therefore we can see that there are different levels of highness and lowness. Two notes which are very close in sound also have different pitches. One might be slightly higher or lower than the other. In order to avoid confusing (mixing up) the many pitches which are possible, letter names have been given to each note or pitch and these notes or pitches are all given a line or space on which to live. (Each pitch is located on a different line or space on the STAFF.) To represent sound of pitch we use the notes that we have already learned. [Tape II A]

- A. STAFF - A staff is made of five lines and four spaces and each of the lines and spaces represents a different pitch. At the beginning of each staff we place a CLEF SIGN. There are seven kinds of clef signs, but we will only deal with two. The function of the clef signs is to name a particular line of the staff. The two clefs with which we will deal are TREBLE CLEF and BASS CLEF. (See examples.) The circle of the treble clef sign marks the G line and the two dots and the circle of the bass clef sign marks the E line.

[Have the students to draw bass and treble clef signs.]

- B. Letter Names - Each of the lines and spaces have a name. However, only the first seven letters of the alphabet (A through G) are used to name the lines and spaces. We can understand then, that each of the letters will be used more than once. Example III B shows us the name of all the lines and spaces in both bass and treble clefs. When the clefs are joined in this manner they are called a GREAT or GRAND STAFF.

[Tape II B (1) Have students to name lines and spaces.
(2) Introduce leger lines. (3) Have students to play the great staff.]

- C. SCALES - The pitches in the great staff can be arranged in any order. However, there are two arrangements of pitch which are very important. The arrangement of tones from C to G (C D E F

*Note--Some men are able to sing the high female parts. Smokey Robinson being an example.

G A B C) is called the MAJOR SCALE and that from A to A (A B C D E F G A) is the MINOR SCALE. The scales are named so because of the position of the whole and half-steps.

[(1) Use the keyboard to demonstrate this. (2) Let the students play the scales and hear the differences. (3) Make sure they understand the concept of whole and half-steps before moving on.]

As you will see at the keyboard the natural half-steps occur between E and F, and B and C. Between all other pitches there are whole steps. When we start on C the half-steps occur between the 3rd and 4th and the 7th and 8th notes, but when we start on A the half-steps occur between the 2nd and 3rd and the 5th and 6th notes. Although we are using the same notes in both scales, the placement of the half-steps make the scales different.

Example:	A	B	^h C	D	E	^h F	G	A
	1	2	3	4	5	6	7	8
	C	D	E	^h F	G	A	B	^h C
	1	2	3	4	5	6	7	8

[.....(1) Stop at this time to review or explain any material or concept that is not clear. (2) Tape II C, see if the students can detect the difference. (3) Give them as much time as possible.]

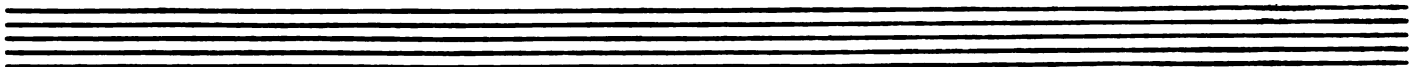
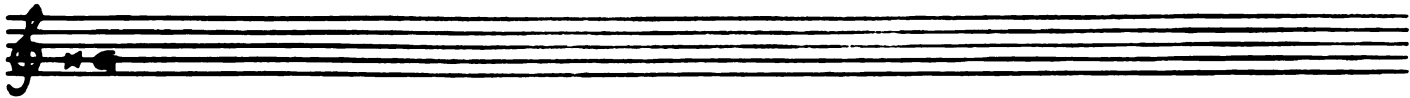
D. Musicians like the sound of these two scales so much that they have constructed a system so that the scales can be built on any of the pitches. Major and minor scales can be built on other notes by altering the basic notes. These alterations are called ACCIDENTALS, which are shown below:

1. Sharp # - raises the pitch of a note a half-step.
2. Double Sharp x - raises the pitch of a note a whole step or 2 half-steps.
3. Flat b - lowers the pitch of a note a half-step.
4. Double flat bb - lowers the pitch of a note a whole step or 2 half-steps.
5. Natural ♮ - is used to cancel an accidental and indicates an unaltered rate.

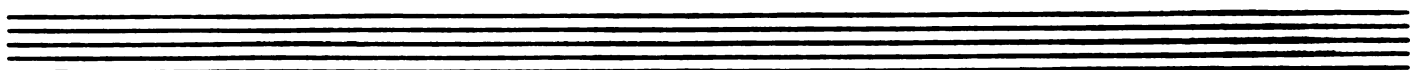
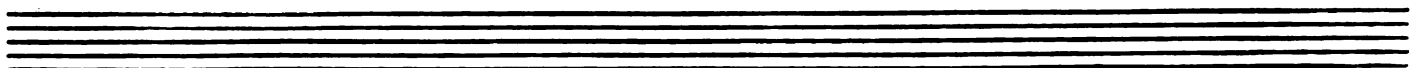
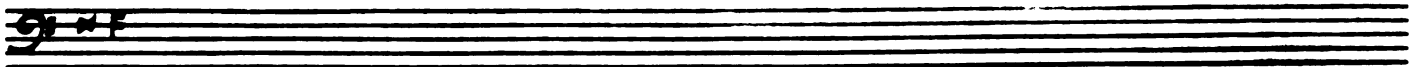
[(1) Have students to draw accidentals on any given note. (2) Show the position of accidentals on the keyboard. (3) Explain that a bar line cancels an accidental. (4) Have students to sing accidentals. (5) Tape III D 1 - observe the chromatic movement, use written example III D 1 to demonstrate. (6) Explain chromatic movement and demonstrate at keyboard. (7) After a clear understanding of this, an exam can be given. (8) At this time introduce major and minor scales built on other pitches. Approach it from the idea of whole and half-steps in the basic scales and those that are needed to make them major or minor. (9) Approach melodic and harmonic minor as an altered form of pure minor. Numbers 8 & 9 will take a maximum of two weeks, so to avoid boredom, buttress your discussion with Tapes III D 2, III D 3, III D 4. (10) Also begin some sight singing. Use example III D.]

Staff

MA
Treble Staff

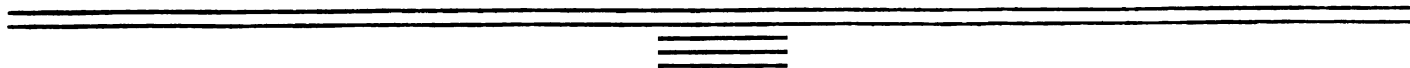
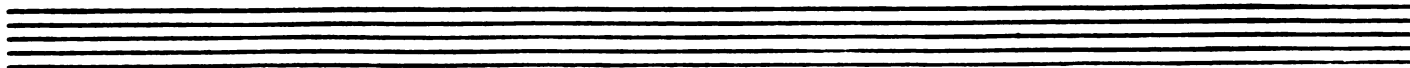
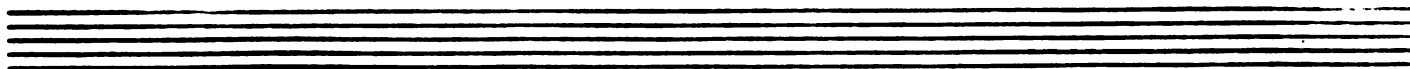
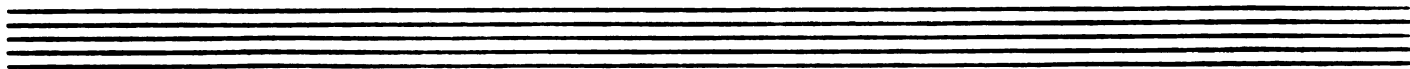
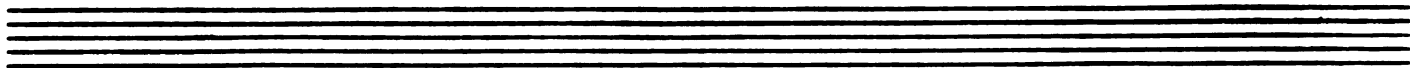
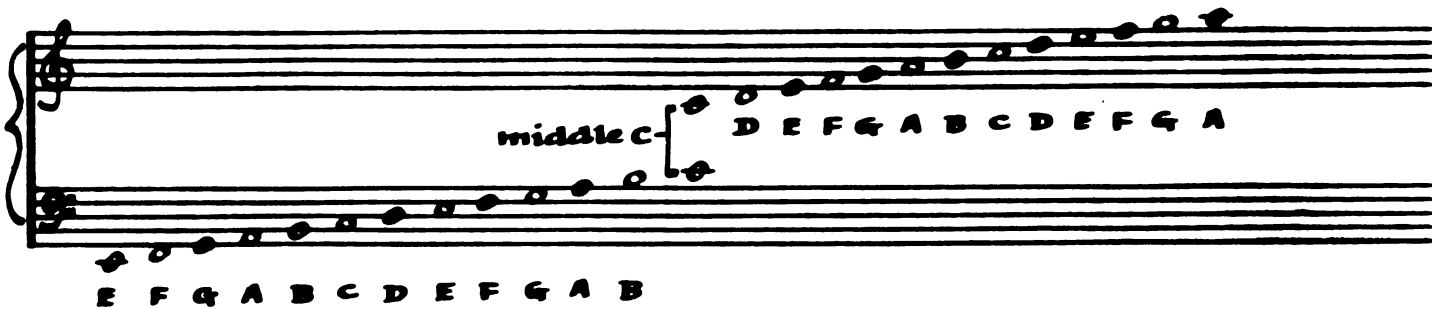


Bass Clef



MB

Letter Names and the Grand Staff

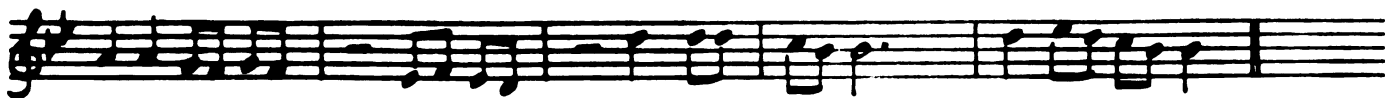


III D

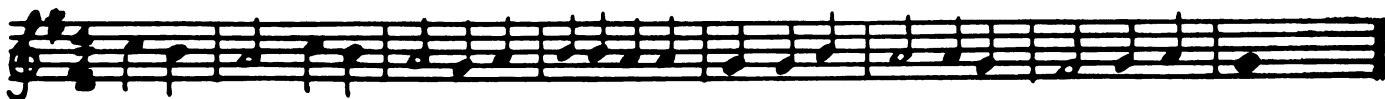
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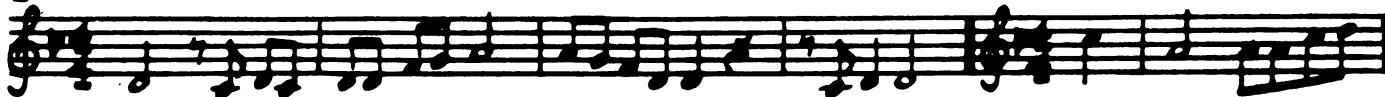
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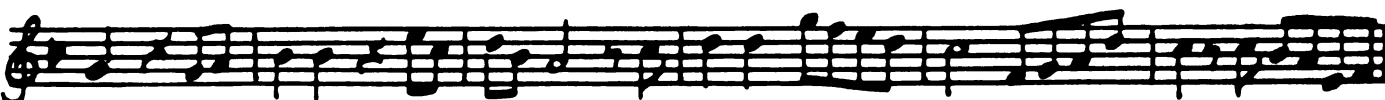
3.



4. D minor



5. F-major



6. F-major



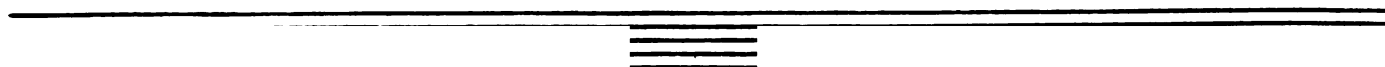
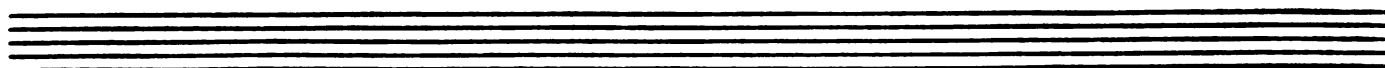
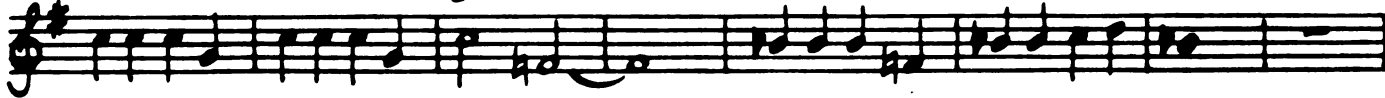
7. G major



Fin



(F major)



Pitch Test

Name _____

- A. Follow the directions given in the attached page (Ex. 2).
- B. Sing and name the pitches given in #2 and #4 on the attached page.
- C. Two pitches will be played for each example. You are to circle the "a" if the first pitch is the highest or the "b" if the 2nd is the highest.
 - 1. a b
 - 2. a b
 - 3. a b
 - 4. a b
 - 5. a b
- D. Draw a Great Staff, with clef signs. Name the spaces from the lowest A to the highest E.
- E. Write the following major scales:
 - 1. D major -
 - 2. A major -
 - 3. B major -
 - 4. E^b major -
 - 5. C major -
 - 6. D^b major -
- F. Write the following minor scales:
 - 1. A harmonic minor -
 - 2. G melodic minor -
 - 3. C "pure or natural" minor -

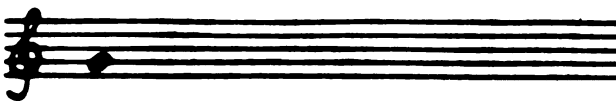
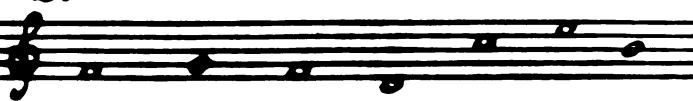
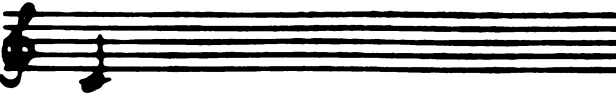
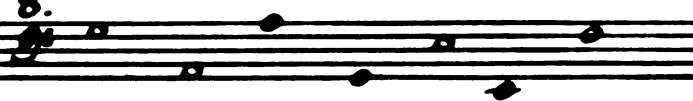
4. F# harmonic minor -
5. E melodic minor -
6. B $\flat$ pure minor -

