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AN EXAMINATION OF THE ROLE, NATURE, AND STRUCTURE OF MUSIC CONTENT IN HUMANITIES OR HUMANITIES-TYPE COURSES IN SELECTED SENIOR HIGH SCHOOLS

by

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CHAPTER I

INTRODUCTION

Education and Society

One of the most significant problems in education over the last half-century has been the determination of the nature of education in a democratic society. Is education to serve primarily as training for our leaders of tomorrow, sifting out only the best of men to assume positions of leadership, or is it rather to produce a common, popular culture? Put more simply, do we educate our leaders to run the society, or do we educate the society to run our leaders? This struggle, the position of education in a democratic society, has been a continuous one through Thomas Jefferson, Horace Mann, and more recently, John Dewey. Although the conflict still persists, the present perspective reveals that the latter choice has been accepted as the dominant alternative.[1]

In much the same manner, music education has endured its own conflicts in search of a tenable philosophical position. Shall music instruction be for the talented few, or is there some core of musical understandings, skills, and attitudes which everyone should possess? As in the case of education in general, the conflicts in music education have been expressed in terms of polar views, such as the elitist versus the

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[1]Lawrence A. Cremin, The Genius of American Education (Pittsburgh: University of Pittsburgh Press, 1965).

egalitarian, or the aristocratic versus the democratic. Another significant problem, closely related to the above, is the apparent dichotomy between excellence and equality. Can there be excellence in the pursuit of an educational system which attempts the shaping of a common culture? John Gardner, in his book Excellence, answers in the affirmative. Moreover, he states that ways must be found of moderating egalitarianism to make it compatible with excellence.[2]

The Role of Music Education

Music educators have been increasingly concerned with the raison d'être of music in the schools. Close scrutiny and an almost constant examination of goals has been evident since the 1950's, and has grown with intensity since the launching of the Russian Sputnik in October, 1957. Prior to this time, the position of music in the schools was generally accepted to be centered around the performance group. "It must be acknowledged that regardless of ideals, the performance of music actually plays a greater part in music education than any other activity."[3] The stress on performance groups in the schools has been examined in many articles and seminars during the 1960's. A significant number of music educators has expressed objections to the past traditional emphases of

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[2]John W. Gardner, Excellence: Can We Be Equal and Excellent Too? (New York: Harper and Row, 1961).

[3]Erwin H. Schneider and Henry L. Cady, Evaluation and Synthesis of Research Studies Related to Music Education (Washington: United States Department of Health, Education, and Welfare, 1965), p. 20.

music education, both quantitatively and qualitatively.

Quantitatively, objections have been made to the aristocratic nature of the music curriculum, particularly at the secondary level. Vast numbers of students were noted to have had no formal contact with music throughout the high school years. It has recently been estimated that less than twenty percent of high school students have a course in music.[4] Qualitatively, concern has been expressed for all music curriculum offerings, including those which are performance-oriented and those which are not. Particularly under question has been the traditional belief that understanding of music automatically accompanies participation in a performance group. Also, the methods and purposes of both music appreciation and general music courses have received some degree of criticism.

Curricular reform projects and seminars characterize music education in the 1960's. The Yale Seminar and Curriculum Development Project, the Contemporary Music Project for Creativity in Music Education, the Tanglewood Symposium, and the Manhattanville Music Curriculum Program are only some of the more recent developments.

The General Student and Music

The determination of structured musical experiences for non-performing high school students is a significant problem for which a defini-

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[4]Robert A. Choate, ed., Documentary Report of the Tanglewood Symposium (Washington: Music Educators National Conference, 1968), p. 132.

tive solution has yet to be found. Are these students to be trained as performers but on a less rigorous scale? Or, if performance is rejected as a primary goal for the general student in music, then what is to replace it? The traditional emphasis on performance makes it difficult to envision and formulate a curriculum in which performance is relegated to a supporting role.

The Tanglewood Symposium adopted as part of its Declaration the goal that "instruction in the arts should be a general and important part of education in the senior high school."[5] However, there is yet no agreement as to how this is to be accomplished. What the student should learn in such a course, how he should learn it, and how will the learnings be evaluated are questions which must yet be answered.

The search for educational goals and objectives for the general student in music has produced many types of courses. Courses in music appreciation, fundamentals of music, music theory, general music, and surveys of the history of music have been some of the ways suggested for meeting the needs of the general student in music. A recent alternative is the development of humanities or humanities-type courses at the senior high school level in which music may be incorporated.

General Nature of the Problem

Many humanities and humanities-type programs have been instituted in the secondary schools within the last decade. In 1966 thirty-one

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[5] Ibid., p. 139.

states indicated that such courses were being taught within their school systems.[6] Among the titles of these courses the following are frequently found: Humanities, Integrated Arts, Allied Arts, Correlation of the Arts, and Comparative Arts. Often found are course titles which are descriptive of the central theme of the course, such as Man and His Universe, or The Arts and Man. As the titles suggest, a great variance may be found in practices, objectives, included subjects, subject matter, instructional modes, and organizational plans. Music is often, but not always, included as one of the subject areas.

Recent studies have tended to assess the nature of the humanities concept, its philosophy, and in particular, the extent to which humanities courses fulfill the requirements of general education. Courses of study have been designed for humanities courses at both the high school and college levels. However, the greatest amount of research has been directed toward the college humanities course. General statements, such as "...the development of a greater awareness on the part of the student of his relationships to mankind as a whole"[7] have yet to be translated into specific musical terms. Several studies have urged that future research should assess the subject matter with respect to the total school program,[8] and that consideration be given to the content of humanities

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[6]Carolyn A. Glass and Richard I. Miller, "Humanities Courses in Secondary Schools," Educational Theory, XVII (July, 1967), 229.

[7]Lexington, Massachusetts High School. "A Pilot Project in the Study of Mankind," quoted in Glass and Miller, "Humanities Courses," 234.

[8]Glass and Miller, "Humanities Courses," 233.

courses.[9] Also, the Tanglewood Symposium challenged music educators to investigate the humanities and related arts courses "...to ascertain whether they are more effective than separate arts courses in developing aesthetic attitudes and judgments."[10] Implicit in this challenge is the determination of specific musical experiences and the relationship of these experiences to the particular course organizational approach which is used.

In summary, a wide diversity of humanities and humanities-type courses exist in the secondary schools. Specific information is unavailable for the secondary school music educator who must choose specific musical materials, objectives, and means of evaluation within some type of organizational plan.

Purpose of the Study

The purpose of this study is twofold: (1) to give access to specific information concerning music instruction within humanities courses, and (2) to develop some means to evaluate the effectiveness of this instruction for the general student. The overall intent is to attempt to determine whether or not the integrated humanities course is a viable means of providing music instruction for the non-performing general student in music.

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[9]Robert D. Miller and Allan Thomson, An Analysis of High School Humanities Courses in Florida, ERIC 016659, 1967, p. 106.

[10]Choate, Tanglewood Symposium, p. 136.

Description of the Study

Programs were sought which were representative of diverse approaches to the instruction of music within an integrated humanities course framework. Each humanities course was examined for the following items which relate to the instruction of music:

1. School description
2. Course information
   a. Title
   b. Duration
   c. Enrollment
   d. Enrollment limitations
   e. Credit
   f. Number of years the course has been offered
3. Subject areas
4. Distribution of instructional time
5. Schedule
   a. Type
   b. Time allotment
6. Instructional plan
7. Objectives
   a. Course
   b. Musical
8. Course structure
9. Organizational approach
10. Assignments in music
11. Role of musical performance
12. Evaluation and grading
13. Extra-school activities
14. Background of teacher responsible for music instruction
15. Course textbook
16. Resource center
17. Special features of course

Each humanities course was also examined for the following specific musical information used in the instruction of music:

1. Elements of music
   a. Rhythm
   b. Melody
   c. Harmony and texture
   d. Tone color

2. Formal-structural aspects of music
3. Inclusion of works from the historical style periods
4. Notation and rudimentary aspects
5. Use of musical scores or reproductions
6. Use of means to show interrelationships between music and other subject areas
7. Other musical styles and forms

Methods and Procedure

A thorough knowledge of the background and current developments of the humanities approach was sought by a review of the pertinent literature. This included relevant articles in periodicals, books, conference reports, curriculum guides, courses of study, research studies, and unpublished materials. In addition, a computer search of the research literature was initiated through the "Datrix" service of Xerox Corporation.

Eleven humanities courses which included music as a subject area were selected from the states of California, Oregon, and Washington. The selection was made on the basis of the following.