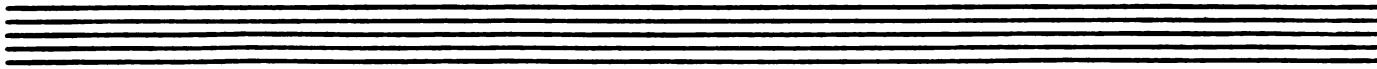
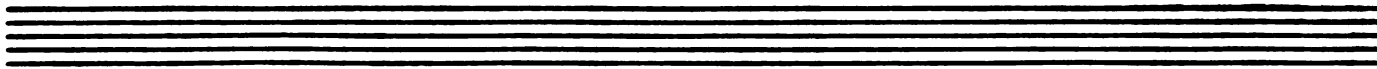
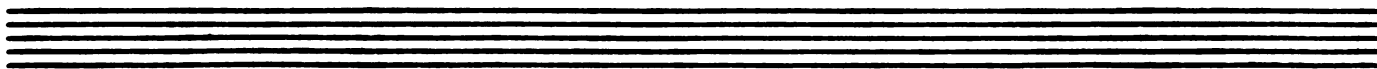
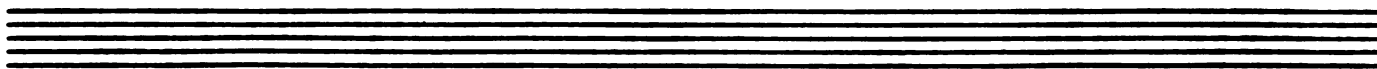
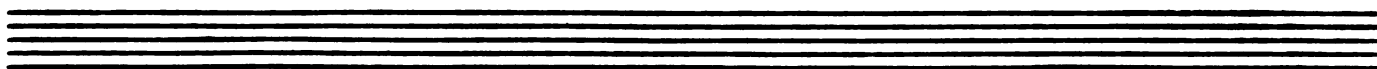
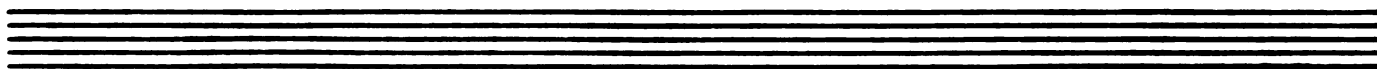
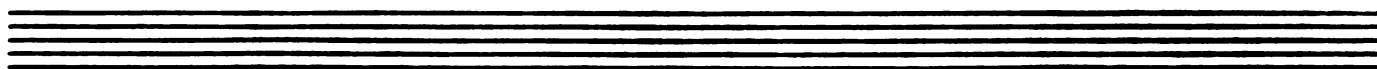
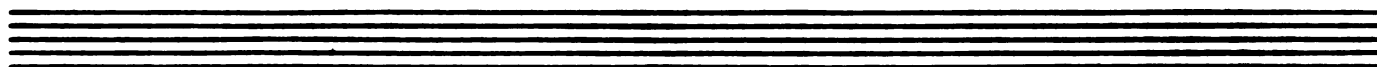
G. Define the following words:

1. Pitch
2. Chromatic

H. Name one song that uses both major and minor scale patterns:

ex.2 write in the note or name the given note

1.  G D A F C B E	2.  — — — — —
3.  C A E G B D F	4.  — — — — —
5.  B C D E A B G F	6.  D E G F B D A C
7.  — — — — —	8.  — — — — —



IV. Intensity--Objectives

- A. Upon hearing two or more sounds the students will be able to indicate which of the sounds are louder (or softer).
- B. After hearing a portion of a musical composition, the student will be able to determine if the dynamic level is closer to piano (p) or forte (f).
- C. Given a dynamic level of mezzoforte (mf), the student will determine if the sound level graduates to piano (p) or forte (f). He will also be expected to use the appropriate musical terminology which indicates gradation of sounds.
- D. Upon hearing an example containing both staccato and non-staccato notes, the student will be able to identify the staccato notes.
- E. Given the tempo of the first musical example, the student will be able to determine the tempo of the second example. Exact tempos are not necessary, the student will be judged on his ability to distinguish slow from fast, slow from moderate, and moderate from fast.
- F. Upon hearing musical examples, the student will determine if the tempo accels, retards or is rubato.

IV: Intensity

INTENSITY - The "loudness" or "softness" of a sound. Intensity is determined by the amount of energy it takes to produce the sound. The greater the amount of energy the louder the sound, the smaller the amount of energy the softer the sound.

- (1) Have the students to hum or sing loud and soft sounds and discuss which requires the greatest amount of energy to produce.
- (2) Tape IV.

In order to indicate whether the notes are to be played loud, soft, or somewhere in between, a system of **DYNAMIC MARKINGS** are used.

- A. **Dynamic markings or signs** - These are signs and/or symbols used to indicate the amount of intensity. Eight degrees of intensity are commonly used in music. These degrees are indicated by the abbreviations of the Italian word. (See example IV A 1 and A 2)

[Tape A 1]

Some composers use as many as five p's and f's, however, most performers are unable to play either louder or softer than three p's or f's.

1. In addition to the piano, forte, and other abbreviations which are derived from these words, there are dynamic marks which indicate a gradual increase or decrease in the intensity of sounds. (See example IV A 2),

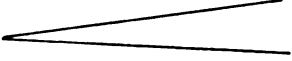
[Tape A 2]

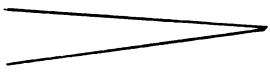
2. When a composer has to change the intensity of one note or "chord" within a given musical passage, he has a different set of dynamic marks to choose from.

IV A 1

Word	Abbreviation	Meaning
Pianississimo	ppp	Very, very soft
Pianissimo	pp	Very soft
Piano	p	Soft
Mezzo Piano	mp	Moderately soft
Mezzo Forte	mf	Moderately loud
Forte	f	Loud
Fortissimo	ff	Very loud
Fortississimo	fff	Very, very loud

A 2

Crescendo (cresc.)  Gradually louder

Decrescendo (decresc.)  Gradually softer

A 3

Word	Symbol	Meaning
Forte-Piano	fp	a loud attack, then suddenly soft
Sforzando	sf, fz, or sfz	with force; with sudden force and strong accent
Accent	^, > or -	to play stronger than the other notes
Detached	▼	very strong accent, each note is separated as if hammered

(See example IV A 3)

[Tape A 3]

B. Other signs, terms, and abbreviations.

1. There are also signs which effect the duration of a note. Some signs tell us to hold a note longer than its indicated value, while others tell us to shorten its indicated value. The following two signs are those most frequently used.

Sign	Name	Meaning
a. 	hold pause or fermata	Indicates that the duration of the note or rest is to be lengthened beyond its normal value. The exact length of the note (how long the note is held) is determined by the conductor or performer. The hold (fermata) sign is frequently found at the end of a

composition or at the end of a section within a composition.

(Example B 1 a)

b. . staccato

Meaning short quick, crisp, brisk, etc. Notes with this mark are frequently given only half of their normal value. The dot can be written above or below the note.

(Example B 1 b)

(1) Have students to sing example B 1 b. (2) Study all examples of things covered before moving on. (3) A review would be good at this time. (4) Give a test if you would like to. (5) You can refer back to examples II B for demonstrations of accents. (6) Have the students to place dynamic markings on examples II C 1 and II C 2. Try to guide the students in their choice of dynamics. Choice and place of marking should be verbalized in musical terms. Perform the examples in class. (7) Divide the class into four groups; let each group pick a recording and write rhythmic patterns with dynamics to the recording. This should be performed in class by each group. Discussions of each composition should follow the performances. (8) Explain the use of the slur and compare it with staccato.

2. As we have seen in our lessons so far, there are a number of different signs and/or numbers which must be understood before one can perform music. Our first discussion introduced us to Time Signatures and the function of each number in determining the type of beat and its division. We then discussed lines and spaces and the place of the Clef sign; learning that the circle or circle and two dots name a line in the Treble or Bass Clefs. Our next discussion dealt with the use of Accidentals in constructing major and minor scales on different pitches. Rather than writing the accidentals each time they are needed, the accidentals are placed at the beginning of the music (in a pattern) and called Key Signatures.

- (1) It would be good to review all of the concepts again.
 (2) If you have not introduced key signatures, now is the time to do so. However, we are only interested in the students' understanding the concept of key signatures and not his learning all of them. They can learn the first three of both sharps and flats if you would like.

Hence, we have learned three (3) of the four bits of information that are usually placed at the beginning of a piece of music. (See example B 2 a) The fourth bit of information has to deal with the Speed of the music.

- a. To indicate the speed of the work, composers use TEMPO MARKS. These are not marks as such, but rather Italian terms (words) which tell us how fast or slow to play a work. The most important of these marks are:

	Italian Word	Meaning
slow -	(1) Largo	very slow
	(2) Lento	slow; not as slow as largo
medium	(3) Andante	a slow walking tempo
	(4) Moderato	(moderate) not too fast or too slow
fast -	(5) Allegro	quick and cheerful
	(6) Presto	very fast
	(7) Prestissimo	as fast as possible

[Tape IV B 2a]

- b. In addition to these, there are terms which indicate a gradual change of speed and to change the speed at will.
- | | |
|-----------------|---|
| (1) Ritardando | to gradually slow down |
| (2) Accelerando | to gradually speed up |
| (3) Rubato | to speed up and slow down according to the nature of the music and the feelings of the conductor. |

[Tape IV B 2b & c

(1) Let the students experience all of the different tempo marks (use Example IV B 2b).* (2) Have the students to discuss tempo in relation to popular dances: Pop Corn, Chicken, Hip City, etc. (3) Try to stimulate a discussion about the importance of different tempos. Use any of the past tapes to help the discussion. (4) Have students to bring in recordings and discuss these in terms of tempo and dynamics. (5) Example B 2c is to be played with each of the versions of Tape IV B 2c. If you like you can assign a tempo mark for each of the different speeds. (6) Give the Intensity Test.

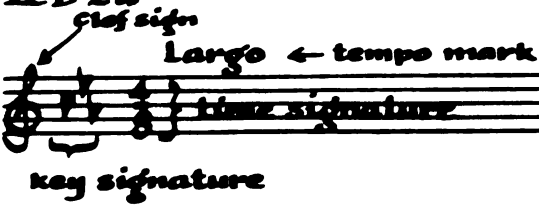
*Example B 2b is to be performed at various tempos. Have students to add dynamics. Play in class.

NB1

a.



IV B 2 a



Write examples with different time signatures, clef signs, tempo marks and key signatures. Use different pitches and rhythms.

NB2c

Handwritten musical score for NB2c, consisting of eight systems of staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The first system begins with a treble clef and a 4/4 time signature. The score is written in a single system, with each system containing two staves. The notation is handwritten and appears to be a draft or a personal score. The final system ends with a double bar line and a '3' time signature, indicating a triple measure rest or a triplet.

Intensity Test

Name _____

- | | | | | | | |
|-------|-----|-----|-----|-------|-------|-------|
| 1. a. | 1st | 2nd | 3rd | 2. a. | forte | piano |
| b. | 1st | 2nd | 3rd | b. | forte | piano |
| c. | 1st | 2nd | 3rd | c. | forte | piano |
| d. | 1st | 2nd | 3rd | d. | forte | piano |

3. Sample: mf  f

- a. mf _____
- b. mf _____
- c. mf _____
- d. mf _____

- | | | | | |
|-------|-----|-----|-----|-----|
| 4. a. | 1st | 2nd | 3rd | 4th |
| b. | 1st | 2nd | 3rd | 4th |
| c. | 1st | 2nd | 3rd | 4th |
| d. | 1st | 2nd | 3rd | 4th |

5. Sample: ^{1st}Presto - Moderato Largo Allegro
- ^{1st}
- | | | | | | | | |
|----|-------------|---|-------------|--|---------|--|----------|
| a. | Large | - | Andante | | Largo | | Moderato |
| b. | Presto | - | Lento | | Allegro | | Lento |
| c. | Lento | - | Prestissimo | | Andante | | Lento |
| d. | Prestissimo | - | Presto | | Largo | | Moderato |

6. Sample:	Ritard	Accelerando	Rubato	Same
a.	Rit.	Accel.	Rubato	Same
b.	Rit.	Accel.	Rubato	Same
c.	Rit.	Accel.	Rubato	Same
d.	Rit.	Accel.	Rubato	Same
e.	Rit.	Accel.	Rubato	Same
f.	Rit.	Accel.	Rubato	Same

V. Objectives--Timbre

- A. Upon having heard a given musical composition, the student will be able to demonstrate a knowledge of timbre by:
 - 1. discriminating between two or three sound sources and identifying the instrumental family of the sound source (lowest accepted behavior).
 - 2. identifying the type of instrument (no reed, single reed, etc.) within a family.
 - 3. identifying the exact sound sources (highest behavior level).
- B. The student will be able to demonstrate a knowledge of some of the following terms or concepts by defining or matching the words with their definition:
 - 1. Open strings
 - 2. Fingered strings
 - 3. Mutes
 - 4. Pianoforte
 - 5. Single-reed instruments
 - 6. Double-reed instruments
 - 7. No-reed instruments
 - 8. Four instruments of each family
 - 9. Slit-gong
 - 10. Definite pitch instruments
 - 11. Indefinite pitch instruments
 - 12. Sock Cymbals
 - 13. The African and Latin American influence on percussion instruments.

V: Timbre

(1) This unit of instruction should not be presented in the cut and dry format as outlined here. Please feel free to review any of the material presented in the other units. (2) Be sure to give the students as many singing, playing, and creating experiences as possible. (3) Students can make instruments and write compositions for them where possible. (4) Let the students control as much of the review or discovery discussion as possible. (5) There are very good articles in the Brass Quarterly, Woodwind Quarterly, and in C. Sach's History of Musical Instruments. (6) Begin each class with an activity. Materials will be provided for this. You can also use some of the material from IIID, IVB2b, IVB2c, Tape IVB2d, and IIC1 & 2.

TIMBRE - The quality or "color" of a tone; the difference between tones of the same pitch if produced on various instruments. In other words, the property of sound which enables us to tell one musical instrument from another.

[Tape IV *]

When one investigates all of the instruments currently used, he finds out that there are some instruments that are closely related in timbre and construction. Therefore, instruments have been organized into groups of like instruments. These groups are called **FAMILIES OF INSTRUMENTS**. In our discussion we will approach all instruments through their family characteristics.

- A. **STRING FAMILY** - Instruments which use some type of stretched string to produce the sound. With all of these instruments the sound is produced by bowing, plucking, or striking by a small felt hammer.

[Demonstrate each of these activities with strings.]

The most important members are the violin (and its family), the harp, the piano, and the guitar (and its family).

1. **The Violin Family** - There are four instruments in the violin family: violin, viola, cello, and double bass. These all have four strings which are made to sound by

drawing a bow across them. The hair (horse hair) of the bow is rubbed in rosin so that it will "grip" the strings. The player is able to change the pitch of each string by "fingering" (placing his finger on different places of the string) the string. When the strings are not being fingered they are called "OPEN" strings. (See example IVA)

[It would be good to demonstrate the above before moving on. (open and fingered strings)]

- a. The Violin was brought to its present form by the instrument makers of Italy between 1600 and 1750. The most famous of these being Antonio Stradivari (ca. 1644-1737). The instrument is considered the most important of the orchestra because of its agility in rapid passages, good dramatic effect, and the ability to change quickly from one dynamic level to another.

[Tape IVAla]

- b. The Viola is somewhat larger than the violin. Its strings are longer, thicker, heavier, and it is lower in range than the violin. It often serves as a contrast to the violin by playing a secondary melody or a harmony part.

[Tape IVAlb]

- c. The Violoncello, popularly known as the Cello, is lower in range and larger than the viola. The cellos are used in much the same way as the violins and violas. They often carry the melody; they frequently accent the rhythm; and along with the bass supply the foundation for the harmony of the string section.

[Tape Alc]

- d. The Double Bass is the lowest in range of the violin family. Therefore, it plays the bass part (lowest harmonic part). As mentioned earlier, it is frequently doubled with the cello. In recent music, the lowest and highest timbre of the instrument has been used for special effects.

[(1) Tape Aid. (2) You can introduce such terms as legato, staccato, pizzicato, vibrato, mute, harmonics, double stops if you want to. (3) If possible have the instruments shown in class.]

2. The Harp is one of the oldest musical instruments. It appeared in its earliest form on Babylonian inscription over two thousand years ago. It was the instrument of the composers and singers of ancient Britain and Ireland, and later became the national emblem of Ireland. Its tone is produced by plucking the strings. Seven pedals are used to shorten the strings, thus raising the pitch.

(1) Tape A2. (2) If possible bring out old pictures of harps for a discussion. (3) Explain any terms that are not clear. (4) In all cases use demonstrations where possible.

3. The Piano is third, only to the guitar in popularity. Its full name is "pianoforte," the Italian for "soft-loud," which indicates its wide range of dynamic possibilities. This name was first used to differentiate it from the Harpsichords, Virginals, and Clavichords which did not have much control over their dynamics. The tone of the piano is produced by little hammers striking the strings. The piano can not sustain a tone as well as the violin family of instruments, however, by pressing down a pedal the "dampers" are raised so that the strings can vibrate and sustain some sound.

(1) Tape A3. (2) A brief historical review about keyboard instruments would be good at this time. (3) The following books may be helpful: Harvard Dictionary of Music, pp. 574-576, and N. E. Michel, Historical Pianos "Harpsichords and Clavichords."

4. The Guitar family: The instruments in this family are all of Oriental origin. They appeared in various shapes in carving, drawing, and in a famous miniature collection of the 13th century. The sound is produced by plucking or picking the strings, similar to the "Lute." However, it differs from the lute in that it has a flat back and inward curving sides. The instruments have had a long history of development and many of the outstanding "serious" composers have written music for them. Today these instruments are more popular than any other and are mainly used to provide chordal accompaniment for dances or popular songs. The chords being indicated by what are known as "chord symbols." With the introduction of electronic amplifiers, the instruments are now able to produce a variety of sounds. The two most popular types of guitars are the TREBLE GUITAR (6 strings) and the BASS GUITAR (4 strings).

(1) Tape A4a & b. (2) Use a picture of a lute so that the students can see the difference. It would be nice to show pictures of other guitar like instruments for comparison. (See Harvard Dictionary of Music, pages 413 and 800.) (3) Be sure to use Example VA for a comparison of all string instruments. (4) Give a brief explanation of the frets on the guitar and how to interpret chord symbols. (5) If any students own guitars, have them to demonstrate in class. (6) Give a complete review before moving on.

- B. WOODWIND FAMILY - This family of instruments actually consists of three separate families or the family can be divided into three characteristic types of instruments: single reed instruments, double reed instruments, and those with no reed. The tone of all three types is produced by a column of air, vibrating within a pipe that has holes in its side. When one of the holes is opened or closed, the length of the vibrating air column is changed. The history of the woodwinds can be traced back to the ancient civilizations of the East. Introduced into Europe very early, they gradually developed into their present form.

(1) Use Example VB to show all the instruments, then use the Harvard Dictionary, pages 272, 152, and 816 to show how they have developed. Also use Musical Inst. in Art and History - Bragard. (2) Explain the vibrating air column concept and have them to make woodwind instruments. (3) With each new section refer back to the older inst. (4) Stop at anytime to demonstrate, review, or for other experiences.

1. Woodwind instruments with no reed

- a. The Flute is the colorful soprano voice of the woodwind section. Its timbre ranges from breathy (lower register) to bright and brilliant (upper register). The present-day flute is made of silver or metal rather than wood; it has a cylindrical body (like a round tin can) and is held horizontally (parallel to the ground). The player blows across a mouth hole cut in the side of one end of the instrument. This end of the instrument is closed.

[Tape Bla]

- b. The Piccolo developed from the flute; in fact its name is from the Italian words "flauto piccolo," meaning "little flute." The history, development, and playing position are like those of the flute. The main difference between the two is that the piccolo plays an

octave (8^{va}) higher than the flute. For this reason it is usually used at climatic points in music. However, some composers are beginning to employ the piccolo for other effects.

[Tape B1b]

2. Instruments with a Single Reed* - those reed instruments which use one reed. This reed vibrates against a slot of the pipe (mouthpiece).

(1) Be sure to show them single and double reeds before moving on. (2) Let them try to play the mouthpieces.

- a. The Clarinet is the most versatile of all the woodwind instruments. It has a remarkably wide range from low to high and from soft to loud. It has a cylindrical pipe made of wood, ebonite (hard rubber), or metal, with a mouthpiece which looks as if it were pinched to form a sharp edge at the top. The most common type of clarinets are the Bb soprano, Eb soprano, Eb alto, Bb bass, and Eb bass.

[Tape B2a]

- b. The Saxophone is of fairly recent origin, having been created by Adolphe Sax in 1840. It was made by combining the features of several other instruments: the single reed of the clarinet, the "conical bore"*** of the oboe, and the metal body of the brass instruments. The instrument has been used by some serious composers, but in the 1920's it became the main instrument of jazz bands. It has been through jazz and related popular music that the saxophone has gained its popularity. There are five different types of saxophones, but only three of these are widely used: Eb alto, Bb tenor, and Eb baritone. The other two are: Bb soprano and Bb bass.

[Tape B2b]

3. Instruments with Double Reeds - two reeds separated by a slight opening. These two reeds vibrate against each other.

*Note: Reed - a small elastic piece of thin cane which is fixed at one end and is free to vibrate, by means of blown air, at the other end.

**Note: Conical - shaped like cone or like a funnel.

- a. The Oboe is the soprano of the double reed instruments. Its tone is generally described as "nasal or reedy." Because of its tone, the oboe is well suited for solo passages. Although not as versatile as the flute or clarinet, it can perform with great speed and flexibility. Once its pitch is established it is not readily changed; hence it is used to sound the tuning note (A) when the orchestra tunes up.

[Tape B3a]

- b. The English horn is neither a horn nor is it English. Just how it got its name and why it is not called an "alto oboe" are matters that have never been discovered. The main differences between the English horn and the oboe are: (1) the English horn has a "pear" shaped bell causing its tone to be slightly softer; (2) it has a curved section at the reeds; and (3) it is longer and has a lower range.

[Tape B3b]

- c. The Bassoon - The Italian and German names for the instrument ("fagot")* gives a better picture of the instrument than the English term. Although the bassoon is much like the oboe, its tone is much less nasal than that of the oboe. In fact, its color is so neutral that it is likely to be absorbed by other instruments. Much like the bassoon is the "Contrabassoon." It produces the lowest sound in the orchestra.

[Tape B3c]

- C. **BRASS FAMILY** - There are many ways of categorizing the instruments of this family; some persons refer to them as the instruments that are made of brass or other metal (but saxophones are also made of metal), others refer to them as the instruments which have "cup" shape mouthpieces (but the French horn has a funnel shaped mouthpiece). The best way to categorize them is that they all use a column of air which is set vibrating by the players lips. (The lips act as a kind of double reed.)

Brass instruments were in existence in many ancient cultures, but they were late in developing to their present forms. In the early Greek and Roman cultures, these instruments were used chiefly for military signals and in religious ceremonies. However, with the proper mechanical invention, the instruments were accepted as orchestra instruments.

*Note: The term fagot means a long stick bent back upon itself.

(1) If you would like to go into more detail about the history of brass instruments, the following books might be helpful: (suggest some of these to the students)

- a. A. Carse; "Brass Instruments in the Orchestra." Music and Letters, Vol. 111.
- b. J. M. Barbour, "The Use of Brass Instruments in Early Scores," Bulletin of the American Musicology Society, Vol. IV.

(2) See Harvard Dictionary of Music, pp. 97 & 98.

1. The Trumpet - Prior to 1800 the trumpet existed only in the form known as "Natural Trumpet." From the 14th century on, the trumpet was used with ceremonial and military function. After 1600, the trumpet began to be used more in "serious" music. Toward the end of the 17th century the trumpets were frequently used in operas, cantatas, etc. During the 18th century attempts were made to overcome the limitations of the natural trumpet; such devices as "crooks" and adding tubing between the mouthpiece and the body of the trumpet were tried. However the invention of the valves (1813) opened the way for the permanent establishment of the trumpet in "serious" music.

The modern trumpet has a narrow cylindrical tube which widens at the bell and a cup shaped mouthpiece. It is used with equal importance in both serious and popular music.

(1) Tape Bl. (2) Be sure to explain and show pictures of the natural trumpet. (3) Explain the crooks and their function. (4) A recording of Bach's Brandenburg #2 would be good to show the sound of 18th century trumpets. (5) Explain the valves, how they work, and how they improved brass instruments. (6) Explain the difference between the cornet and trumpet. (Example VC.) If possible let them play the instruments. (7) Explain mutes.

2. In English the Horn is often called the French Horn, but it is not called that in France. The name originated in England in the 18th century, but the horn as we know it today developed in Germany, so we could call it the "German Horn."

Developing from the hunting horn, the instrument was a favorite with 18th and 19th century composers, who identified its timbre with the sounds of nature. The timbre of the horn blends well with that of all instruments, hence it serves as the connecting link between them.

(1) Tape C2. (2) You can explain the hunting horn and the use of crooks. (3) Explain muted and stopped horn.

3. Trombone - The mechanical parts of this instrument differs completely from those of the horn and trumpet in that it includes no valves.* Instead, the length of the tubing is changed by the slide. There are seven different positions for the slide. This slide principle dates from ancient times; it has been almost the same for at least five hundred years.

(1) Tape C3. (2) Any discussion which would help enlighten the student about the topic would be good.

4. The Baritone or Euphonium - The instruments are much alike. The outstanding difference being that of "bore." The Euphonium has a wider bore and is best for low parts, and the baritone has a smaller bore and is best for higher parts. The instruments are sometimes called "tenor tubas" because they are made like the tuba, but smaller.

[Tape C4]

5. Tuba - The term tuba is used for two types of bass brass instruments. One shaped and played like the baritone and the other (called sousaphone) constructed so that it can be carried on the shoulder of the player. Both types of instruments are a combination of horn bore and the cupped mouthpiece of the trumpet. They have three, four, or five valves and exist in three sizes: tenor Bb tuba, bass Eb tuba, and double bass Bb tuba.

(1) Tape C5. (2) Review all brass before going on. (3) Tape C6 - preface this tape with a discussion of the mixture of brass instruments in popular and serious music. (4) You can discuss any of the special brass instruments. (5) There might be some concepts that are not fully understood, be sure to go over these.

- D. PERCUSSION FAMILY - The first three families of instruments all had their origin and development in Europe and the Orient. We are not stating, however, that these instruments did not exist elsewhere; for as we will see, many types of instruments have developed in other areas, some of these being related to those we have discussed. However, because the percussion family is the largest and oldest, we feel it necessary not only to discuss its European and Oriental development, but also its

*Note: Valve trombones have been invented, and are quite popular in jazz.

African and Latin American heritage where possible. In many cases the different instruments have been cultivated exclusively by these countries.

(1) Use the Musical Instruments of Africa record and book as much as possible. Of particular interest are:

- a. Chapter on Body percussion--do as many of the activities (pp. 7-23) as time will permit.
- b. As much of Membranophones as possible.
- c. First part of Idiophones (pp. 41-48) particularly pages 44-47.

(2) This would be a good point to make a xylophone type of instrument out of glasses of water. After it has been made and the pitches identified, have the students write for it and other instruments. (3) Use the African WW and brass pictures to show a comparison to these and European instruments in early development.

What are percussion instruments?--Percussion is the general term used for those instruments which are sounded by striking or shaking. They can be divided into two groups: those which produce a sound with a definite pitch and those which do not. A second way of classifying percussion instruments is to classify them by the type of material of which they are made: 1) those which use some type of stretched skin, 2) those which use wood as the striking surface and 3) those which use metal as a striking surface. We will use the first classification when dealing with European, Oriental and modern development and usage of the instruments, and the second when dealing with the African and Latin American influence and development of the instruments.

It is believed that the first musical sounds to be produced by man were made on some type of percussion instruments. No one knows exactly who or where this first began, but all of the information we have been able to gather points to the Orient and Africa. Because of the large amount of available metal and the development of their culture, the Oriental countries placed great importance on instruments built of metal: gongs, triangles, cymbals, etc. While the African countries, because of the availability of wood, animal skins and their cultural development, aimed their attention toward instruments made of these materials. In both cultures, musical sounds were first produced mainly to create fear and terror in their enemies, the evil spirits, and especially in Africa, to frighten

the wild animals away. Only after they had discovered its usefulness for protection, did the Africans begin to use these instruments for other purposes.

The Africans invented a number of different instruments. Most important for our present lesson were those which used an animal skin stretched over a hollow log and those which were made completely of wood. The first group contains the many different types of drums: each type differing according to its use. Hence, there were drums for sending messages, drums for religious and ceremonial services, drums for war dances, and drums for purely social enjoyment. The size of the various drums ranged from those small enough to be worn on a string around one's neck, to "tree-drums" which were ten to fifteen feet high and five to ten feet wide.

Most of the African drums are grouped under the term "tombom," which is also used to classify most Latin American drums. The main difference between the drums of Africa and those of Latin America is the manner in which they are played. African drums are played with sticks or by hand, while those of Latin America are usually played only with the bare hands.

Use Music Inst. of Africa to show the various types of drums. pp. 24-40.

The second group (those made of wood) contains two instruments which have continued to develop and are quite popular today: woodblock and marimba.

The slit-gongs (our present wood block) was originally a tree trunk hallowed out like a boat and placed over a pit in the ground. These gongs ranged in size from two to twenty feet. The larger gongs were stamped upon by a row of men, but smaller types were struck with a stick or sticks.

- (1) Musical Inst. of Africa pp. 42 & 43.
- (2) You can have the students make these instruments.
- (3) Compare these with modern wood-blocks.

Our present woodblocks come in many sizes, the wood frequently coming from China. The shape and the position of the two slits have been changed, but the principle is the same as that of the African slit-gongs.

The most important instrument to come out of Africa is the Marimba or Xylophone. Although it originated in Asia, it is so common to Africa that it is often called the "African

piano." It went through so many changes that when the instrument arrived in Central America, it was no longer an imitation of the Asian instrument, but a true instrument of African development. In Africa the instrument received its name (marimba) and gourds* (resonators).

The Africans who brought the marimba to Central America were surprised to find that the natives of the "New World" (Mexicans, Indians, etc.) were already acquainted with this type of instrument. However, the native persons did adopt the African instrument above their own and developed it. The exceptional progress of the Central American Indians and Mexicans in developing the marimba was due greatly to the availability of the "rare" wood needed for the instrument. Therefore the marimba and many of the instruments which resemble it, were jointly developed by Africans and Latin Americans. One could call this an "Afro-Latin" contribution to music.