1. Letters, telephone conversations, and personal interviews with school officials, humanities teachers, music teachers, state and county music consultants, college and university teachers
2. Inquiries to various organizations having access to information concerning the humanities course movement:
   a. Music Educators National Conference
   b. National Council of Teachers of English
   c. California Humanities Association
   d. National Association for Humanities Education
   e. National Endowment for the Humanities
3. Examination of materials at the Humanities Center, San Jose State College, San Jose, California
4. Feasibility of personal visitation

Collection of Data

Each of the selected schools was visited one or more times. Classes in progress were attended to obtain first-hand observations. Humanities resource centers were examined for their assessment of instructional materials in music.

A personal interview was conducted with the teacher responsible for music instruction in the course. The main intent of the interview was the completion of the interview-schedule form which was designed to gather data about the general and specifically-musical aspects of the course (Appendix A). The teacher was informed that all information secured from the interview would be considered confidential, and that no direct reference would be made to any school by name.

The musical data were examined in relation to their breadth and expected level of understanding. The following three levels of learning were derived from ideas of Bloom as illustrated in his taxonomical scheme:[11]

> Level One
> Those experiences which the student is expected to be able to recall, recognize, define or distinguish
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> Level Two
> Those experiences which the student is expected to have in actual contact with the printed musical score or notated musical example

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[11]Benjamin S. Bloom, ed., Taxonomy of Educational Objectives, Handbook I: Cognitive Domain (New York: David McKay, 1956).

Level Three
Those experiences which the student is expected to distinguish, discriminate, or recognize aurally

The data compiled were presented and evaluated in terms of criteria developed from two general viewpoints:

1. Those experiences which are necessary for meaningful understanding and perception of music as an art
2. Those experiences and conditions which are necessary to conform to the context of music in a general education setting

Limitations of the Study

This study is limited to a consideration of humanities or humanities-type courses at the senior high school level, grades nine through twelve. Only interdisciplinary (integrated) programs which include music as a subject area were considered for selection in the study. The included schools were selected from only the states of California, Oregon, and Washington.

Definition of Terms

Humanistic disciplines.--The humanistic disciplines are those which include works of painting, sculpture, architecture, music, literature, drama, dance, theatre, history and philosophy.

Humanities or humanities-type courses.--These terms refer to a single course in which two or more of the humanistic disciplines are presented. By definition then, these courses are referred to as integrated or interdisciplinary courses.

General education.--General education is considered as "...those phases of nonspecialized and nonvocational learning which should be the common experience of all educated men and women."[12]

Integration.--Integration is referred to in two ways:

1. The process of organizing several discrete subject areas of knowledge into a unified learning experience
2. The synthesis of cognitive and affective materials into a unified whole in the learning process.

Unless otherwise noted, any reference to integration will be in the sense of the former, rather than the latter.

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[12]Higher Education for American Democracy: The Report of the President's Commission on Higher Education, Volume I-Establishing the Goals (Washington: Government Printing Office, 1947), p. 49.

CHAPTER II

REVIEW OF THE LITERATURE

Although this study focuses on the role of music instruction in humanities and humanities-type courses at the high school level, the review of related research and literature would be lacking if confined only to the secondary school level. Therefore, all information which is relevant to the central idea of music in the humanities course is included.

General Education and the Humanistic Disciplines

General education may be regarded as "...those phases of nonspecialized and nonvocational learning which should be the common experience of all educated men and women."[1] It has been established over a number of years that every generally-educated person should have experiences and knowledge of the social sciences, natural sciences, and of the humanistic disciplines. Faust, while concerned over the lack of consensus as to what constitutes the humanities, noted that there is general agreement that the humanities form an important part of general education.[2]

The arts, as part of the humanistic disciplines, are jointly con-

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[1] Ibid.

[2] Clarence H. Faust, "The Humanities in General Education," General Education, Nelson B. Henry, ed. Fifty-first Yearbook of the National Society for the Study of Education, Part I (Chicago: University of Chicago Press, 1952), p. 97.

sidered to have a function in the common learnings of general education. The Harvard report viewed instruction in the arts as a necessary part of general education, although the authors did not feel capable to suggest which types of courses should be included.[3] Engleman has pointed out that the arts "...are so fundamental to full and satisfactory living at all levels of civilization, need we belabor the argument that they must be given a place not only in the elective areas of the curriculum but also as part of the common learnings?"[4]

Music has been regarded as having a responsibility in the general educational plan by Ernst and Gary,[5] Foster,[6] Sexton,[7] and the recent report of the Tanglewood Symposium.[8]

The issue, though once a burning one, is no longer whether music should be considered part of the common learnings. A more current issue is whether general education in music, and in all the arts, can be done

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[3]Report of the Harvard Committee, General Education in a Free Society (Cambridge: Harvard University Press, 1945), pp. 127 and 213.

[4]Finis E. Engleman, "Some Views on the Arts and American Education," Proceedings of the Second National Conference on the Arts in Education (Pittsburgh, 1963), p. 32.

[5]Karl D. Ernst and Charles L. Gary, eds., Music in General Education (Washington: Music Educators National Conference, 1965).

[6]Randolph Nelson Foster, Jr., "Music in the Humanities" (unpublished Ed.D. dissertation, George Peabody College, 1959).

[7]Ada Jeanette Sexton, "Music in General Education" (unpublished Ph.D. dissertation, Michigan State University, 1963).

[8]Choate, Tanglewood Symposium, p. 134.

more effectively through a separate course distributional plan, or through an interdisciplinary plan.

Music and the Interdisciplinary Approach

Thomas, in tracing the general education movement back through the early nineteenth century, observed that "the identification of general education with...general or so-called 'interdepartmental courses' is, however, a relatively recent development in the history of the idea."[9] One of the major trends of this current century has been the idea of an integration of the various disciplines. Cremin linked integration to the explosion of knowledge:[10]

> Given the nature of scientific inquiry and its insistent pressure toward ever greater degrees of specialization, knowledge tends to become fragmented and dehumanized.... The result is not two cultures, as C. P. Snow has suggested, but an infinite number of cultures, or as I should prefer to phrase it, an infinite number of subdivisions within one culture. The task of the educator is to rehumanize knowledge, to resynthesize and reorder it in some way that will render it teachable.

The nature of the integration of knowledge was explored in depth in The Integration of Educational Experiences.[11] Thomas, while contending that departmental fragmentation of knowledge has not been halted to

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[9]Russell Thomas, The Search For a Common Learning: 1800-1960 (New York: McGraw-Hill, 1962), p. 3.

[10]Cremin, American Education, pp. 50-51.

[11]Nelson B. Henry, ed., The Integration of Educational Experiences. Fifty-seventh Yearbook of the National Society for the Study of Education, Part III (Chicago: University of Chicago Press, 1958).

any great extent, maintained that the idea of integrated courses may be the most important contribution of the general education movement.[12]

Sexton, in analyzing the role of music in general education, concluded that there has been a shift of emphasis from acquisition of facts to more stress on the mastering of principles and the stimulation of intellectual curiosity.[13] Similarly, Foster questioned the objectives of college level humanities courses in which the acquisition of knowledge of the elements of music, and knowledge of biographical and historical data were stressed; particularly noted was the absence of courses which attempted to deal with the development of musical taste, the understanding of the relationships between the arts, and the provision of experiences designed to foster aesthetic growth in music.[14] Fabre, while noting the necessity for integrative experiences in college humanities courses, acknowledged that these courses seldom serve as substitutes for depth study in the individual disciplines.[15]

While the objectives of humanities courses show great diversity, some patterns may be observed on a general level. The realist philosopher Broudy stated that the unique objective of an integrated course should be "enlightened cherishing," or the development of taste.[16] Buford, in

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[12]Thomas, Common Learning, pp. 98-99.

[13]Sexton, "Music in General Education."

[14]Foster, "Music in the Humanities."

[15]Herman Ray Fabre, "Music in Humanities Courses and Programs" (unpublished Ed.D. dissertation, Columbia University, 1963).

[16]Harry S. Broudy, "The Role of Humanities in the Curriculum," Journal of Aesthetic Education, I (Autumn, 1966), 22.

a study of eighty-four secondary level humanities programs, found that the transmittal of the cultural heritage was favored as the primary objective.[17] Swartz, studying the purposes of college programs in general education, contended that integrated programs should be focused around student needs. He conceived the primary goal to be an attitudinal one, not unlike the goal of music appreciation.[18] Johnson analyzed the philosophical bases of general education in the arts and found the prime goals of an integrated program for the high school to be the development of appreciation and discrimination of music and art, understanding of the cultural heritage, and the development of a good fundamental attitude to the world.[19]

Ernst and Gary, in exploring the minimum specific musical goals for a general education in music, stated that most of these goals could be attained through an integrated humanities course.[20]

In general, the review of the literature has shown that objectives of music instruction within humanities courses are too often vague and non-specific. Also, any unique values of music instruction within this

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[17]Warren Bruce Buford, Jr., "Analysis and Design of Humanities Programs in Secondary Education" (unpublished Ed.D. dissertation, University of North Carolina, 1967).