(1) Musical Inst. of Africa. pp. 46 & 47. (2) Use any of the following records, if available:

- (a) Record with the book for slit-gong and xylophone
- (b) Olalunji Drums of Passion (Columbia)--for different types of drums.

(2) Make sure the student understands the material before moving on. (3) Tape D. the use of Latin American instruments. (4) Use Example VD1.

1. Instruments of definite pitch

- a. Timpani (Kettledrum)--the instrument is called Kettledrum because of its shape. It has a copper or fiberglass shell with calfskin or plastic stretched across it. Pitch is controlled by the screws around the skin ("head") or by a pedal. The standard practice is to use two or more drums; very seldom does a player use one drum.
- b. Xylophone--uses tuned hard "rose wood" blocks (bars). It produces a dry, crisp sound when struck.

[Tape VD1a]

[Tape D1b]

*Note: Gourds--A plant bearing a pumpkin-like fruit, the dried shell or rind was used to help the tone vibrate.

- c. Marimba--it differs from the xylophone in its timbre and that all of the keys are not the same width.

[Tape D1c]

- d. Glockenspiel or Bells--a German instrument much like the xylophone, however it has metal bars.

[Tape D1d]

- e. Vibraphone, Vibraharp or Vibes--an American development which combines the principle of the xylophone with small propellers in each pipe under the bars. Like the bells, the bars are made of metal.

[Tape D1e]

- f. Chimes--a set of tuned metal tubes of various lengths hung from a rack and struck with a small hammer. They are frequently used to resemble church bells.

[Tape D1f]

- g. Celesta--combines the appearance and hammer action of the piano with the metal bars of a glockenspiel.

[Tape D1g]

2. Instruments of indefinite pitch

- a. Snare Drum or Side Drum--the first name refers to the wire or plastic strings stretched across the bottom head. The second term refers to the practice of attaching the drum to a belt for marching.

[Tape D2a]

- b. Tenor Drum--much like the snare drum, but larger and without the snares.

[Tape D2b]

- c. Bass Drum--made like the tenor drum but much larger. There are two types of bass drums. The "scotch" bass drum, used for marching and the largest drum, the concert bass drum.

[Tape D2c]

- d. Cymbals--these are circular brass plates of many sizes. There is a hole in the center through which a strap or other device is attached. They can be played in the following ways: 1) by clashing two of them together; 2) by suspending one on a stand and striking it with a stick; 3) by placing two cymbals on a special stand which enables the foot to work them (called--"sock cymbals").

(1) Tape D2d. (2) Explain the marching band drum section and the drum set, then use Tape D2e. (3) Tapes D2f-i can be played without stopping.

- e. Triangle--named after its shape. It is made of steel bent into the shape of a triangle, open at one end and is struck with a beater of the same material. The instrument is of Turkish origin.

[Tape D2f]

- f. Gong--a large circular metal disk of Oriental origin. It is freely suspended in a frame and struck with a heavy metal ball wrapped in felt.

[Tape D2g]

- g. Tambourine--a small hand drum with one head and pairs of small metal plates, called "jingles," attached to openings in the side of the shell.

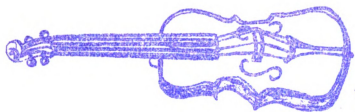
[Tape D2h]

- h. Wood block--refer to the African slit-gong.

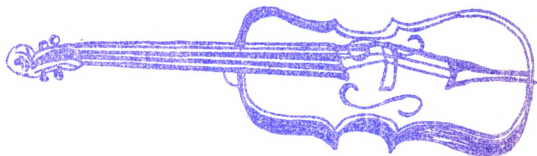
[Tape D2i]

(1) Review the percussion family before playing Tape D3. (2) Review all families, their characteristics, etc. (3) Discuss the mixture of instruments and how different effects are achieved. Tape VE. (4) If you have to go back and play the tapes for particular problems. (5) When you feel the students are ready give a test on the complete unit.

STRINGS



VIOLIN



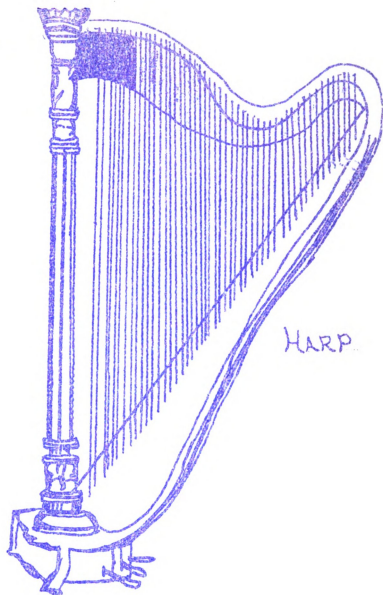
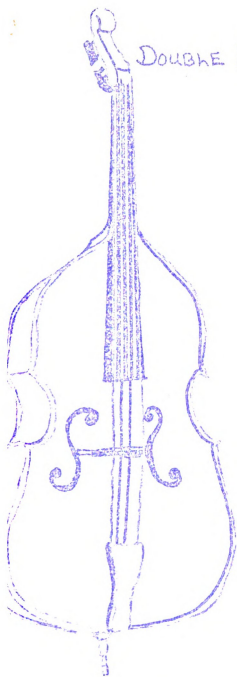
VIOLA



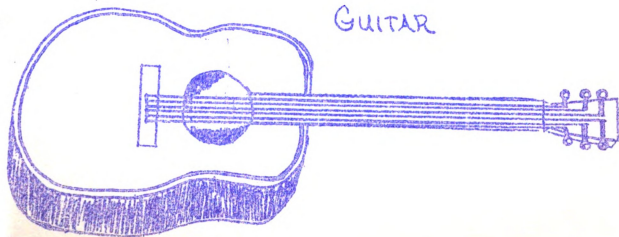
CELLO

STRINGS

DOUBLE BASS

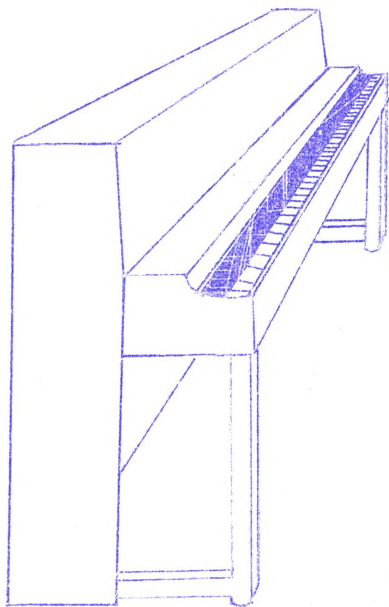


HARP



GUITAR

STRINGS



PIANO...

WOODWIND



PICCOLO



FLUTE



CLARINET



SAXOPHONE

DOUBLE REED



BASS HORN



OBOE



BASS CLARINET

WOODWIND
DOUBLE REED

CONTRABASSOON

ASSOON



BRASS



TRUMPET



FRENCH HORN



TROMBONE

BRASS



TUBA



BARITONE

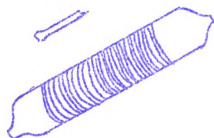
LATIN-AMERICAN PERCUSSION



CLAVES



MARACAS



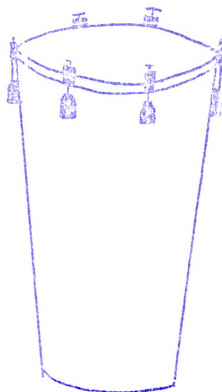
GUIRO AND SCRAPER



CASTANETS



BONGOS



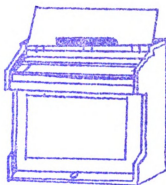
CONGA DRUM

PERCUSSION

DEFINITE PITCH



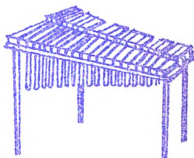
KETTLEDRUM



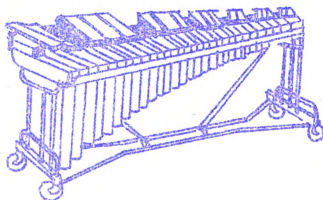
CELESTA



GLOCKENSPIEL



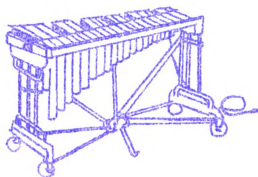
XYLOPHONE



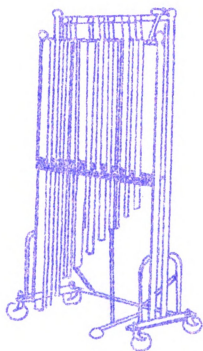
MARIMBA

PERCUSSION

DEFINITE PITCH



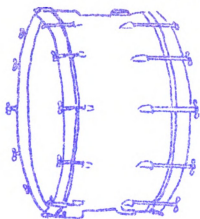
VIBRAPHONE



CHIMES

PERCUSSION

INDEFINITE PITCH



BASS DRUM



SIDE OR SNARE DRUM



WOOD BLOCK



TAMBOURINE



TENOR DRUM



CONGA



TRIANGLE



GONG

TIMBRE TEST

Name _____

Date _____

- A. Identify the following instrumental sounds, first by their family (woodwind, string, brass or percussion), second by their place within the family (no reed, single reed, violin group, guitar group, definite pitch, etc.) and third by their name (flute, oboe, snare drum, piano, xylophone, etc.).

- | | | | |
|-----|-------|-------|-------|
| 1. | _____ | _____ | _____ |
| 2. | _____ | _____ | _____ |
| 3. | _____ | _____ | _____ |
| 4. | _____ | _____ | _____ |
| 5. | _____ | _____ | _____ |
| 6. | _____ | _____ | _____ |
| 7. | _____ | _____ | _____ |
| 8. | _____ | _____ | _____ |
| 9. | _____ | _____ | _____ |
| 10. | _____ | _____ | _____ |
| 11. | _____ | _____ | _____ |
| 12. | _____ | _____ | _____ |
| 13. | _____ | _____ | _____ |
| 14. | _____ | _____ | _____ |
| 15. | _____ | _____ | _____ |

B. Match the terms with their appropriate meaning or description.

- | | |
|------------------------------------|---|
| ___ 1. Mutes | a. placing the finger on the string |
| ___ 2. Fingered string | b. bassoon |
| ___ 3. Slit-gong | c. two cymbals on a special stand which are operated by the foot |
| ___ 4. Sock cymbals | d. saxophone |
| ___ 5. Definite pitch instrument | e. originally a hallowed out tree trunk placed over a pit in the ground |
| ___ 6. Indefinite pitch instrument | f. Marimba |
| ___ 7. Pianoforte | g. Piano |
| ___ 8. Fagot | h. drums which were ten to fifteen feet high |
| ___ 9. Tree drums | i. triangle |
| ___ 10. Single reed instrument | j. a device used to soften or change the instrumental tone |
| ___ 11. Open string | k. clarinet |
| | l. playing the string without placing one's finger on the string |

VI. The Similarities Within All Music

Objectives

- A. Upon hearing different types of musical compositions, both familiar and non-familiar, the student should be able to:
 - 1. Discuss the melodic and/or rhythmic similarities or the differences of the compositions.
 - 2. Discuss his likes or dislikes for the compositions in terms of the manner in which the four (4) properties of music are used in the compositions.
- B. The student will be expected to demonstrate his knowledge of melody, rhythm, harmony, timbre, and intensity by composing a short composition in Rondo or Ternary Form.
- C. Upon hearing various musical compositions, the student should be able to discriminate between those in Rondo form (ABACA) and those in Ternary form (ABA).

VI. The Similarities Within All Music

In our previous four lessons (duration, pitch, intensity, and timbre) we discussed each property of music separately. We hope that this did not imply that these properties were used independently of each other; because each of the four properties depends heavily on one or more of the other properties to express their musical ideas. There are three very important musical terms which are used to describe the manner in which the properties are linked, joined, combined and/or repeated within a musical composition: Melody, Harmony and Form.

- A. Melody - An organized succession of two or more tones. Melody can not be separated from rhythm. Each of the tones in a melody must contain two fundamental properties: pitch and duration. When these two properties are combined in a succession of tones, we call this melody. To express the melody a third property is used; that of timbre. A melody can exist without being heard (the tones as they appear on the staff, without being played or sounded, are still a melody) but in order for a melody to be heard we must use one or more of the musical instruments to produce it. No matter which instruments are chosen to play the melody, we introduce timbre. In fact many melodies are identified by the instrument which plays them.

[Tape VIA1]

Intensity is used with melody for what is known as musical expression. To make sure that the melody is not boring (tiresome) and to make sure it is expressive, the composers use a variety of dynamics. Think of how strange a melody would be if the notes were all loud or all soft. For example: imagine how "Pop Corn" would sound if all of the tones in the melody used the same dynamic level.

[Tape VIA]

- B. Harmony - the sounding of two or more tones at the same time. Harmony uses the four (4) properties in much the same way as does melody. Pitch is the most important of the four, because the different tones that are sounded frequently require different pitches.

[Tape VIB1]

Duration is used in determining how long the tones will be sounded and in choosing a rhythm for the tones. The property of intensity is used according to how loud or soft the tones are to be played. The fourth property of timbre is used in determining what instrument or instruments will play the tones. The tones can either be played by one instrument (guitar, piano, violin, marimba, etc.) or by any number of instruments.* Think back to how many instruments were used in playing the harmony in the first eight measures of "Walk On By."

[Tape VIB2]

[Use keyboard activities 14-19]

- C. Musical Forms - the arrangement of melody and harmony into an orderly manner according to a number of different relations. In music, as in other fields, there are certain rules that are used to organize the works. Some of these rules of organization are called forms. Three of the earliest forms to be used, which are still popular today, are Binary, Ternary, and Rondo form.

1. Binary Form - this form consists of two main sections or ideas. It is frequently represented by the letters AB. The A representing the first section and the B the second section. Each section is often repeated. We are able to discriminate between the A and the B by a change in either the melody, harmony, rhythm, dynamics and/or instruments.

[Tape VIC1]

2. Ternary Form - consists of three main sections or ideas. The third section is usually the first section played again. Therefore, it is represented by the letters ABA. In some cases, the second A is not exactly the same as the first A. It might have slight changes of harmony, pitch, or instruments but, the melody is frequently unchanged.

[Tape VIC2 a & b]

3. Rondo Form - the word rondo means "coming around." Hence rondo form indicates the coming around of a section or idea

*Note--It must be remembered that a change in the usage of any of the properties within the harmony or melody will also change the sound of the melody or harmony. This can easily be understood in terms of pitch and duration because these changes can be readily heard. But the change of an instrument or a dynamic level is also most important and should be easy to hear, once we become aware of these types of changes.

after new ideas have been introduced. The form can be indicated by the letters ABACA. The coming around refers to the return of A after each section (B and C). The form can be extended pass C and use letters all the way down to Z, but these are rare.

(1) Have the students to examine the keyboard activities in regard to the three forms. (2) Tape VIC3 a & b. (3) Review the concepts of melody, harmony, and form. If you can find any additional examples of binary, ternary, or rondo, please use them. (4) Have the students to write rhythmic or melodic exercises using the three forms. These should be quite short, no more than twelve measures so that they can be performed in class. (5) After you are sure the students understand melodic contrast and form, have the class to write a short composition. You will have to guide this activity very closely. Establish restrictions of meter, form, length, key, and instruments. The following suggestion might be helpful:

- (a) divide the class into groups according to the sections within the form.
- (b) rondo form would be quite advantageous for larger classes; this way we can have fewer students in each group.
- (c) a given rhythmic pattern might be helpful for the students.
- (d) if the students find it difficult to supply harmonies, these can be omitted or added by you.
- (e) let them experiment as much as possible with different melodic patterns.
- (f) use keyboard activities numbers nine (9), twenty-five (25), and thirty (30) as examples of melody construction and contrast.

D. Conclusion - During the past months you have been guided through discussions of music in regard to its properties. The properties were identified as Duration, Pitch, Intensity, and Timbre. Each property was discussed mainly in terms of how it is used in familiar music; the examples used were those that are presently popular or have been recently popular. Some attempts were also made to use non-familiar music, mainly as a means of exposing you to other types of music.

Our present discussion is aimed at the similarities which exist between familiar and non-familiar music. To avoid any confusion, the words popular music will be used in place of familiar music and concert music will be used in place of non-familiar music. Please do not feel, however, that non-familiar music can not be popular or that popular music can not be concert music. These terms have been chosen only as a means of identifying two types of music and do not indicate that one type is better than the other. It will be your job to decide if one is better than the other or if they are equal. Remember, any decision made about the music should be made in connection with each song and not the type. For example, if one were to say "I do not like popular music" he is saying that he has heard most of the popular music that there is to hear and does not like it. However, if one were to say "I do not like 'Crums off the Table,'" he is saying that he has heard this song and for one reason or another does not like it. He is not judging all popular music by one song. The same approach should be taken toward concert music; that is, one can not judge all concert music after hearing only one or two pieces of concert music, but rather, each piece of concert music should be judged separately.

There are four ways in which we can discuss these two types of music: (1) popular music which has borrowed material from concert music, (2) concert music which has borrowed material from popular music, (3) concert music which has not borrowed material from popular music, and (4) popular music which has not borrowed material from concert music. Our discussion will use the first three of these classes.

1. The influence of concert music on popular music is not a new development. Throughout the history of music, composers of popular music have turned to concert music for material and ideas. Today, as in the past, many composers of concert music are also popular music composers and it is quite natural that they might use the same or similar materials in different types of compositions. Some composers of popular music, whether because of their liking for certain concert melodies or because of the great beauty of some concert melodies, have used these melodies for popular music. In other cases, certain concert compositions have become quite popular on their own. Not only has concert music influenced popular music, but also concert performers have influenced popular performers. The training of both performers is basically the same. The performers differ only in how they plan to make a living. For example: the string players who back the "Supremes" have received the same training as those who play in an orchestra. In many

cases the performers play both concert and popular music.

[Tape IVD1 a, b, & c]

2. Many of the statements about concert music's influence upon popular music can be said in regard to popular music's influence upon concert music. There are, however, other influences and similarities which should be mentioned. First, many instruments which have been closely associated with popular music are now being used in concert music: the Latin American percussion instruments being a good example. Second, the interesting rhythms of popular music have had a great influence on concert music. So much so, that some composers of concert music have named their works for different types of popular music: jazz, ragtime, etc. Third, complete melodies of popular songs have been used in concert music. Finally, some popular songs have been rearranged and played as concert music.

[Tape VID a, b, c, & d]

3. Concert music does not have to borrow, or be influenced by popular music; in fact, most concert music is not influenced by popular music. Throughout history, concert music has been composed without any influences from popular music. This music forms the largest amount of music produced. This music can not be judged by comparing it with popular music, but should be judged only by comparing it with other works of concert music or other works of concert music from about the same time in history.

[Tape VID3a, b, c, & d]

When listening to any music, whether concert or popular, always remember that all music is made of the same four properties (duration, pitch, intensity, and timbre) and that it is the manner in which these properties are used and the reasons for which the music was written which makes them different. Both types can stand by themselves or can use material from the other.

TAPE I

Side #1

- A. Duration Test--section F
- B. Pitch Test--section C
- C. Intensity Test
- D. Timbre Test--section A
- E. Pre- and Post-Music Achievement Test--sections I-IV

TAPE I

Side #2

Directions for Keyboard, Rhythmic and Singing Activities

A. Keyboard

1. These activities are presented in sequential order, however, the proper verbal chains of instructions must be provided to join these activities together.
2. Remember that we are mainly interested in developing keyboard skills and not pianist.
3. Use three (3) or four (4) of these examples, along with the practice examples and any other activities which will help to develop the proper skills, each day.
4. The practice examples are geared to be used with #12-18, if needed. Practice example #3 moves the first finger of the right hand to G.
5. Numbers 22-29 introduces F # and Bb.

6. Notice the change of time signature in #30, also the new notes A b and E b.

7. The following examples are to be played with the tape.

Number	Tape number
5	000
6	084
10	055
11	081
19	101
30	124
31	151

B. Rhythmic - Each of the rhythmic activities are to be performed with a variety of instruments. The given rhythms are to be used as guides, let the students create additional rhythms; the empty measures in examples B and C are provided for that purpose.

Example A - 199

Example B - 251

Example C - 372

C. Singing

1. This song can be used for singing, playing, or rhythmic activities. Have the students to add rhythm patterns to the sample.
2. Same as 1. Be sure to have the students follow this when using Tape IVE2.

TAPE II

Side #1

I. Duration

A. Sounds

1. Long and short sounds
2. Rhythmic patterns
3. Drum Solo

B. Signatures or Meter

1. Duple (Let Yourself Go)
2. Triple (Baby I Could be so Good)
3. Quadruple (The Nitty Gritty)

C. Division

1. Simple
2. Compound

D. Subdivision

1. Simple
2. Compound

E. Borrowed Division

1. Simple
2. Compound

F. Examples to be played with IIC1 and 2

1. This is my Country

II. Pitch

A. Sounds

1. High and Low Sounds
2. Difference of voices (I Can't Get Next to You)

B. Great Staff

C. Major and Minor

1. C-Major and Minor Scales
2. Take Salem out of the Country
3. Call Me

D. Transposed scales and Chromatics

1. Major (Impossible Dream)
2. Minor (Grazin in the Grass)
3. Chromatic Movement (My Cherie Amour)

TAPE II

Side #2

III. Intensity

Loud and soft sounds at varying degrees, at the same pitch.

A. Dynamic Marks

1. a. One melody played at 3 different dynamic levels.
b. Serious melodies at different dynamic levels.
2. a. One melody played with cresc. and decresc.
b. Serious melodies using cresc. and decresc.
3. Melodies showing the use of the following:
 - a. fp
 - b. sfp
 - c. ^, > or -

B. Other signs, terms, and abbreviations.

1. Signs which effect duration
 - a. Fermata
 - b. Staccato

2. Tempo Marks

- a. Melody played at 3 different tempos
 - (1) Slow tempo (2 examples)
 - (2) Medium tempo (2 examples)
 - (3) Fast tempo (2 examples)
- b. Gradual change of tempo and others
 - (1) Ritardando
 - (2) Accelerando
 - (3) Rubato
- c. Songs to be played with Example IVB2c

IV. Timbre

*Introduction; single notes, scales and a melody played by four different instruments.

A. String Family

- 1. Violin Family
 - a. Violin
 - b. Viola
 - c. Cello
 - d. Bass

String and violin section

- (1) Tchaikowsky: Serenade for Strings
- (2) Beatles: Eleanor Rigby
- (3) Issac Hayes: Walk On By

- 2. Harp
- 3. Piano

- a. Range, scales, appoggio, and chords
 - b. Chopin: Prelude No. 6, Op. 28
 - c. Sly Stone: Hot fun in the Summertime
 - d. Electric piano
4. Guitar
- a. Six string--open strings, ranges, and chords
 - (1) Kool and The Gang
 - (2) Jose' Feliciano
 - (3) Classical guitar, Bach's Fugue in C Minor
- B. Woodwind Family--ranges
- 1. No Reed
 - a. Flute
 - (1) Blood Sweat & Tears: Variations on E. Satie.
 - (2) Herbie Mann: By The Time I Get to Phoenix.
 - (3) Issac Hayes: Walk On By.
- TAPE III
- Side #1
- b. Piccolo--range
 - (1) H. Laws--Blackeyed Peas and Rice
2. Single Reed
- a. Clarinet & Bass Clarinet
 - b. Saxophones--range, scales, and melody (Alto, Tenor, and Baritone)

- (1) Alto Saxophone--Baby I'm For Real
- (2) Tenor Saxophone--Kool and the Gang
- (3) Baritone Saxophone--Love Child

3. Double Reed

a. Oboe

- (1) Vivaldi: Oboe Concerto in D minor
- (2) C. Adderley: Brother John
- (3) Isaac Hayes: Walk On By

b. English Horn--Dvorak (New World) Symphony No. 9

c. Bassoon and Contra Bassoon

Woodwind section without saxophone

- (1) Wagner: Overture to Die Meistersinger
- (2) Hello Dolly

C. Brass Family--comparative ranges

1. Trumpet

- a. Haydn: Concerto for Trumpet and Orchestra
- b. Friends: Going in Circles
- c. O. C. Smith: Daddy's Little Man

2. French Horn--appeggio, and muted

- a. Strauss: Till Elulenspiegel
- b. J. Butler: Never Going to Give You Up

3. Trombone

- a. Rimsky--Korsakov: Capriccio Espagnol
- b. M. Gaye: Wherever I Lay My Hat

4. Baritone Horn

5. Tuba

Brass Choir

a. Wagner: Overture to Die Meistersinger

b. Watermellon Man

c. Blood, ~~S~~weat & Tears: More & More

D. Percussion Family

*Latin American instruments

Bongo
Maraca
Conga
Guiro
Claves
Castinets

1. Definite Pitch

a. Timpani

b. Xylophone

c. Marimba

d. Glockenspiel

(1) Die Meistersinger

(2) Originals: Baby I'm For Real

e. Vibraphone

(1) C. Adderley: New Delhi

(2) J. Butler: Never Going to Give You Up

f. Chimes

g. Clesta

2. Indefinite Pitch

- a. Snare Drum
- b. Tenor Drum
- c. Bass Drum
- d. Cymbals
- e. Drum Set & Drum section
- f. Triangle

(1) Daddy's Little Man

- g. Gong
- h. Tambourine

(1) That's The Way Love Is

- i. Wood Block

3. Complete Percussion section--H. Hanson: Merry Mount Suite
(Children's dance)

TAPE III

Side #2

E. Full Orchestra

- 1. Capriccio Espanol
- 2. Walk On By

V. Form and Similarities

- A. 1. Dvorak: Symphony #9 (From the New World)
- 2. Popcorn

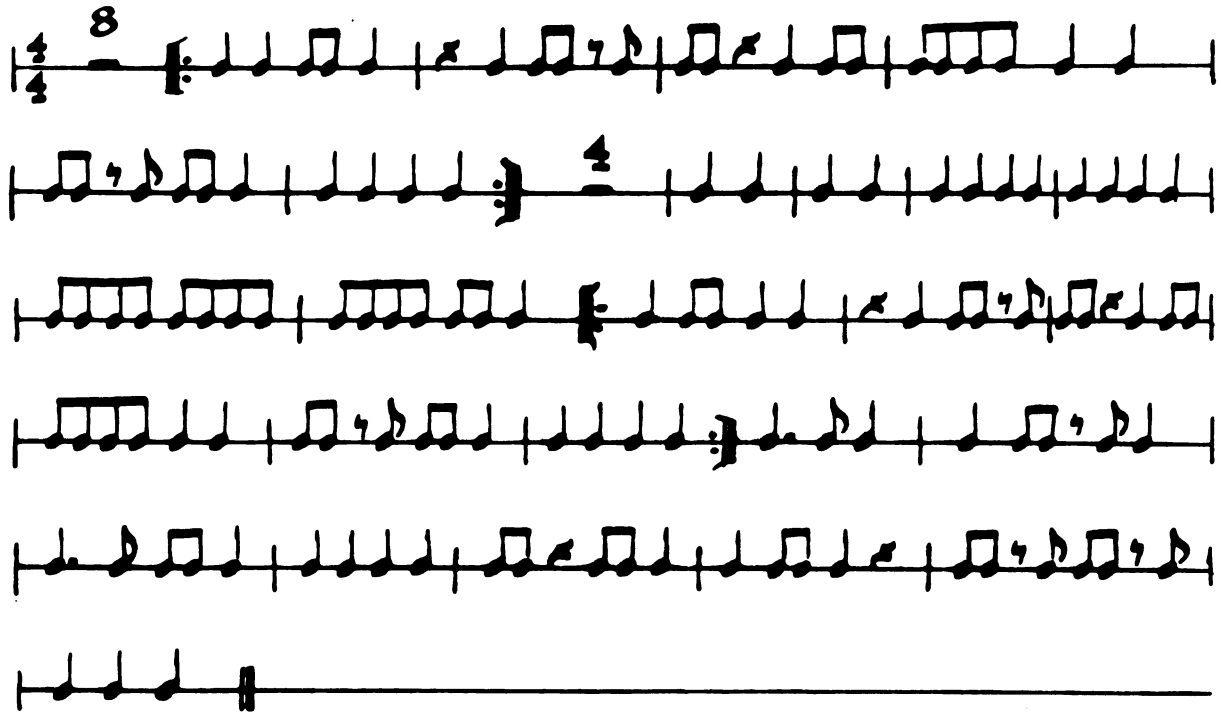
- B. 1. Different triads, chords and intervals
- 2. Walk On By (1st 8 measures, identify the instruments)
- C. 1. Binary Form
Bach--French Suite No. 4 (Allemande)
- 2. Ternary Form
 - a. Kool & The Gang
 - b. Haydn--Piano Sonata #43 in Ab major
- 3. Rondo Form
 - a. Haydn--Sonata #24, in Eb major
 - b. J. C. Bach--Sonata #6
- D. Popular and Concert Music Combined
 - 1. Influence of concert music on popular music
 - a. Toys: Lover's Concerto
 - b. Craig Huntley: How Insensitive
 - c. Strauss--(2001 Space Odysses) Also Sprach Zarthustra
 - 2. Influence of popular music on concert music
 - a. Willie Bobo
 - H. O. Reed: La Fiesta Mexicana
 - b. Charles Ives--Holidays (Fourth of July)
 - c. Eleanor Rigby
 - (1) The Beatles
 - (2) The Jazz Crusaders
 - (3) Aretha Franklin