[18]Jack Paul Swartz, "The Function of Music in the College Curriculum of General Education" (unpublished Ed.D. dissertation, University of Nebraska Teachers College, 1956).

[19]Gordon Allen Johnson, "A Correlated Music and Visual Arts Course of Study for the Senior High School" (unpublished Ph.D. dissertation, Michigan State University, 1963).

[20]Ernst and Gary, Music in General Education, p. 12.

approach are difficult to assess with the present lack of specificity of information.

Instruction in Humanities Courses

The discussions and concerns regarding instruction in humanities courses range from those concerns common to all teaching situations, to those which are unique to interdisciplinary courses.

The conflict over the value of the lecture system versus that of small group discussion is one which has been noted in all phases of education in recent years. The report of the Tanglewood Symposium took cognizance of the fact that large group instruction tends to be antithetical to the current goals of humanizing instruction.[21] Faust, in relating the developments and problems of humanities courses at the University of Chicago, declared that the lecture system may be useful in imparting information, but the learner is placed in a passive role and consequently may not develop his powers of judgment and critical thinking.[22]

Thomas acknowledged the severe criticism directed towards the large group lecture; also noted was the possible causal relationship between the growth of general education and a growing demand for new, im-

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[21]Choate, Tanglewood Symposium, p. 137.

[22]Clarence H. Faust, "The Problem of General Education," in The Idea and Practice of General Education, University of Chicago Faculty (Chicago: University of Chicago Press, 1950), p. 18.

proved methods of instruction.[23]

Much of the literature is characterized by statements referring to the critical importance of the teacher in a successful humanities approach. The question of teaching within humanities course structures usually focuses around the question of team versus single teaching.

The proponents of the team system often point to the comprehensive nature of humanities courses and the impossibility of one man becoming sufficiently expert in a lifetime to cover such diverse fields as music, painting, sculpture, literature, and history. Block maintained that team teaching was the only solution in those courses which deal with the interrelationships of the arts.[24] Jenkins, while observing the difficulties of a single teacher in a humanities course, also pointed to the absence of basic, workable principles in the team approach.[25] Glass and Miller reported a national trend towards the team system, particularly in the programs which used the interrelated arts approach.[26] This survey further revealed that the typical team consisted of four members, and that the use of the team practice was most prevalent in the states of

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[23]Thomas, Common Learning, p. 105.

[24]Haskell M. Block, "The Humanities and General Education," Journal of Higher Education, XXV (December, 1954), 473.

[25]William A. Jenkins, "The Humanities and Humanistic Education in the Elementary Grades," in Literature in Humanities Programs, Albert H. Marckwardt (Champaign, Illinois: National Council of Teachers of English, 1967), p. 39.

[26]Glass and Miller, "Humanities Courses," 230-231.

Washington, New York, and Pennsylvania.[27] Several advantages of the team method were expressed by Fisher:[28]

1. The team system can provide the benefits of close and intimate associations at a larger university.
2. Team teaching offers a mode of in-service training and orientation for the new instructor.

This writer has found that some care must be taken in discriminating team teaching, a process in which objectives, subject materials, and planning are approached in a unified manner by two or more instructors, from a parade of independent subject matter specialists, a pseudo-team approach. The latter is frequently found in approaches which are structured around a sequence of separate subjects or mosaic plan. Draxten and Pooley took note of this type of instruction, observing that it draws much criticism due to its tendency to disrupt the unity of a course, thus nullifying one of the advantages of an integrated course.[29]

A survey of high school humanities programs in Florida revealed that only twenty of the seventy-eight responding schools reported using a team approach. Furthermore, eight of these courses were questioned as being truly within the team teaching concept.[30] Davidson, in support of

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[27] Ibid., 231.

[28] James A. Fisher, ed., The Humanities in General Education (Dubuque: Wm. C. Brown, 1960), p. 246.

[29] Nina Draxten and Robert C. Pooley, "The Humanities," in General Education in Transition, H. T. Morse, ed. (Minneapolis: University of Minnesota Press, 1951), p. 124.

[30] Miller and Thomson, Analysis, p. 6.

the single teacher approach, stated:[31]

> One institution after another has concluded that a better humanities course could be developed when a single instructor took the same group of students through the whole program rather than when specialists were allowed to handle their own fields.

Karel, writing of the rejection of team teaching for the statewide Missouri Allied Arts program, maintained that the following factors were responsible: cost, the retention of specialist viewpoints among team members, the inevitable transience of team members, and the paradox that students must learn about all the arts, but that no instructor was able to teach all the arts.[32]

Hipple contended that the historical organizational approach was abandoned due to the advent of team teaching.[33] He cautioned that the team method "...does not guarantee that the diverse subjects of the humanities program will be adequately related, even when the various members of the team attend each other's class session."[34]

Dunkel noted that deep specialization in several fields was both impossible and undesirable; he would prefer a single teacher, but one

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[31]Robert F. Davidson, "Trends in the Humanities in General Education," in Humanities in General Education, James A. Fisher, ed., p. 16.

[32]Leon C. Karel, "Allied Arts: An Approach to Aesthetic Education," Journal of Aesthetic Education, I (Autumn, 1966), 116-117.

[33]Walter J. Hipple, Jr., "Humanities in the Secondary Schools," Music Educators Journal, LIV (February, 1968), 155.

[34]Ibid.

who was specially trained for teaching such a course.[35] Fault was found with the colleges which ironically, endorse the idea of general education for students, yet deny its validity by not supporting the status of teacher preparation in the field of general education.[36]

In summary, the literature has shown that the teacher plays a critical role in a successful humanities course. Opinion appears to be divided regarding the efficacy of team teaching for humanities courses. However, the advocates of the single teacher approach are surprisingly numerous, and in fact, constitute the majority of sources consulted. In light of this conflict, the Glass and Miller study, which reported an overwhelming trend towards team teaching, should be examined closely to ascertain what these authors accepted as a concept or definition of the team method.[37]

Organizational Approaches

A wide variety of methods of humanities course organization was found in the literature. This diversity, often of a polar type, may be regarded as part of the continuing disagreement about the nature of general education. The controversies that have surrounded the question of general education are directly inherited by the planners of humanities

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[35]Harold Baker Dunkel, General Education in the Humanities (Washington: American Council on Education, 1947), p. 246.

[36]Ibid., pp. 246-247.

[37]Glass and Miller, "Humanities Courses," 230-231.

courses. Dressel and Mayhew commented about these issues:[38]

> General education is not, therefore, a single, easily recognizable phenomenon but, rather, it has a diversity of forms. This diversification is demonstrated in the courses, in the subject matter, in the methods of instruction, in the types of administrative organization, and even, though to a lesser extent, in the objectives accepted.

Another factor which may also account for the diversity is that of semantics. Curriculum planners, journal writers, researchers in reports and dissertations often use the same terms in different ways. One writer may term an approach to be chronological, intending the meaning to refer to the order of presentation of events with an historical outlook. However, another writer may use the same term to refer to the study of history itself, and not necessarily to the order of presentation within the course structure. This lack of accepted meaning may be partially accounted for by the newness of the integrated course structure in public education.

Similar semantical difficulty is encountered when a course is categorized in terms of how its subject areas are organized into the framework of the course, rather than in terms of the way in which the material is integrated. An example of this would be the reference to a course approach as a sequence of separate subjects (mosaic) approach, as compared to a course which is merely termed to be an historical-thematic approach. The casual reader, having no more specific knowledge than

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[38]Paul L. Dressel and Lewis B. Mayhew, General Education: Explorations in Evaluation (Washington: American Council on Education, 1954), p. 1.

this, might easily fail to understand that the two courses could be using the same approach.

Fisher, in a review of the humanities programs of eighteen colleges, noted that three major approaches were agreed upon:[39]

1. Great Books or Great Issues
2. History of Western Culture or of Western Civilization
3. Focus on works of art and the development of critical judgment

Also noted was the trend of a significant shift away from the history of Western Civilization approach to that of a selected study of cultural epochs or to the chronological study of ideas and masterpieces.[40]

Bloom suggested three classificatory approaches:[41]

1. Major topics, ideas and theories
2. Major problems with the emphasis on the student's future use of this knowledge rather than knowledge of subject matter
3. Scientific, historical, and chronological methods

Broudy conceived of the possibilities in terms of recurrent themes, styles of art and literature, and historical periods.[42]

A broader view of the possible approaches was put forth by Fabre:[43]

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[39]Fisher, Humanities, p. 232.

[40]Ibid., p. 234.