3. Concert music from various periods of history

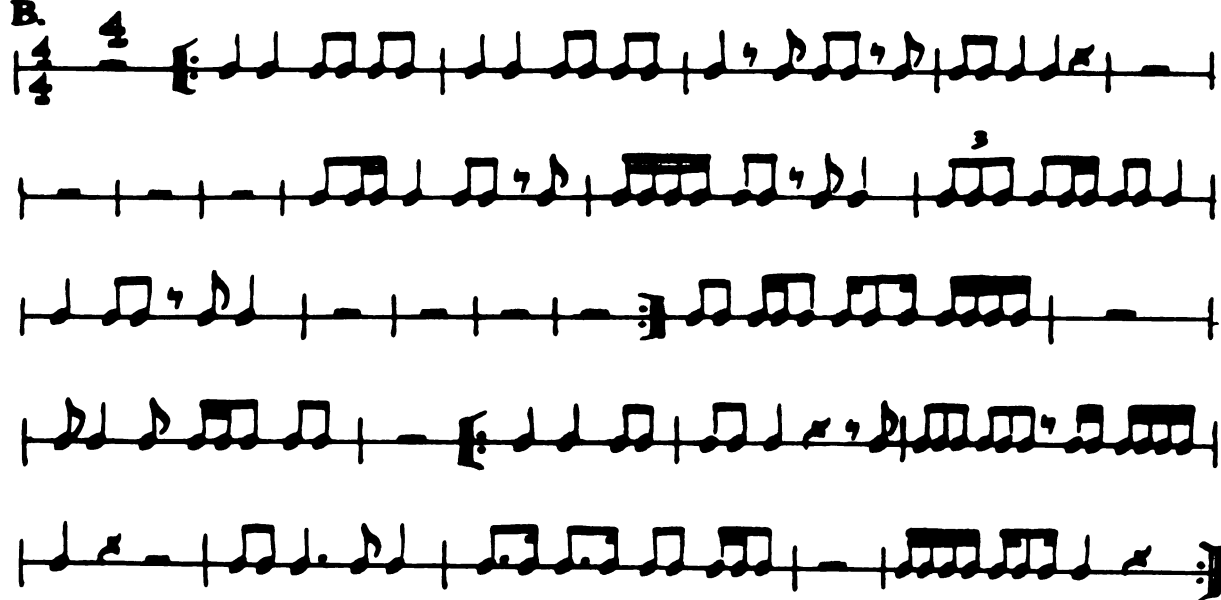
- a. Gregorian Chant.
- b. Mozart: Symphony No. 40
- c. Beethoven: Symphony No. 3
- d. Stravinsky: Birthday Suite

Rhythmic Activities

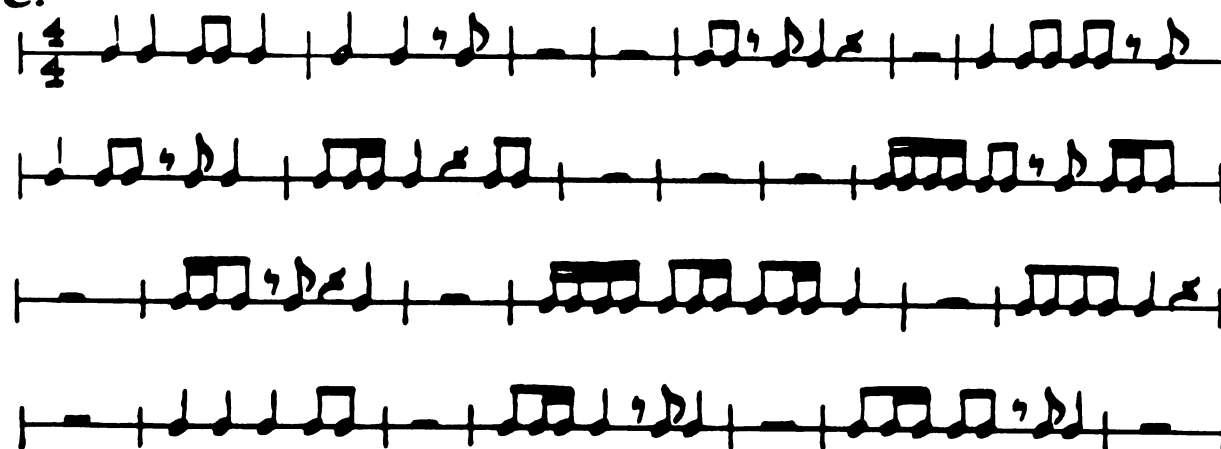
A.



B.



C.



Singing Activities

1.



Activity 1 consists of three staves of music. The first staff is in G major (one sharp) and 4/4 time, featuring a melody with eighth and sixteenth notes, including a first and second ending. The second staff continues the melody with sixteenth-note runs. The third staff concludes the activity with a final chord and a first/second ending. Below these are three empty staves for practice.

2.



Activity 2 consists of three staves of music. The first staff is in G major (one sharp) and 4/4 time, featuring a melody with eighth and sixteenth notes. The second staff continues the melody with sixteenth-note runs. The third staff concludes the activity with a final chord and a first/second ending. Below these are five empty staves for practice.

Keyboard Activities

1. 2.

Exercise 1.2 consists of four measures. The first two measures are in the right hand (treble clef) and the last two in the left hand (bass clef). The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The key signature has one sharp (F#) and the time signature is 4/4.

3.

Exercise 3 consists of four measures. The first two measures are in the right hand (treble clef) and the last two in the left hand (bass clef). The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The key signature has one sharp (F#) and the time signature is 4/4.

4.

Exercise 4 consists of four measures. The first two measures are in the right hand (treble clef) and the last two in the left hand (bass clef). The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The key signature has one sharp (F#) and the time signature is 4/4.

5.

Exercise 5 consists of four measures. The first two measures are in the right hand (treble clef) and the last two in the left hand (bass clef). The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The key signature has one sharp (F#) and the time signature is 4/4.

Exercise 6 consists of four measures. The first two measures are in the right hand (treble clef) and the last two in the left hand (bass clef). The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The key signature has one sharp (F#) and the time signature is 4/4.

6.

Exercise 6 consists of four measures. The first two measures are in the right hand (treble clef) and the last two in the left hand (bass clef). The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The key signature has one sharp (F#) and the time signature is 4/4.

2.



7.



8.



9.



10.



4.



16.



17.



18.



19.



20.



21.

22.



23.



24.



25.



26.



27.



Keyboard Practice Examples

1.



2.



3.



4. C - major scale



4. cont.

Handwritten musical notation for exercise 4 continuation, measures 1-4. The notation is in treble and bass clefs. The first two measures show a continuous eighth-note scale in the right hand. The third measure has a label 'l.h. 5' above the bass staff. The fourth measure has a label 'r.h. 2' above the treble staff.

Handwritten musical notation for exercise 4 continuation, measures 5-8. The notation continues the eighth-note scale in the right hand. The fifth measure has a label 'l.h. 5' above the bass staff. The sixth measure has a label 'r.h. 2' above the treble staff.

Handwritten musical notation for exercise 4 continuation, measures 9-12. The notation continues the eighth-note scale in the right hand. The ninth measure has a label 'l.h. 5' above the bass staff. The tenth measure has a label 'r.h. 2' above the treble staff. The twelfth measure has a label '1' above the treble staff and '5' below the bass staff.

Handwritten musical notation for exercise 4 continuation, measures 13-16. The notation continues the eighth-note scale in the right hand. The thirteenth measure has a label 'l.h. 5' above the bass staff. The fourteenth measure has a label 'r.h. 2' above the treble staff.

6. F-major scale

Handwritten musical notation for exercise 6, measures 1-4. The notation is in treble and bass clefs. The first two measures show a continuous eighth-note scale in the right hand. The third measure has a label 'l.h. 5' above the bass staff. The fourth measure has a label 'r.h. 2' above the treble staff.

Handwritten musical notation for exercise 6, measures 5-8. The notation continues the eighth-note scale in the right hand. The fifth measure has a label 'l.h. 5' above the bass staff. The sixth measure has a label 'r.h. 2' above the treble staff.

6. cont.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score is divided into two systems. The first system contains the first two measures of the melody. The second system contains the next two measures, with the first measure marked "1. 1." and the second measure marked "2. 2.". The melody is a simple, folk-like tune.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a simple, folk-like style with eighth and sixteenth notes. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score is divided into measures by vertical bar lines.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts on a quarter note G4, followed by a half note A4, and continues with eighth and quarter notes. The bass staff begins with a bass clef and a 4/4 time signature. The accompaniment starts on a quarter note G3, followed by a half note A3, and continues with eighth and quarter notes. The score is divided into measures by vertical bar lines. The first measure of the treble staff contains a small number '1' below the first note. The first measure of the bass staff contains a small number '5' below the first note. The score ends with a double bar line.

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody in the upper staff begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass line in the lower staff provides a harmonic accompaniment with a similar rhythmic pattern.

APPENDIX B
INSTRUMENTATION

Test #1

Name _____ City _____

School _____ Date _____

Directions:

Each of the following statements is meant to evaluate your feeling toward school. You are to mark a cross (X) in the appropriate blank which matches the feelings you have toward the given statement. The blanks under each statement are arranged in a decreasing order from agreement to strong disagreement. The blank at the extreme right is only to be used if you cannot decide about a statement. In this case you are to place a question mark (?) in that blank (the sixth blank). Please give your true feelings about each statement. Be sure to respond to each statement. Remember there are no right or wrong responses to the statements. All people differ. Your grades in music will not be affected by your responses. Your teacher will not see the papers. Be sure to read each statement very carefully. The letters under each blank have the following meanings:

A - Agree

AS - Agree slightly

N - Neutral (neither agreement or disagreement)

DS - Disagree slightly

D - Disagree

Sample: School involves too much homework.

_____	_____	_____	_____	_____	_____
A	AS	N	DS	D	

In this case the person disagreed with the statement, therefore he placed a cross (X) over the D blank.

1. Classrooms are dull.

A AS N DS D

2. I enjoy school.

A AS N DS D

3. School is OK if your friends are there.

A AS N DS D

4. There are so many rules in school that it is like a prison or jail.

A AS N DS D

5. Teachers give favors to some students.

A AS N DS D

6. Some teachers should be in the students place.

A AS N DS D

7. I enjoy going to class.

A AS N DS D

8. I am very interested in education and school.

A AS N DS D

9. Most school subjects are a waste of time.

A AS N DS D

10. I go to school only because I am made to do so.

A AS N DS D

11. In most cases the whole class is punished when only one or two pupils are guilty.

A AS N DS D

12. Education tends to make people snobs.

A AS N DS D

13. More money should be spend on education.

A AS N DS D

14. I think school and education are most important for getting jobs in later life.

A AS N DS D

15. If I were not made to attend school, I could get a good job.

A AS N DS D

16. The things I learn in school will not help me in later life.

A AS N DS D

17. Too much money is spent on education.

A AS N DS D

18. I don't like teachers, so I don't like school.

A AS N DS D

19. I like school best when it is closed.

A AS N DS D

20. I don't like to study.

 A AS N DS D

21. I put study above all things.

 A AS N DS D

22. Lack of a good education leads to poor jobs.

 A AS N DS D

23. I don't need an education to get what I want in life.

 A AS N DS D

24. Teachers don't like me.

 A AS N DS D

25. Most teachers have stupid rules.

 A AS N DS D

26. Some teachers are lazy and don't know what they are talking about.

 A AS N DS D

27. I love school.

 A AS N DS D

28. My parents were able to do OK without school.

 A AS N DS D

Test #2

Name _____ City _____
School _____ Date _____

Directions:

Each of the following statements is meant to evaluate your feeling toward music and its instruction. You are to mark a cross (X) in the appropriate blank which matches the feelings you have toward the given statement. The blanks under each statement are arranged in a decreasing order from agreement to strong disagreement. The blank at the extreme right is only to be used if you cannot decide about a statement. In this case you are to place a question mark (?) in that blank (the sixth blank). Please give your true feelings about each statement. Be sure to respond to each statement. Remember there are no right or wrong responses to the statements. All people differ. Your grades in music will not be affected by your responses. Your teacher will not see the papers. Be sure to read each statement very carefully. The letters under each blank have the following meanings:

A - Agree
AS - Agree slightly
N - Neutral (neither agreement or disagreement)
DS - Disagree slightly
D - Disagree

Sample: That anyone should want to devote his whole life to music seems very strange to me.

_____ X _____
A AS N DS D

In this case the person disagreed slightly with the statement, therefore he placed a cross (X) over the DS blank.

1. No matter what happens, music always comes first.

 A AS N DS D

2. I love to study music.

 A AS N DS D

3. Music is of great value.

 A AS N DS D

4. To me there is nothing so beautiful, and so worthwhile in life, as good music.

 A AS N DS D

5. Music gives me certain pleasures and satisfactions which I would not want to do without.

 A AS N DS D

6. All great men have studied music.

 A AS N DS D

7. Music is dull.

 A AS N DS D

8. Music has nothing to offer me. It not only bores me, but it is a distinctly unpleasant experience.

 A AS N DS D

9. Music has no place in the modern world.

 A AS N DS D

10. I am happier listening to music than at any other time.

A AS N DS D

11. I hate all music.

A AS N DS D

12. I like music, but not the kind they teach in school.

A AS N DS D

13. All lessons and all methods used in this subject are clear.

A AS N DS D

14. My parents never had music, so I see no use for it.

A AS N DS D

15. Music is a waste of time.

A AS N DS D

16. I like the way music is taught in school.

A AS N DS D

17. I would not advise anyone to take this course.

A AS N DS D

18. Nobody likes this subject.

A AS N DS D

19. This subject is all right, but I would not take any more of it.

A AS N DS D

20. All music is the same.

A AS N DS D

21. Living would be a much more dull and drab affair were it not for the beauties of music.

A AS N DS D

22. Music is a good pastime.

A AS N DS D

23. I am against music for I believe that people who study it become strange and one-sided.

A AS N DS D

24. Any student can do good in this subject.

A AS N DS D

25. Music class is my favorite class.

A AS N DS D

26. This subject has no use outside of school.

A AS N DS D

27. I get scared every time I think about music class.

A AS N DS D

28. This class should be for girls only.

A AS N DS D

29. I will not use the things I learn in this class after I leave school.

A AS N DS D

30. I have a casual interest in music.

A AS N DS D

31. Everybody should take this subject.

A AS N DS D

32. This is the best subject taught in school.

A AS N DS D

Test #3

Name _____ Date _____

School _____ Grade _____ Age _____

City _____ Teacher _____

Father's, Mother's or guardian's occupation _____

Years of music study in school, not including the present school
year _____

Years of music study outside school _____

I. Pitch Discrimination

Two or three tones will be played, you are to determine which of the tones is the highest or if they are the same. Circle the number of the highest tone or circle the S if the tones are the same.

1st - first, 2nd - second, 3rd - third, S - same

Sample: (1st) 2nd S

- | | | | |
|-----|-----|-----|-----|
| 1. | 1st | 2nd | S |
| 2. | 1st | 2nd | S |
| 3. | 1st | 2nd | S |
| 4. | 1st | 2nd | S |
| 5. | 1st | 2nd | S |
| 6. | 1st | 2nd | 3rd |
| 7. | 1st | 2nd | 3rd |
| 8. | 1st | 2nd | 3rd |
| 9. | 1st | 2nd | 3rd |
| 10. | 1st | 2nd | 3rd |

11. 1st 2nd 3rd

12. 1st 2nd 3rd

II. Meter Discrimination

In the following section, a melody or part of a melody will be played. You are to listen very carefully and determine if the meter is duple (two or four beats per measure) or triple (three or six beats per measure). Circle the d for duple or the t for triple.