[41]Benjamin S. Bloom, "Ideas, Problems, and Methods of Inquiry," Integration, Nelson B. Henry, ed., pp. 97-102.

[42]Broudy, "Role," p. 23.

[43]Fabre, "Music in Humanities Courses," p. 204.

1. Chronology
2. Aesthetic principles
3. The arts and their varied interrelationships
4. Great books, ideas, moments, or personalities
5. Theme or thesis
6. Human values

Cross, while pointing out that the earliest approach patterns were those of the great books and the general history of Western culture, considered three other distinct types to be courses organized around aesthetic principles and the arts, a single unifying idea, and the common artistic principles of all arts.[44] Buford found that those courses organized around topics tended to be more prevalent than those organized around unifying themes.[45] He also noted that the topical organization tended to be responsible for a disciplinary, rather than an interdisciplinary structure to prevail.[46]

Dunkel considered two approaches which are less often mentioned: the mosaic, and the functional approaches.[47] The former is described as a course consisting of isolated sections of art, music, and literature, generally taught by a succession of subject specialists. This review of the literature indicates that this practice is much less common at the present writing than at the time of Dunkel's writing (1947). The functional approach of Dunkel was described as an attempt to integrate the course

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[44]Neal Cross, "A Critical Analysis of the Humanities in General Education," General Education at Mid-Century, Robert D. Miller, ed. (Tallahassee: Florida State University, 1950), p. 65.

[45]Buford, "Analysis and Design," p. 132.

[46]Ibid.

[47]Dunkel, General Education, pp. 238-246.

around events in the community.[48] This would appear to be less of a discrete approach than it would be a way of working within an approach.

Glatthorn viewed the organizational issue as being basically an insoluble one; he suggested extending the curriculum into at least a two-year sequence so that proper depth study may occur.[49] Broudy, however, is eager to embrace the principle of parsimony:[50]

> In an eagerness to exploit the virtues of all the approaches, various combinations are tried. The objection to these is practical; the greater the number of approaches the more complex the teaching becomes.... It is just about impossible to combine styles, themes, periods, and the various arts in any one course without driving the already apprehensive teacher to despair. It is better to pick one approach as dominant and allow the others to be woven in as opportunity permits, but not to worry overmuch if opportunity does not permit.

Dudley and Faricy limited the choice of course organization to only the historical plan, and to a plan which sought to develop aesthetic-critical judgment through the interrelationships of the arts. Their preference was expressed for the latter possibility.[51]

It is often contended that there is no single best approach for structuring a humanities course, but that each institution must determine an approach which is best for it upon consideration of the strengths,

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[48] Ibid., p. 244.

[49] Allan Glatthorn, "The Humanities in the High School," in Literature in Humanities Programs, Albert C. Marckwardt, ed., p. 55.

[50] Broudy, "Role," 23-24.

[51] Louise Dudley and Austin Faricy, The Humanities: Applied Aesthetics (New York: McGraw-Hill, 1967), p. xv.

interests, and backgrounds of teachers and students.[52] Russell challenged this thinking in light of his belief that general education necessarily implies shared, common objectives. Therefore, he observed that an institution which subscribes to general education cannot state it has unique objectives and must inevitably be different.[53]

The great diversity of views and plans of course organization, as shown by the literature, may or may not be sound in terms of educational theory. However, the point which emerges as significant is that the instruction of music must inevitably vary as does the course design. The arts have become an integral part in the majority of humanities courses at the high school level.[54] It is apparent that specific knowledge is now needed that would provide music educators with criteria for the selection of objectives and materials within some of the common approaches. It is the purpose of this study to give access to specific information concerning music instruction within humanities courses, and to develop some means to evaluate the effectiveness of this instruction for the general student in music. The type of answer sought is not that which would give a definitive answer to the question of which plan or course is best. Rather, it is hoped that some degree of perspective will be achieved which will enable educators to accept or reject certain facets of music instruction within the humanities course structure.

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[52]Cross, "Critical Analysis," General Education, Robert D. Miller, ed., p. 65.

[53]John Dale Russell, "Highlights of the Conference," General Education, Robert D. Miller, ed., p. 156.

[54]Glass and Miller, "Humanities Courses," 230.

CHAPTER III

THE INTEGRATED HUMANITIES COURSE AND MUSICAL EXPERIENCES

Music for the general student at the senior high school and college levels has taken many forms: a study of the rudiments of music, a historical survey of music, consideration of masterworks in the cultural heritage of music, appreciation of music, or a study of biographical or social aspects related to music. One of the more recent ways proposed for the teaching of music to the general student is the integrated humanities, or integrated arts course.

Background of Humanities Courses

The interdisciplinary course which deals in the humanities subject areas is relatively new to the educational scene. One of the earliest experimental programs of this type was initiated in 1921 at Reed College, Portland, Oregon. At its inception it was a two-year course in general literature which consisted of the study of dramatic, poetic, and philosophical works.[1]

The Experimental College of the University of Wisconsin developed a course in 1927 which focused on a comparison of ancient Greece with

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[1]Patricia Beesley, The Revival of the Humanities in American Education (New York: Columbia University Press, 1940), p. 107.

nineteenth century America.[2] Stephens College in Missouri introduced a course in 1928 which directed its emphasis toward an analytic study of the principles of literature, art, and music.[3] A survey of the fine arts was initiated by Colgate University in 1930. Originally structured on a historical-chronological basis, the focus of this course shifted rather quickly to a study of the underlying principles of the arts. A notable result of this shift was the resultant minimization of the use of factual recall, stressing instead the application and use of knowledge of the various arts.[4]

A degree of influence was exerted by the University of Chicago program, inaugurated in 1931. Included in this "Introductory General Course in the Humanities" were literature, history, philosophy, and the fine arts within a chronological structure.[5]

In general, it may be noted that the main growth of humanities-type courses occurred in the decade from 1930 to 1940 and was limited to the college level.

General Education and the Survey Course

Difficult as it is to exact the reasons for the growth of the integrated course, much of the impetus was undoubtedly due to the rapid

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[2] Ibid., p. 108.

[3] Ibid., p. 15.

[4] Ibid., p. 111.

[5] Ibid., p. 24.

acceptance of the concept of general education.

The survey course was one of the prime means of effecting general education. It experienced great and rapid growth in the 1920's and 1930's, and has been identified with humanities programs since these early years. The close relationship between the two may be noted from a 1937 description of the tendencies of the survey course:[6]

1. The fact that the survey course must have an influence on subsequent courses in the curriculum is generally realized.
2. Since only very limited time is available for most survey courses, most administrators and instructors agree that great care must be used to include in such courses only topics or problems of most significance to the intelligent layman.
3. Educators are attempting to adapt survey courses to needs of individual students by adopting varied types of individualized instruction.
4. The library method is used extensively in survey course instruction.
5. Cooperative teaching of survey courses...is often used to secure competent integrated instruction. Hope, however, is expressed that in the future survey course teachers will be trained specially for the job.
6. Evaluation (both from the viewpoint of the individual student and from that of the movement as a whole) is a major problem which must be faced.

The observable types of survey courses were acknowledged as the mosaic, the problem approach, the principles and concepts approach, the historical approach, and the philosophical approach.[7]

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[6]B. Lamar Johnson, What About Survey Courses? (New York: Henry Holt, 1937), p. 29.

[7]Ibid., pp. 37-9.

Introduction at the High School Level

Although it is clear that high school humanities programs have their roots in the developments at the college level, it is not certain as to when, where, and how the first transfer to this level took place. Generally, it may be seen that while some interest in these programs at the high school level was evidenced in the middle 1950's, the real surge of interest and growth occurred during the 1960's. The Glass and Miller study revealed that the school districts of New York and Washington had initiated programs as early as 1954 and 1955, respectively, but also that the great majority of programs were brought into being since 1960.[8]

The high school humanities course is but a recent addition to the senior high school curriculum. It is to be expected then, that these courses are often flexible and experimental in nature. Their effectiveness is relatively untested, perhaps due as much to the difficulties involved in testing such broadly-based structures as due to the brevity of their existence. It is little wonder, then, that the position of music within such courses may vary greatly.

Music and General Education

The idea that music has responsibilities for all students under the terms of general education extends back to the early days of music

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[8]Glass and Miller, "Humanities Courses," 230.

education in the United States. Ernst pointed out that the initial task of music education was the general education of all at the elementary level:[9]

> As secondary education became part of the "common" schooling, music education was allowed to become a special subject and many music educators today are concerned with only a small percentage of the student body. This is an abdication of the profession's original charge.

Recent years have witnessed the coupling of the general education concept with that of aesthetic education. Aesthetic education, the formal study of the various arts, has come into increasingly more common usage as a term denoting skills, understandings, and experiences in the arts which all students should have available to them. Trump has noted the lack of available curricular opportunities for aesthetic education at the high school level:[10]

> A curriculum that requires the fine arts only through grade eight says very loudly to the students that "the fine arts are unimportant in the lives of citizens." (No wonder so many homes are poorly decorated and our cities have so much ugliness in them.)

A survey sponsored by the National Education Association in 1961-1962 concluded a similar response:[11]

> The music program as it stood in most secondary schools appeared to be geared to the interests and abilities of students who could perform, rather than to efforts to

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[9]Ernst and Gary, Music in General Education, p. 205.

[10]J. Lloyd Trump and Delmas F. Miller, Secondary School Curriculum Improvement (Boston: Allyn and Bacon, 1968), p. 22.

[11]National Education Association, Music and Art in the Public Schools (Washington: National Education Association, 1963), p. 54.

> insure that every student learn something about music before he graduated from high school.

The Music Educators National Conference, through the Tanglewood Symposium (1967) took a firm stand for the inclusion of aesthetic education for all students at the senior high school level. The Conference also recommended that "more studies can be made in the areas of humanities and related arts at the high school level to ascertain whether they are more effective than separate arts courses in developing aesthetic attitudes and judgments."[12]

It is well accepted that music does have a responsibility for all students under the concept of general education. Many senior high school programs of today, however, do not make provision for some type of music instruction for non-performing students. In general, most high schools do not provide for learning experiences in the arts, or aesthetic education. The question remains whether an integrated humanities course structure is a viable means for accomplishing aesthetic education goals. It is specifically to be determined whether the goals of music education for the general student may be carried out through the integrated structure.

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[12]Choate, Tanglewood Symposium, p. 136.

The Nature of Musical Experiences in the Humanities Course

Bases of Reference

Two bases for reference will be utilized in the determination of musical learning experiences within the humanities course:

1. Music is an art as well as a subject area. Any consideration of musical experiences within a curriculum must be consistent with the structure and integrity of music as an art.
2. The teaching of any subject for the general student must be consistent with the purposes, feasibilities, and limitations of general education.

It may be argued that objectives of humanities programs will vary from institution to institution. Granted, highly specific objectives not only are likely to vary, but indeed should vary to allow for situational needs and abilities. The above points of reference will, however, provide for a philosophical base of an invariable type.

The absence of any such stable philosophical base would imply that no experiences are any more important than any other experiences in interdisciplinary arts and humanities courses. As a consequence then, sound planning, the sequencing of experiences, and the evaluation of both learning and teaching cannot be expected to occur in such a situation. The determination of learning experiences which are consistent with the nature of music as an art, and with the context of general education is at best a difficult task. Its importance, though, is critical in the future development of these innovative courses. It is not enough that innovation may take place; innovation is but the first step toward the goal of better

education--the second being the selection of those innovative practices which have been seen to have merit. Evaluation, the means by which the selection is accomplished, is entirely dependent upon the establishment of stable bases of reference.

The Role of the Arts in Humanities Courses

The trend towards consideration of student needs and interests, rather than the demands of subject areas has been noticeable for some years in education. Ward, in 1948, gave his thoughts on the procedure of how to begin a humanities course:[13]

> The best way to set up a general course in the humanities is to find an ideal teacher and let him work out the course. His syllabus may not look like anyone else's, but he will include what is important and leave out what is trivial, and he will work toward the distinctive objectives of the humanities instead of pseudo-scientific objectives.

French similarly placed the emphasis not on the material to be learned, but on the teacher's role in the process:[14]

> What is covered is of much less importance than how it is presented. We can pick and choose at will, and more important, we can eliminate at will. There need be no dictation of coverage, and we are not greatly concerned about gaps....We can dig deeply where it is desirable and tread lightly where we wish.

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[13]F. E. Ward, "The Humanities in General Education," Journal of General Education, III (October, 1948), 78.

[14]Sidney J. French, ed., Accent on Teaching: Experiments in General Education (New York: Harper and Br others, 1954), p. 14.

The above ideas are typical of much that is written by advocates of humanities programs today. Needless to say, some difficulties are caused by such emphases in the determination and evaluation of learning experiences in these courses.

It is quite possible that this desire for flexibility is a result of recent experience with the comprehensive survey course. The survey course, while containing the seed of its own destruction--the necessity to be superficial in its insistence on breadth--also stimulated the reaction towards greater flexibility in the humanities course. Also, the compartmentalization and fragmentation of knowledge which has occurred in nearly all subject areas may account for some of the appeal of the interdisciplinary idea. Similarly, the trend towards the placing of the arts in a position of central focus in many of the interdisciplinary courses may be the result of the past emphases on the scientific and technological areas of the curriculum.

There exist many differing views as to how the arts should be treated within humanities courses. Dudley and Faricy, for example, assert that the focus should be on the development of the perceptive powers of the student. "The primary aim is to guide the student in arriving inductively at a few broad principles and concepts which are applicable to all art creations."[15] The program at Michigan State University was concerned with the enlarging and enriching of the student's

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[15]Dudley and Faricy, The Humanities, p. xvi.

comprehension of his historical heritage.[16] The University of Chicago, however, regarded the proper focus as the development of analytical abilities in students' perception of the various arts.[17]

Sexton viewed the purposes of college humanities courses as the development of appreciation, of the ability to see relationships, of means of self-expression in the arts, and of activities for the newly acquired leisure time.[18]

Davidson has expressed several general recommendations for the arts within humanities programs:[19]

> It is the purpose of the humanities to acquaint students with the best works in literature, music, and the visual arts, to provide some understanding of the aesthetic principles and techniques in terms of which intelligent appreciation of the arts is possible, and to develop some competence in the use of these principles.

The role of the arts within integrated courses may then be seen as the development of ways in which the student may become acquainted with works of art, and in which the student's aesthetic horizons are widened with a presumed development of valuing or appreciation of art works by the student.

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[16]Charles Hirschfeld, "The Humanities at Michigan State University," in Humanities, Fisher, p. 111.

[17]Fisher, Humanities, p. 240.

[18]Sexton, "Music in General Education," p. 102.

[19]Davidson, "Trends," in Humanities, Fisher, p. 4.

Listening as the Primary Musical Behavior for General Students

The selection and determination of musical experiences for the general student is necessarily related to the question of what it means to be "generally musically educated."

The range of musical experiences from which we may draw for inclusion in a humanities course for the general student may best be seen by considering the three broad types of musical behaviors: listening, creating (composing), and performing. These are behaviors which are distinctly musical, rather than being related to music, such as the analysis or discussion of musical works, or the probing into the aesthetic significance of a work.

The musical expectations considered for the general student must be those which will uniquely meet the concept of general education. That is, it is not sufficient to merely reduce the amount or quantity of the musical experiences which are normally reserved for the specialist in music. The difference in goals is of both quantity and quality. The type of experience which is a standard part of the specialist's training may well be unneeded, irrelevant, and perhaps even harmful to the general student in music.

The musical behaviors of both performance and creation of music necessarily entail high degrees of background and skill which are best dealt with in special educational situations in music. The number of years required for the development of even rudimentary performance skills on a musical instrument, for example, is out of the question for a course

which typically ranges from one semester to a full year's duration. Also, a course which is designed specifically for the general student would be in violation of its basic reason for existence by insistence on the development of highly specialized musical skills of performance. Integrated humanities and arts courses should not be designed to replace the values and experiences of the performing student in the orchestra, band, or choir. Conversely, the performance group is a specialized situation which is not designed to deal effectively with the needs of general students.

Similarly, the structuring of musical experiences around the creation or composition of music is not feasible considering the lack of any fund of musical experiences in the background of the general student. Any composition which could be done would be severely restricted by the nature of the students' backgrounds and would be, in effect, a type of quasi-composition which would be questionable both in terms of its limitations and also in terms of the nature of such courses.

The selection of listening as the overall strived-for musical behavior is defensible upon the grounds of its feasibility, by the fact that it is the musical behavior which the general student will actively use as a lifetime skill, and no less in importance, that listening is the sole way in which music may be perceived. This does not by any means preclude the use of performance or creation of music in such a course, but indicates that the latter musical behaviors should operate within the frame of a supporting role rather than as areas of prime focus. Aspects of performance and composition form valuable means of student

activity which may be used in the teaching and reinforcement of basic musical concepts. Singing, clapping, or responding to music in an active, kinesthetic manner are definitely to be encouraged in concept formation. Meaningful perception of music through listening, however, is the prime musical behavior to be sought for the attainment of goals for the general student in an integrated humanities course.