Sample: (d) t

1. d t

2. d t

3. d t

4. d t

5. d t

6. d t

7. d t

8. d t

III. Error Detection

Indicate in which measure an error occurs in the following rhythm patterns. If no error is heard, place the letter X in the blank.

	B Sample: $\frac{2}{4}$	A	B	C	D	X
						No Error
1.	$\frac{3}{4}$	A	B	C	D	X
						No Error
2.	$\frac{2}{4}$	A	B	C	D	X
						No Error
3.	$\frac{4}{4}$	A	B	C	D	X
						No Error
4.	$\frac{6}{8}$	A	B	C	D	X
						No Error

IV. Tone Direction and Similarities

- A. Four melodies will be played. You are to circle the appropriate word or words which describes the direction of the melody.

Sample: up down up-then-down down-then-up

1. up down up-then-down down-then-up
2. up down up-then-down down-then-up
3. up down up-then-down down-then-up
4. up down up-then-down down-then-up

- B. Each of the following examples contain two melodies which are matched or paired. Some of these paired melodies will be exactly alike; other will be nearly alike; while still others will be very different. For example, some melodies will use the same tempo, some the same instruments or voices, or some the same rhythms, however, if the melodies are not the same you would circle the appropriate words. Remember, no matter what other properties are changed or unchanged, you should listen to the likeness or unlikeness of the paired melodies.

Sample: Exactly alike Nearly alike Very different

1. Exactly alike Nearly alike Very different
2. Exactly alike Nearly alike Very different
3. Exactly alike Nearly alike Very different
4. Exactly alike Nearly alike Very different
5. Exactly alike Nearly alike Very different

V. Music Symbols and Terms

- A. Match the letter with the correct symbol. Notice that the sample calls for a bass clef: the correct response is C; therefore, the letter C has been placed in the blank for the sample.

C Sample: Bass clef



- ___ 1. Quarter note
- ___ 2. Sharp
- ___ 3. Treble clef
- ___ 4. Eighth note
- ___ 5. Quarter rest
- ___ 6. Flat
- ___ 7. Sixteenth rest
- ___ 8. Natural

B. Below is a list of abbreviations, terms and symbols. Match these with their correct meaning or word.

- | | |
|--|-------------------------------------|
| ___ 1.  | a. Ritardando |
| ___ 2.  | b. Fast |
| ___ 3. dim. | c. Medium tempo |
| ___ 4. pp | d. Slow |
| ___ 5. Lento | e. Fortissimo |
| ___ 6. mf | f. Pianissimo |
| ___ 7.  | g. Accent |
| ___ 8. ff | h. Crescendo |
| ___ 9. fp | i. Diminuendo |
| ___ 10. Rit. | j. Sforzando |
| ___ 11. sfz | k. Fermata |
| ___ 12. Presto | l. Staccato notes |
| ___ 13. Accel | m. Forte piano |
| ___ 14. Rubato | n. Mezzo forte |
| ___ 15. Andante | o. Accelerando |
| ___ 16.  ,  or - | p. to speed up or slow down at will |

Radio Questionnaire

City _____

1. List your favorite two (2) radio stations. #1_____ #2_____
2. In what cities are they located? #1_____ #2_____
3. Do you agree with their weekly record polls? yes_____ no _____
4. If you do not agree with their polls, which polls do you agree with? _____

APPENDIX C

RELIABILITY AND SCALING OF INSTRUMENTS

TABLE C.1

ITEM ANALYSIS: PRE-MUSIC ACHIEVEMENT TEST (N = 85)

Item No.	Index of Difficulty*	Index of Discrimination**	Biserial Correlation	Point Biserial Correlation	T for Test of Point Biserial Correlation	Mean Score
1	26	-5	.0119	.0089	.081	34.54
2	23	45	.5496	.4172	4.183	36.55
3	18	27	.4658	.3171	3.046	35.80
4	41	50	.4669	.3717	3.648	37.26
5	18	22	.4098	.2790	2.647	35.44
6	37	41	.4312	.3490	3.393	36.91
7	38	50	.5707	.4497	4.587	37.60
8	22	18	.2960	.2140	1.996	35.52
9	42	41	.4253	.3394	3.288	37.08
10	26	36	.5162	.3829	3.776	36.51
11	60	36	.4940	.3915	3.877	38.76
12	42	41	.4989	.3878	3.833	37.38
13	20	13	.1941	.1367	1.257	35.10
14	49	28	.2729	.2192	2.047	36.42
15	20	18	.1143	.0805	.736	34.85
16	41	23	.1160	.0924	.846	35.18
17	32	41	.4825	.2679	2.534	36.12
18	25	27	.3511	.2583	2.436	35.81
19	29	22	.2031	.1547	1.427	35.38
20	34	27	.2562	.1993	1.853	35.77
21	40	36	.2995	.2373	2.226	36.22
22	25	27	.4763	.3504	3.409	36.28
23	37	45	.4729	.3844	3.794	37.15

*The % of the total group marking a wrong answer or omitting the item.

**The difference between the % of the upper group's (27%) right answers and the % of the lower group's (27%) right answers.

Table C.1 (Cont.)

Item No.	Index of Difficulty	Index of Discrimination	Biserial Correlation	Point Biserial Correlation	T for Test of Point Biserial Correlation	Mean Score
24	54	37	.3468	.2778	2.635	37.18
25	41	32	.3655	.2910	2.771	36.66
26	51	32	.3107	.2495	2.348	36.74
27	60	54	.4974	.3942	3.908	38.79
28	47	28	.2700	.2166	2.022	36.31
29	56	41	.4241	.3382	3.275	37.92
30	59	13	.1886	.1520	1.401	36.15
31	59	50	.5052	.4022	4.003	38.77
32	25	9	.1595	.1230	1.129	35.14
33	54	59	.4663	.3736	3.670	38.10
34	38	50	.5483	.4453	4.532	37.65
35	27	46	.8198	.4294	4.332	36.82
36	29	63	.7332	.5583	6.132	37.70
37	42	59	.6576	.5111	5.418	38.30
38	37	81	.8603	.6579	7.959	38.93
39	40	59	.6121	.4851	5.055	38.02
40	56	50	.4772	.3806	3.750	38.35
41	39	72	.6105	.4688	4.836	37.74
42	40	41	.4828	.3725	3.657	37.13
43	48	68	.6580	.5274	5.656	39.02
44	33	46	.5296	.4098	4.094	37.05
45	43	64	.5497	.4485	4.572	38.00
46	52	55	.5598	.4488	4.576	38.63
47	42	59	.5437	.4226	4.248	37.64
48	51	32	.3926	.3152	3.026	37.33

Table C.1 (Cont.)

Item No.	Index of Difficulty	Index of Discrimination	Biserial Correlation	Point Biserial Correlation	T for Test of Point Biserial Correlation	Mean Score
49	34	23	.3850	.2995	2.860	36.41
50	35	27	.4252	.3214	3.093	36.55
51	38	32	.3835	.3022	2.889	36.58
52	40	50	.5239	.4152	4.158	37.51
53	40	45	.4061	.3314	3.200	36.96
54	40	32	.4078	.3232	3.112	36.84
55	51	46	.4325	.3473	3.375	37.62
56	55	19	.1474	.1179	1.082	35.66
57	49	23	.2526	.2029	1.888	36.28

TABLE C.2

SUMMARY: DIFFICULTY AND DISCRIMINATION INDICES, PRE-MUSIC
ACHIEVEMENT TEST

Distribution of Item Difficulty Indices			Distribution of Item Discrimination Indices		
	No. of Items	%		No. of Items	%
81-100	0	0	81-100	1	2
61-80	0	0	61-80	4	7
41-60	25	44	41-60	24	42
21-40	28	49	21-40	21	37
00-20	4	7	00-20	6	11
			Less than 00	1	2

TABLE C.3

MEANS, ERROR OF MEASUREMENT AND RELIABILITY OF
PRE-MUSIC ACHIEVEMENT TEST

Mean Item Difficulty	39
Mean Item Discrimination	39
Mean Point Biserial Correlation	32
Kuder Richardson Reliability #20	.8544
Standard Error of Measurement	3.4144

TABLE C.4

RAW SCORE DISTRIBUTION OF PRE-MUSIC ACHIEVEMENT

TEST (I = 57, N = 85) *

Raw Score	Frequency	Cumulative Frequency	Percentile Rank	Standard Score
53	1	1	99	70.7
52	1	2	98	69.6
51	2	4	96	68.4
49	1	5	95	66.2
47	2	7	93	64.0
46	1	8	91	62.9
45	1	9	90	61.7
44	2	11	88	60.6
42	4	15	85	58.4
41	9	24	77	57.3
40	4	28	69	56.2
39	5	33	64	55.0
38	2	35	60	53.9
37	6	41	55	52.8
36	4	45	49	51.7
35	2	47	46	50.6
34	2	49	44	49.6
33	3	52	41	48.4
32	4	56	36	47.3
31	2	58	33	46.2
30	1	59	31	45.1
29	2	61	29	44.0
28	4	65	26	42.8
27	2	67	22	41.7
26	4	71	19	40.6
24	1	72	16	38.4
23	3	75	14	37.3
22	3	78	10	36.1
21	2	80	7	35.0
19	2	82	5	32.8
18	1	83	3	31.7
16	1	84	2	29.4
11	1	85	1	23.9

*I = Items, N = Number of subjects.

TABLE C.5

SUMMARY: RAW SCORE DISTRIBUTIONS OF PRE-MUSIC

ACHIEVEMENT TEST

Raw Score			Standard Score	
Mean	S.D.	Variance	Mean	S.D.
34.49	8.95	80.16	50	10

WORKSHEET FOR DETERMINING THURSTONE SCALE VALUES ON
CARTER ATTITUDE SCALES

Favorable			Neutral					Unfavorable		
A	B	C	D	E	F	G	H	I	J	K
()	()	()	()	()	()	()	()	()	()	()
()	()	()	()	()	()	()	()	()	()	()
()	()	()	()	()	()	()	()	()	()	()
()	()	()	()	()	()	()	()	()	()	()
()	()	()	()	()	()	()	()	()	()	()
()	()	()	()	()	()	()	()	()	()	()
()	()	()	()	()	()	()	()	()	()	()

Directions: Each subject is to judge the degree of favorableness or unfavorableness of feeling expressed by each statement. Place each statements' corresponding number in the parenthesis which indicates your judgment within the eleven internal continuum.

TABLE C.6
SUMMARY TABLE FOR SCALE JUDGMENTS--TEST #1

Statements	Scoring Categories											Scale Value
	A 1	B 2	C 3	D 4	E 5	F 6	G 7	H 8	I 9	J 10	K 11	
*f	0	0	0	2	0	0	0	3	2	1	2	
1. p	.00	.00	.00	.20	.00	.00	.00	.30	.20	.10	.20	8.5
cp	.00	.00	.00	.20	.00	.00	.00	.50	.70	.80	1.00	
f	5	1	4	0	0	0	0	0	0	0	0	
2. p	.50	.10	.40	.00	.00	.00	.00	.00	.00	.00	.00	1.5
cp	.50	.60	1.00	.00	.00	.00	.00	.00	.00	.00	.00	
f	0	0	0	1	1	1	2	2	1	1	1	
3. p	.00	.00	.00	.10	.10	.10	.20	.20	.10	.10	.10	8.5
cp	.00	.00	.00	.10	.20	.30	.50	.70	.80	.90	1.00	
f	0	0	0	1	0	0	1	0	1	5	2	
4. p	.00	.00	.00	.10	.00	.00	.10	.00	.10	.50	.20	9.9
cp	.00	.00	.00	.10	.00	.00	.20	.00	.30	.80	1.00	
f	0	0	0	1	1	1	2	1	3	1	0	
5. p	.00	.00	.00	.10	.10	.10	.20	.10	.30	.10	.00	7.5
cp	.00	.00	.00	.10	.20	.30	.50	.60	.90	1.00	.00	

*f = frequency with which the statement was placed in each of the 11 categories.

p = frequencies as proportions.

cp = cumulative proportions.

Table C.6 (Cont.)

Statements	Scoring Categories											Scale Value
	A 1	B 2	C 3	D 4	E 5	F 6	G 7	H 8	I 9	J 10	K 11	
6. f	1	1	2	1	0	0	0	1	2	2	0	5.5
p	.10	.10	.20	.10	.00	.00	.00	.10	.20	.20	.00	
cp	.10	.20	.40	.50	.00	.00	.00	.60	.80	1.00	.00	
7. f	4	4	2	0	0	0	0	0	0	0	0	1.75
p	.40	.40	.20	.00	.00	.00	.00	.00	.00	.00	.00	
cp	.40	.80	1.00	.00	.00	.00	.00	.00	.00	.00	.00	
8. f	6	4	0	0	0	0	0	0	0	0	0	1.33
p	.60	.40	.00	.00	.00	.00	.00	.00	.00	.00	.00	
cp	.60	1.00	.00	.00	.00	.00	.00	.00	.00	.00	.00	
9. f	0	0	0	0	1	0	0	1	0	8	0	9.87
p	.00	.00	.00	.00	.10	.00	.00	.10	.00	.80	.00	
cp	.00	.00	.00	.00	.10	.00	.00	.20	.00	1.00	.00	
10. f	0	0	0	0	0	0	0	0	1	1	8	10.87
p	.00	.00	.00	.00	.00	.00	.00	.00	.10	.10	.80	
cp	.00	.00	.00	.00	.00	.00	.00	.00	.10	.20	1.00	
11. f	0	1	0	0	0	2	3	1	1	1	1	7.5
p	.00	.10	.00	.00	.00	.20	.30	.10	.10	.10	.10	
cp	.00	.10	.00	.00	.00	.30	.60	.70	.80	.90	1.00	
12. f	0	0	0	0	0	0	1	3	4	1	1	8.72
p	.00	.00	.00	.00	.00	.00	.10	.30	.40	.10	.10	
cp	.00	.00	.00	.00	.00	.00	.10	.40	.80	.90	1.00	

Table C.6 (Cont.)

Statements	Scoring Categories											Scale Value
	A 1	B 2	C 3	D 4	E 5	F 6	G 7	H 8	I 9	J 10	K 11	
f	5	1	3	1	0	0	0	0	0	0	0	
13. p	.50	.10	.30	.10	.00	.00	.00	.00	.00	.00	.00	1.5
cp	.50	.60	.90	1.00	.00	.00	.00	.00	.00	.00	.00	
f	1	3	4	1	0	1	0	0	0	0	0	
14. p	.10	.30	.40	.10	.00	.10	.00	.00	.00	.00	.00	2.72
cp	.10	.40	.80	.90	.00	1.00	.00	.00	.00	.00	.00	
f	0	0	0	0	0	1	2	1	2	3	1	
15. p	.00	.00	.00	.00	.00	.10	.20	.10	.20	.30	.10	8.17
cp	.00	.00	.00	.00	.00	.10	.30	.40	.60	.90	1.00	
f	0	0	1	0	0	0	1	3	0	2	3	
16. p	.00	.00	.10	.00	.00	.00	.10	.30	.00	.20	.30	8.5
cp	.00	.00	.10	.00	.00	.00	.20	.50	.00	.70	1.00	
f	0	0	0	0	0	1	0	1	4	2	2	
17. p	.00	.00	.00	.00	.00	.10	.00	.10	.40	.20	.20	9.25
cp	.00	.00	.00	.00	.00	.10	.00	.20	.60	.90	1.00	
f	0	0	0	0	0	0	0	0	3	3	4	
18. p	.00	.00	.00	.00	.00	.00	.00	.00	.30	.30	.40	9.28
cp	.00	.00	.00	.00	.00	.00	.00	.00	.30	.60	1.00	
f	0	0	0	0	0	0	0	1	0	1	8	
19. p	.00	.00	.00	.00	.00	.00	.00	.10	.00	.10	.80	10.87
cp	.00	.00	.00	.00	.00	.00	.00	.10	.00	.20	1.00	

Table C.6 (Cont.)