Perception of Music through Listening

Copland conceived of the process of listening in terms of three levels or planes: the sensuous, expressive and the sheerly musical levels.[20] He describes the sensuous as the simplest of the three:[21]

> It is the plane on which we hear music without thinking, without considering it in any way. One turns on the radio while doing something else and absent-mindedly bathes in the sound. A kind of brainless but attractive state of mind is engendered by the mere sound appeal of the music.

The second or expressive plane is regarded by Copland as that which deals with the area of aesthetic meaning--what the music was intended to express. Though he cautions against overemphasizing this aspect of perceiving music, Copland yet insists that music does possess this quality of meaning.[22] Copland stresses the third or sheerly musical level as being the most important and the most needed by the average listener.

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[20]Aaron Copland, What To Listen for in Music (New York: Mentor Books, New American Library, 1957), p. 18.

[21]Ibid.

[22]Ibid., pp. 19-20.

This is the level in which the musical work is regarded in its strictly musical sense:[23]

> Besides the pleasurable sound of music and the expressive feeling that it gives off, music does exist in terms of the notes themselves and of their manipulation. Most listeners are not sufficiently conscious of this third plane.

In sum, the process of listening is regarded as the interaction of these three planes--in reality, an inseparable entity. Copland clearly makes the point that most listeners need more education on the sheerly musical plane than on any of the more personal listener functions of receiving or attaching meaning to musical perceptions.[24]

Broudy, in much the same way as Copland, regards the process of becoming sensitive to the sensory, formal, and the expressive qualities in a work of art as the development of a person's aesthetic sensitivity.[25] He contends that a student's perception may be improved in each one of the three areas, thus concluding that the goal of the development of aesthetic sensitivity may be justified in the curriculum. Broudy considers the foremost reason for aesthetic education to be the elevation of taste, which, in turn, presumes the establishment of objective standards in art:[26]

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[23]Ibid., p. 21.

[24]Ibid., p. 22.

[25]Harry S. Broudy, "Aesthetic Education in the Secondary School," in Proceedings of the Third National Conference on the Arts in Education (Oberlin, Ohio, 1964), p. 43.

[26]Ibid., p. 50.

> If art is the form of feeling, as Susanne Langer and others never tire of asserting, then nothing is more important than the works of art we choose as exemplars for instruction.

Broudy and Copland have both asserted that there are different ways of listening to music; both would agree on the point that any consideration of listening experiences in planning a curriculum must take all three aspects into view. Mere titillation of the senses cannot be considered a satisfactory justification for music experiences in the curriculum. Similarly, a music curriculum based only on the seeking of aesthetic meaning of musical works would hardly be justifiable. Nor can music education proceed properly if the stress is singularly on the intellectual or cognitive aspects of music. An interaction of the three levels must be sought to provide for the student a balanced, undistorted view of music as an art. Mursell has pointed out the value of seeing music in perspective:[27]

> Musical experiences must, at all costs, be pleasant, appealing, enticing. Superficiality is a matter of indifference so long as there is attractiveness. Now there is an important point here, for musical experiences certainly should and can be a pleasure. But music will not yield its richest pleasures if it is treated merely as happy play and if the fact that it is an organized art is ignored as a matter of policy.

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[27]James L. Mursell, "Growth Processes in Music Education," in Basic Concepts in Music Education, Nelson B. Henry, ed. Fifty-seventh Yearbook of the National Society for the Study of Education, Part I (Chicago: University of Chicago Press, 1958), p. 157.

Cognitive and Affective Aspects of Perception Levels

It is of some value to regard the Copland and Broudy levels of music perception in terms of the cognitive[28] and affective[29] domains. The complex interaction of the various factors involved in the perception of music makes it impossible to separate neatly and definitively the three levels of perception into cognitive or affective categories. Each of the levels, however, may be seen as tending toward, or consisting predominantly of one or the other of the two categories.

The sensuous level, referred to previously as one's mere awareness of, or "bathing in" the phenomenon of musical sound, falls very much into the affective category. This level consists of awareness rather than response; little cognition is needed in the process of being aware, although the subjects of the awareness, the stimuli, are themselves inherently cognitive. The emphasis on this level is on the auditor's response to the music, not on the constituent ingredients of the music itself.

The expressive level would appear to possess aspects of each of the domains. The nature of the expressive power of music entails an affective response which has been precipitated by the presence of cognitive stimuli. Once more though, the main activity is the auditor's re-

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[28]Benjamin S. Bloom, ed., Taxonomy of Educational Objectives, Handbook I: Cognitive Domain (New York: David McKay, 1956).

[29]David R. Krathwohl et al., Taxonomy of Educational Objectives, Handbook II: Affective Domain (New York: David McKay, 1964).

sponse; the focus may be only peripherally on the causal nature of the music. In this case, as in that of the sensuous level, the response is not purely musical, but musically related. Any search for meaning--other than that which a composer may provide as programmatic explanation of the music--must be conducted through the interpretation of the musical symbols into human feelings and emotions. The latter provide the key to this level, not the determination of the constituent causes of these responses.

The sheerly musical level has at its focal point the consideration of musical data in terms of their own identities and importance, not in terms of the auditor's response. The emphasis is strongly on cognitive bits of knowledge and the understanding and application of this cognitive material. Included in this category would be the musical score and its notational aspects, the elements of music, form, and musical style characteristics. These are clearly within the cognitive domain.

Krathwohl, in dealing with the cognitive and affective domains, touches upon the complex interaction between objectives which emphasize a feeling tone or valuing, and those dealing with knowledge. It is pointed out that the distinction between these areas may not be as sharp as often purported to be:[30]

> Modern research on personality and learning raises serious questions about the value of these simple distinctions.
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> Basically, the question posed by modern behavioral science research is whether a human being ever does thinking without feeling, acting without thinking, etc. It

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[30] Ibid., p. 7.

> seems very clear that each person responds as a "total organism" or "whole being" whenever he does respond.

Clearly, there is much unknown concerning the specific nature of the interrelationships which exist between cognitive and affective learning experiences.

In sum, it has been established that there are several modes or levels of perceiving music, and that the ultimate goal of music education must take into account the triaxial nature of music perception. It is apparent that curriculum planners working with the role of musical experiences in humanities courses cannot afford to ignore this triaxial whole. Formal musical material is necessary for the formulation of both emotional and expressive percepts; and, conversely, any planned disregarding of sensuous or expressive experiences for the accretion of a mass of formal cognitive material can only result in distortion of perspective.

There remains, however, the consideration that the cognitive in music is the least understood by the average listener. This lack of fund of sheerly musical information, together with the realization that most of the knowledge concerning teaching and learning centers around cognitive materials, make it necessary to assert that more import be given to that which is most lacking and teachable than to the other areas in the planning of music experiences. The structuring of music experiences should be based upon the consideration of sheerly musical material which, if carefully presented, will lead to the enhancement of sensuous and expressive perceptions. The general student cannot make meaningful perceptions based only on his reactions to sensuous and expressive elements.

There is no question that a student's satisfaction, emotional response, and value for music is of the greatest importance. The dismissal, however, of the cognitive aspect of the art in any educational program would be at best a difficult situation to justify.

The Role of Integration

Integration may be regarded in two ways: (1) the process of organizing several discrete subject areas into a unified learning experience, and (2) the process of joining together cognitive and affective materials into a unified whole--a high level thought process which may be regarded as synthesis.

Integration as a unifier of discrete subject areas.--Integration in this sense refers to the juxtaposition of several subject areas within the confines of a single course. A single course which intentionally combines, for example, painting, sculpture, music, and literature automatically provides that the student will have learning experiences in these areas. The student is not forced to choose between a course in painting, sculpture, music or literature which has often been the case in schools with limited scheduling flexibility. Also, the mere juxtaposition of these subject areas allows for a focus which could well serve as being sympathetic or conducive towards the second type of integration. The responsibility for the first sense of integration is that of curriculum planners and teachers and not that of the learner.

Integration as Synthesis.--Integration in this sense may be considered as one of the highest type of thought processes involving "...the

process of working with pieces, parts, elements, etc., and arranging and combining them in such a way as to constitute a pattern or structure not clearly there before."[31] This type of integration is the function and the responsibility of the learner directly. In that integration of this type cannot be taught, but can only be learned, integration in this sense can be an objective only of the learner--not of the teacher.

It is clear that both cognitive and affective components are necessary for the raw materials of integration as synthesis. It is interesting to note that some planners and teachers of integrated courses have rejected or ignored low level cognitive understanding while at the same time endorsing integration. This may likely be due to a misinterpretation of contemporary educational thinking which rejects the accumulation of knowledge as a goal per se, holding instead that the accumulation of knowledge should always be subordinate to the goal of understanding. This view, however, does not necessarily imply rejection of the use of cognitive materials, but merely attempts to place their use in proper perspective in the teaching and learning processes. True integration cannot be expected until concept formation, based on understanding of both cognitive and affective materials has been effected. Integration then, is totally defensible as a principle if viewed as the ultimate stage of learning which is entirely dependent upon sub-processes within the cognitive and affective realms.

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[31]Bloom, Taxonomy, p. 206.

Planning for Integration.--Planning for integration may be accomplished only in the former meaning of the term--that of the unification of discrete subject areas. The planning and structuring of experiences must deal with logical choices of cognitive materials which will lead to a fuller comprehension of the sensuous, expressive and formal areas of music. Integration may not be considered as a feasible goal as it cannot be taught, rather only achieved by the individual learner. At best, integration may occur as the result of good planning and teaching, but when it does it is something accomplished by the learner and not by the teacher. If an objective at all, integration as synthesis must be regarded as an objective of the learner--not of the teacher.

Problems of the Integrated Course.--The interdisciplinary course structure also creates problems as well as solving some (such as the lack of aesthetic curricular opportunities). Much is yet to be known, for example, concerning the most effective ways to present separate subject areas within one course. Severe time limitations and the diversity of student background and interest in the various subject areas make it necessary for a teacher to possess unique abilities within and without his subject specialty. Teachers much be extremely knowledgeable of the breadth and depth needed within each subject area and of the relationships between the areas, as well as being highly gifted teachers who are able to maintain student interests.

Abuses of many types in the past have characterized courses which attempted to teach music in a general, rather than in a special way: the overstressing of the elements of music or notation, the preoccupation

with meaningless social or biographical data, or an overemphasis on the development or interpretation of emotional responses to music. The fact that a course is considered an integrated course does not give it immunity to these or any other possible abuses. The utilization of the integrated course structure does not in itself vary what a student needs in order for his meaningful perception of music. The only factor that has been varied is the mode of experience which may lead to a student's fuller comprehension of music as an art. The use of this mode of experience does not necessarily make the process any more simple; if anything, in fact, the use of the integrated structure makes it even more trying and complex for the teacher.

In sum, integration should not be considered an objective of the course in the sense that a teacher may plan directly for it. Since it is only a function of the learner, the teacher must be content to play objectives which are realizable on his own terms and which, hopefully, may allow for integration to take place within the individual learner. The process is not much different from that of appreciation: one cannot plan for it as such, but one can structure experiences which may well lead to it. Appreciation, also, is an accomplishment personal to the learner and may not be effected by fiat of the teacher.

Some Views on the Perception of Musical Material

The perception of the sheerly musical or cognitive in music is a process of which there is much yet to be known. Extensive work has been

done in this area by Mueller.[32] She has concluded that the musically perceptive person is one who has internalized the "language of music":[33]

> Learning to listen is (1) learning to perceive the details of rhythm, harmony, and form, (2) giving names to these perceptions, (3) building these percepts into more complex and well defined wholes (concepts), and (4) using these concepts as the framework for comprehending new musical experiences.

Mueller further proposed that an awareness of musical materials is premised upon the ability of the listener to deal with it through the use of perceptual symbols:[34]

> Until we know whether or not an individual can "read" a musical line, hear the different instruments, feel the basic rhythm, note the tangling and the resolution of the harmonies and perceive where the melody is taking him and to what point he will be returned, until we know whether he can follow any of these movements within the line, we cannot help him to understand his own difficulties nor show him how to correct them....The listener may not even be aware that his experience is an orderly organization of discreet [sic] elements. He lacks the basic sense of movement, design, direction, which would enable him to perceive esthetic form.

Foster observed, in much the same way as Mueller, that an awareness of music occurs best through direct experiences with music, as well as with readings and verbal explanations.[35] He recommended the following be included for the instruction of music in a college level humani-

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[32]Kate Hevner Mueller, "Studies in Musical Appreciation," Journal of Research in Music Education, IV (1956), 3-25.

[33]Ibid., 17.

[34]Ibid., 6.

[35]Foster, "Music in the Humanities."

ties course:[36]

Understandings
a. The nature of music
b. Types of music experience
c. Ways of listening to music
d. Aesthetic values in music and interrelationships between music and other areas

Knowledge
a. The elements of music
b. Biographical and historical information

Listening Skills
a. Recognition and identification of commonly used musical forms
b. Recognition and identification of performance media
c. Recognition and identification of style in music

Colwell maintained that among the abilities necessary for the meaningful perception of music are the abilities to follow a musical score, to specify different instruments and voices, to analyze works through harmonic, rhythmic, structural and aesthetic aspects, and the ability to develop a musical memory sufficient for the appreciation of musical form.[37]

A somewhat different approach to musical experiences within college level humanities courses was advocated by Dudley and Faricy. They proposed that an extensive grounding in the elements, form, and musical genres is necessary knowledge for the student's examination of musical works through the following categories:[38]

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[36]Ibid., p. 108.

[37]Robert W. Froelich, in a critique of "The Development of a Theoretical Basis for a Course in Music Appreciation at the College Level," Ruth Ann Colwell (unpublished doctoral dissertation, University of Illinois, 1961) in Council for Research in Music Education, V (Spring, 1965), pp. 39-40.

[38]Dudley and Faricy, The Humanities, p. 2.

Background
a. Subject. What is it about?
b. Function. What is it for?
Medium. What is it made of?
Organization. How is it put together?
Style. What is its temper? Its mood? Its personality?
Judgment. How good is it?

Ernst viewed the problem of the determination of musical experiences for the general student through the consideration of what musical skills, understandings, and attitudes the generally-educated person possesses. Eleven musical outcomes were considered as being the necessary minimum desirable qualities for a general student in music:[39]

Skills
1. Skill in listening to music
2. Skill in singing
3. Skill on a musical instrument
4. Skill in interpretation of musical notation

Understandings
5. Understanding of the importance of design in music
6. Understanding of man's historical development
7. Understanding of the relationships between music and other areas of human endeavor
8. Understanding of the place of music in contemporary society

Attitudes
9. Value for music as a means of self-expression
10. Value for continuation of musical experiences beyond the school
11. Value judgments which can be made upon musical knowledge and skills

Ernst also emphasized that a great many of these eleven outcomes may be achieved through an integrated course at the high school level.[40]

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[39] Ernst and Gary, Music in General Education, pp. 4-8.

[40] Ibid., pp. 12-13.

Summary

The integrated course was observed as being of recent development, notably so at the senior high school level. Commensurate with the growth of this movement was the implementation of the concept of general education, and the rapid growth of the survey course. Music was seen as having a responsibility in the general education of all students at the senior high school level.

Two philosophical measuring points were introduced: (1) the structure of music as an art, and (2) the context of general education in which music experiences for the general student take place. In the relatively brief existence of humanities courses, the close identification with the comprehensive survey course was noted; more recently, the emphasis was seen to be on the meeting of student needs and interests. The role of the arts in humanities courses may be seen to vary to some degree from institution to institution.

Listening was advanced as the musical behavior most pertinent to the needs of the general student. The musical behaviors of creating or performing were relegated to a supporting position.

The process of the perception of music through listening was explored through the ideas of Copland and Broudy who were agreed on a triaxial conception of listening: the sensuous, expressive, and the sheerly musical levels. It was established that the sheerly musical level was of the greatest import in the educational process, although the complexities of interrelationships among all three were acknowledged.

The relationship between emotional awareness and valuing to that of knowledge and understanding was explored through cognitive and affective aspects. The inseparable nature of both realms was noted: one cannot "feel" without "thinking," and vice versa. The selection of educational experiences within a course for the general student must account for the interrelated nature of these areas; overemphasis on one with a resultant deemphasis on the other will result in distortion of music as an art.

The role of integration was observed through two usages: (1) the actual interdisciplinary structure of a course, and (2) the ultimate synthesis of learned materials which is the function of the learner, not the planner or teacher. It was brought out that the determination of learning experiences, while allowing for the desired synthesis or integration to occur on the part of the learner, is not dependent on integration. The concept of integration should not be allowed to obscure the structuring of educational experiences within a logical sequence consistent with the nature of music as an art, and with the general educational context in which the learning experiences take place.

Development of Evaluative Criteria

From the preceding material which has dealt with the role of music education for the general student, the nature of music perception, and the cognitive and affective aspects of the perceptual process, evaluative criteria are established which represent two standpoints: (1) those experiences directly related to meaningful understanding and perception of

music as an art, and (2) those experiences and conditions which are necessary to conform to the context of music in a general education setting.*

Criteria Related to the Instruction of Music

1. The course should provide some basic knowledge of the elements and formal aspects of music: rhythm, melody, harmony, tone color, and forms in and of music.
2. The course should provide for student acquaintance with outstanding musical works of the past and present, and for knowledge of the development of music in the various historical style periods.
3. The course should provide some experiences for students to deal with the notational language of music.
4. The course should provide for class musical activity, such as clapping, singing, or responding to music in some active way--or for some form of student performance.