Statements	Scoring Categories											Scale Value
	A 1	B 2	C 3	D 4	E 5	F 6	G 7	H 8	I 9	J 10	K 11	
f	0	0	0	0	2	1	3	0	2	2	0	
20. p	.00	.00	.00	.00	.20	.10	.30	.00	.20	.20	.00	7.16
cp	.00	.00	.00	.00	.20	.30	.60	.00	.80	1.00	.00	
f	3	0	3	0	1	0	0	1	0	2	0	
21. p	.30	.00	.30	.00	.10	.00	.00	.10	.00	.20	.00	2.66
cp	.30	.00	.60	.00	.70	.00	.00	.80	.00	1.00	.00	
f	0	6	3	1	0	0	0	0	0	0	0	
22. p	.00	.60	.30	.10	.00	.00	.00	.00	.00	.00	.00	2.33
cp	.00	.60	.90	1.00	.00	.00	.00	.00	.00	.00	.00	
f	0	0	1	0	0	0	1	1	3	4	0	
23. p	.00	.00	.10	.00	.00	.00	.10	.10	.30	.40	.00	8.28
cp	.00	.00	.10	.00	.00	.00	.20	.30	.60	1.00	.00	
f	0	0	0	0	0	2	0	1	4	2	1	
24. p	.00	.00	.00	.00	.00	.20	.00	.10	.40	.20	.10	9.0
cp	.00	.00	.00	.00	.00	.20	.10	.30	.70	.90	1.00	
f	0	1	0	0	0	1	0	0	6	1	1	
25. p	.00	.10	.00	.00	.00	.10	.00	.00	.60	.10	.10	9.0
cp	.00	.10	.00	.00	.00	.20	.00	.00	.80	.90	1.00	

Table C.6 (Cont.)

Statements	Scoring Categories											Scale Value
	A 1	B 2	C 3	D 4	E 5	F 6	G 7	H 8	I 9	J 10	K 11	
26. f	0	0	1	1	1	1	1	1	1	2	1	
p	.00	.00	.10	.10	.10	.10	.10	.10	.10	.20	.10	8.5
cp	.00	.00	.10	.20	.30	.40	.50	.60	.70	.90	1.00	
27. f	6	2	2	0	0	0	0	0	0	0	0	
p	.60	.20	.20	.00	.00	.00	.00	.00	.00	.00	.00	1.33
cp	.60	.80	1.00	.00	.00	.00	.00	.00	.00	.00	.00	
28. f	0	1	1	0	0	2	0	1	5	0	0	
p	.00	.10	.10	.00	.00	.20	.00	.10	.50	.00	.00	8.5
cp	.00	.10	.20	.00	.00	.40	.00	.50	1.00	.00	.00	

TABLE C.7
SUMMARY TABLE FOR SCALE JUDGMENT--TEST #2

Statements	Scoring Categories											Scale Value
	A 1	B 2	C 3	D 4	E 5	F 6	G 7	H 8	I 9	J 10	K 11	
f	0	1	0	1	0	2	1	1	1	0	3	
1. p	.00	.10	.00	.10	.00	.20	.10	.10	.10	.00	.30	7.5
cp	.00	.10	.00	.20	.00	.40	.50	.60	.70	.00	1.00	
f	5	0	3	0	0	2	0	0	0	0	0	
2. p	.50	.00	.30	.00	.00	.20	.00	.00	.00	.00	.00	2.5
cp	.50	.00	.80	.00	.00	1.00	.00	.00	.00	.00	.00	
f	4	0	2	1	1	2	0	0	0	0	0	
3. p	.40	.00	.20	.10	.10	.20	.00	.00	.00	.00	.00	2.5
cp	.40	.00	.60	.70	.80	1.00	.00	.00	.00	.00	.00	
f	1	1	2	1	1	2	2	0	0	0	0	
4. p	.10	.10	.20	.10	.10	.20	.20	.00	.00	.00	.00	4.5
cp	.10	.20	.40	.50	.60	.80	1.00	.00	.00	.00	.00	
f	4	4	0	2	0	0	0	0	0	0	0	
5. p	.40	.40	.00	.20	.00	.00	.00	.00	.00	.00	.00	1.72
cp	.40	.80	.00	1.00	.00	.00	.00	.00	.00	.00	.00	
f	0	0	0	0	1	0	1	1	0	1	6	
6. p	.00	.00	.00	.00	.10	.00	.10	.10	.00	.10	.60	10.5
cp	.00	.00	.00	.00	.10	.00	.20	.30	.00	.40	1.00	

Table C.7 (Cont.)

Statements	Scoring Categories											Scale Value
	A 1	B 2	C 3	D 4	E 5	F 6	G 7	H 8	I 9	J 10	K 11	
7. f	0	0	0	0	0	0	0	0	1	2	7	
p	.00	.00	.00	.00	.00	.00	.00	.00	.10	.20	.70	10.78
cp	.00	.00	.00	.00	.00	.00	.00	.00	.10	.30	1.00	
8. f	0	0	0	0	0	0	0	0	0	0	10	
p	.00	.00	.00	.00	.00	.00	.00	.00	.00	.00	1.00	11.0
cp	.00	.00	.00	.00	.00	.00	.00	.00	.00	.00	1.00	
9. f	0	0	0	0	0	0	0	0	0	0	10	
p	.00	.00	.00	.00	.00	.00	.00	.00	.00	.00	1.00	11.0
cp	.00	.00	.00	.00	.00	.00	.00	.00	.00	.00	1.00	
10. f	0	1	1	3	2	0	0	1	1	1	0	
p	.00	.10	.10	.30	.20	.00	.00	.10	.10	.10	.00	4.5
cp	.00	.10	.20	.50	.70	.00	.00	.80	.90	1.00	.00	
11. f	0	0	0	0	0	0	0	0	0	0	10	
p	.00	.00	.00	.00	.00	.00	.00	.00	.00	.00	1.00	11.0
cp	.00	.00	.00	.00	.00	.00	.00	.00	.00	.00	1.00	
12. f	0	1	1	0	1	1	1	0	0	3	2	
p	.00	.10	.10	.00	.10	.10	.10	.00	.00	.30	.20	6.5
cp	.00	.10	.20	.00	.30	.40	.50	.00	.00	.80	1.00	
13. f	1	0	0	0	3	4	0	0	0	1	1	
p	.10	.00	.00	.00	.30	.40	.00	.00	.00	.10	.10	5.72
cp	.10	.00	.00	.00	.40	.80	.00	.00	.00	.90	1.00	

Table C.7 (Cont.)

Statements	Scoring Categories											Scale Value
	A 1	B 2	C 3	D 4	E 5	F 6	G 7	H 8	I 9	J 10	K 11	
14. f p cp	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	2 .20 .20	0 .00 .00	2 .20 .40	6 .60 1.00	10.66
15. f p cp	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	1 .10 .10	1 .10 .20	8 .80 1.00	10.87
16. f p cp	0 .00 .00	2 .20 .20	1 .10 .30	0 .00 .00	1 .10 .40	3 .30 .70	0 .00 .00	0 .00 .00	3 .30 1.00	0 .00 .00	0 .00 .00	5.83
17. f p cp	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	1 .10 .10	2 .20 .30	2 .20 .50	0 .00 .00	2 .20 .70	3 .30 1.00	7.5
18. f p cp	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	2 .20 .20	2 .20 .40	6 .60 1.00	10.66
19. f p cp	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	2 .20 .20	1 .10 .30	0 .00 .00	2 .20 .50	3 .30 .80	2 .20 1.00	9.5
20. f p cp	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	0 .00 .00	2 .20 .20	0 .00 .00	3 .30 .50	5 .50 1.00	10.5

Table C.7 (Cont.)

Statements	Scoring Categories											Scale Value
	A 1	B 2	C 3	D 4	E 5	F 6	G 7	H 8	I 9	J 10	K 11	
f	3	3	4	0	0	0	0	0	0	0	0	
21. p	.30	.30	.40	.00	.00	.00	.00	.00	.00	.00	.00	2.16
cp	.30	.60	1.00	.00	.00	.00	.00	.00	.00	.00	.00	
f	3	1	1	2	1	2	0	0	0	0	0	
22. p	.30	.10	.10	.20	.10	.20	.00	.00	.00	.00	.00	3.5
cp	.30	.40	.50	.70	.80	1.00	.00	.00	.00	.00	.00	
f	0	0	0	0	0	0	0	0	1	1	8	
23. p	.00	.00	.00	.00	.00	.00	.00	.00	.10	.10	.80	10.87
cp	.00	.00	.00	.00	.00	.00	.00	.00	.10	.20	1.00	
f	0	0	0	0	0	2	2	0	1	4	1	
24. p	.00	.00	.00	.00	.00	.20	.20	.00	.10	.40	.10	9.5
cp	.00	.00	.00	.00	.00	.20	.40	.00	.50	.90	1.00	
f	5	1	1	1	2	0	0	0	0	0	0	
25. p	.50	.10	.10	.10	.20	.00	.00	.00	.00	.00	.00	1.5
cp	.50	.60	.70	.80	1.00	.00	.00	.00	.00	.00	.00	
f	0	0	0	0	0	0	0	2	0	3	5	
26. p	.00	.00	.00	.00	.00	.00	.00	.20	.00	.30	.50	10.5
cp	.00	.00	.00	.00	.00	.00	.00	.20	.00	.50	1.00	
f	0	0	0	0	1	0	0	1	1	1	6	
27. p	.00	.00	.00	.00	.10	.00	.00	.10	.10	.10	.60	10.66
cp	.00	.00	.00	.00	.10	.00	.00	.20	.30	.40	1.00	

Table C.7 (Cont.)

Statements	Scoring Categories											Scale Value
	A 1	B 2	C 3	D 4	E 5	F 6	G 7	H 8	I 9	J 10	K 11	
28. f	0	0	0	0	0	1	0	1	1	1	6	10.66
p	.00	.00	.00	.00	.00	.10	.00	.10	.10	.10	.60	
cp	.00	.00	.00	.00	.00	.10	.00	.20	.30	.40	1.00	
29. f	0	0	1	0	0	1	0	0	2	1	5	10.5
p	.00	.00	.10	.00	.00	.10	.00	.00	.20	.10	.50	
cp	.00	.00	.10	.00	.00	.20	.00	.00	.40	.50	1.00	
30. f	0	0	0	0	1	1	0	1	0	3	4	10.16
p	.00	.00	.00	.00	.10	.10	.00	.10	.00	.30	.40	
cp	.00	.00	.00	.00	.10	.20	.00	.30	.00	.60	1.00	
31. f	2	0	2	1	1	4	0	0	0	0	0	4.5
p	.20	.00	.20	.10	.10	.40	.00	.00	.00	.00	.00	
cp	.20	.00	.40	.50	.60	1.00	.00	.00	.00	.00	.00	
32. f	3	2	0	1	0	3	0	0	0	1	0	5.5
p	.30	.20	.00	.10	.00	.30	.00	.00	.00	.10	.00	
cp	.30	.50	.00	.60	.00	.90	.00	.00	.00	1.00	.00	

APPENDIX D

TEACHERS QUESTIONNAIRE

TEACHERS QUESTIONNAIRE

Name of City _____

Name of School _____

School Population _____

Racial composition of school by number and percent

1. Black _____ and _____ %

2. White _____ and _____ %

3. Spanish _____ and _____ %

4. Others _____ and _____ %

Type of school neighborhood

1. Segregated

2. Integrated

3. Newly integrated

4. Other (Explain) _____

Number of students in experimental class _____

Grade level of experimental class _____

Number of students in control class _____

Grade level of control class _____

Racial composition of the two classes by number and percent

1. Control

- a. Black _____ and _____ %
- b. White _____ and _____ %
- c. Spanish _____ and _____ %
- d. Other _____ and _____ %

2. Experimental

- a. Black _____ and _____ %
- b. White _____ and _____ %
- c. Spanish _____ and _____ %
- d. Other _____ and _____ %

Number of weekly class meetings _____ and hours per day _____.

Number of years teaching _____.

Number of years as a general music instructor _____.

Number of years teaching in present school _____.

Comments about the program. Please be honest:

APPENDIX E

ANALYSIS OF VARIANCE, CORRELATION, AND T VALUE TABLES

TABLE E.1

ANALYSIS OF VARIANCE OF ATTITUDES TOWARD EDUCATION

FOR EXPERIMENTAL GROUPS (N = 52)

Source of Variance	Sum of Squares	Degrees of Freedom	Mean Squares	F Statistic	Significance
Ave.					
Test #1	111.569	1	111.569	12.069	< .001
Error	952.101	51	9.243		
Total	1063.670	52			
Score					
Test #1	78131.662	1	78131.662	10.380	< .002
Error	775254.138	51	77526.739		
Total	853385.800	52			

TABLE E.2

ANALYSIS OF VARIANCE OF ATTITUDES TOWARD MUSIC FOR

EXPERIMENTAL GROUPS (N = 52)

Source of Variance	Sum of Squares	Degrees of Freedom	Mean Squares	F Statistic	Significance
Ave.					
Test #2	425.438	1	425.438	79.019	< .005
Error	554.565	51	5.384		
Total	980.003	52			
Score					
Test #2	439949.751	1	439949.751	88.860	< .005
Error	509957.377	51	4951.045		
Total	949907.128	52			

TABLE E.3

ANALYSIS OF VARIANCE OF MUSIC ACHIEVEMENT FOR
EXPERIMENTAL GROUPS (N = 52)

Source of Variance	Sum of Squares	Degrees of Freedom	Mean Squares	F Statistic	Significance
Test #3	19294.648	1	19294.648	89.634	< .05
Error	22171.591	51	212.253		
Total	41466.239	52			

TABLE E.4

MULTIPLE CORRELATION COEFFICIENTS (R)

Source	R	R ²	R ²	R
Test #1 Ave.	.686	.470	.460	.678
Test #2 Ave.	.788	.621	.614	.783
Test #3	.897	.804	.800	.894

TABLE E.5

T VALUES OF GAIN SCORE CORRELATIONS--CONTROL GROUPS (N = 54)

	Test #1	Test #2	Test #3
Test #1		1.13	
Test #2			-5.25**
Test #3	-2.53*		

*Significant at the .05 level.

**Significant at the .01 level.

TABLE E.6

T VALUES OF GAIN SCORE CORRELATIONS--EXPERIMENTAL

GROUPS (N = 52)

	Test #1	Test #2	Test #3
Test #1		1.41	
Test #2			1.43
Test #3	1.44		

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