Criteria Related to the Course

1. The course should be open to all students if it is to function as part of general education.
2. The course should provide for extra-school musical activities, as well as for those in theatre, dance, and the visual arts.
3. The course should provide musical options for the fulfillment of assignments and projects.
4. The course should treat music as an art with its unique features; music should not be used merely as a convenient means of illustration and clarification of other subject areas.
5. The course, while providing for sensuous, expressive, and sheerly musical objectives, should also recognize the basic importance of the latter in the process of learning to perceive music.

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*See Appendix B for detailed materials concerning evaluative criteria.

Assessment of Musical Experiences

The experiences subsumed under "Criteria Related to the Instruction of Music" will be examined from two aspects: breadth of musical material, and level of understanding which is sought for this material. Each school's course will be examined to determine which specific musical data are included. Then, upon certification of included data, it will be determined at which particular level this material is expected to be learned.

The basic idea of the first three levels of Bloom's taxonomical scheme will be utilized in the determination of the levels of learning:[41]

> Level One
> Those experiences which the student is expected to be able to recall, recognize, define, or distinguish.
>
> Level Two
> Those experiences which the student is expected to have in actual contact with the printed musical score or notated musical example.
>
> Level Three
> Those experiences which the student is expected to distinguish, discriminate, or recognize aurally.

Each of the levels is potentially capable of further subdivision leading to a finer discrimination of the degree of internalization of understandings. Also, it is understood that higher levels of complexity exist other than those which are utilized. These three levels, however, are regarded as having the most import for a general student in music in an integrated humanities class. Finer discriminations which entail more

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[41]Bloom, Taxonomy, et passim.

complexity might better be expected in a special music education situation in a disciplinary structure.

Appendix B contains detailed materials and questions concerning the evaluative criteria.

CHAPTER IV

DESCRIPTION OF HIGH SCHOOL HUMANITIES COURSES

Introduction

The information concerning each humanities program was gathered by means of a personal interview and through the completion of an interview-schedule form (Appendix A).

Each teacher was assured of the confidential nature of the study prior to the interview. It was also made clear, before commencement of the interview, that if at any time terminology appeared to be vague, it was requested that the teacher should ask for clarification.

It was also stressed prior to the interview that the interview-schedule form was designed for many different types of programs; the fact that a great deal of information was requested was not to be interpreted as indicative of any omissions or incorrect emphases in any one program. Throughout the interview this writer was careful to avoid engaging in any evaluative statements regarding the program under discussion.

School A

School Description

School A is an urban senior high school of approximately 2200 average daily attendance.

Course Information

1. Title: "Humanities 7-8"
2. Duration: one year
3. Enrollment: ninety students (meets as large group of ninety students three times/week, small groups of twenty students two times/week)
4. Enrollment limitations: open to seniors with average or above reading competency; not limited to college-bound students
5. Credit: toward fulfillment of the senior English requirement
6. Number of years the course has been offered: three

Subject Areas

1. Music
2. Drama
3. History
4. Painting
5. Literature
6. Philosophy and Religion
7. Sculpture
8. Architecture

Distribution

1. 30% for music
2. 30% for visual arts
3. 30% for history and philosophy
4. 10% for literature and drama

Schedule

1. Types: modular-flexible schedule of twenty-one modules of twenty minutes/school day
2. Time allotment: total humanities instructional time/week of 200 minutes
   a. Large group of ninety meets twice/week for total of 120 minutes
   b. Small group of fourteen meets twice/week for total of eighty minutes
   c. Independent study varies among students: maximum of 40% of student's weekly scheduled time

Instructional Plan

Four staff members comprise the humanities teaching team, representing the subject areas of music, art, history and philosophy, and drama. The main assignment of the teacher responsible for the music part of the humanities course is in social studies.

Objectives

1. Course objectives
   a. To expose the student to as much music, drama, art, philosophy, literature, and folk customs as possible
   b. To give the student a greater understanding of his own culture and of his own inheritance from other cultures of the western world
   c. To enlarge the student's background and horizon so that he will find more personal appreciation and satisfaction
   d. To give the student a greater variety of experience to enlarge and cultivate his tastes
2. Music objectives
   a. To develop a wider interest in music in students
   b. To make students better listeners
   c. To broaden the musical understanding of students
   d. To help each student discover that music, in its great variety, has something to offer to anyone who trains himself to listen, to respond, and to choose what he likes

Structure of the Course

The year is divided into four large topical units:

1. Introduction to the Humanities
2. Life and Death
3. Family of Man
4. Time, Space and Motion

The first unit consists of presentation of terminology in the

various subject areas, the elements of music and of the other arts, and a discussion of how to perceive and appreciate works of art. The second unit mainly deals with the subject areas of religion and philosophy. The third unit is oriented to the humanity and inhumanity of man. The relationships of man to his fellow man are explored through the various media, although painting is particularly stressed in this unit.

Organizational Approach

The overall approach for the course is the thematic or topical plan, with a modified use of chronology (each unit proceeds chronologically within itself).

Assignments in Music

Each student is required to complete a course project. No student is required to do a project in music, but may elect to do a musical project if desired.

Some readings in music have occasionally been assigned to students: What to Listen for in Music, Copland, and Introduction to the Humanities, Van de Bogart. Recently, required readings have been greatly reduced due to student dissatisfaction as expressed through student evaluations of the course. At this time no specific assignments are given in music.

Role of Musical Performance

Student performance is not attempted as part of this course. Performances by students may occasionally occur as part of a student project

or demonstration.

Evaluation and Grading

Student progress in music is evaluated through essay and objective tests. Students may elect to be graded with either a letter grade or a pass-fail indication (each student is given the use of one pass-fail option per year). Most students use the pass-fail option for the humanities course.

A music pre-test is given at the beginning of the first unit. This thirty-minute test (Appendix C) includes questions on instruments, historical style periods and composers, performance media, and on the elements of music.

Student evaluation of the course is sought at the conclusion of each unit; frequently, also, it is sought after each large-group presentation. The following may serve as examples of some of the student reactions to the course:

1. Too much time is spent with the teacher presenting (lecturing) in large-group sessions.
2. Insufficient attention is paid by teachers to "tie together" the various large-group presentations.

Student evaluations such as the above are discussed at team meetings and have often resulted in real changes of procedure in this course.

Extra-School Activities

Students are required to attend a minimum of seven outside cultural events. Attendance must include at least one event in each of the

following: music, live theatre, art, and contemporary film. Limited funds are available for student use. Students are required to write a brief report of attendance within three days of the event (Appendix C).

Background of Teacher Responsible for Music Instruction

1. Undergraduate major area: English
2. Undergraduate minor area: History
3. Graduate work: Master of Arts degree in English Teaching
4. Year of teaching experience: fifth
5. Year of teaching this course: second
6. Musical background: two years of piano instruction as a child
7. Past participation in musical groups: none
8. Special training in teaching arts or humanities courses: none

Course Textbook

A textbook is not used for this course. Some supplementary reference books which have been used are: What to Listen for in Music, Copland; Introduction to the Humanities, Van de Bogart; A History of Art and Music, Janson et al.

Resource Center

A Humanities Resource Center and a Social Studies Resource Center are available for the use of humanities students. The former contains items of interest for this study:

1. Recordings and listening facilities
2. Slide collections and projectors for viewing
3. Films
4. Supplementary reading and research materials

5. Study, writing, and discussion areas
6. Trained resource "para-professional" librarian

No musical scores were included in the Humanities Resource Center.

Special Features

Once each month an optional night seminar is held in a private home. The format is extremely varied: sensitivity sessions, poetry or prose readings, and informal discussions of many types.

A unique feature of the School A program is termed as a "Spectacular." Each unit is commenced with a team presentation of a multimedia production. This writer observed the "Spectacular" which introduced the Family of Man unit. Eighty students attended this hour production which consisted of readings from Hamlet, "rock" songs from the Broadway musical Hair, readings from The Diary of Anne Frank, and the showing of a Polish art film. The presentation was intended to comment about man's basic indifference or inhumanity to his fellow man. Slides of Brueghel's The Fall of Icarus were shown--accompanied by a commentary which briefly dealt with an analysis of the artist's style.

A surprise element was introduced when the lights were dramatically dimmed and spotlights flooded the rear wall behind the students. Across the entire width of the rear wall was a huge section of paper upon which had been traced, prior to the "Spectacular," a light chalk outline of Picasso's Guernica. The art teacher began to "paint" the picture across the entire width of the room to the accompaniment of Stravinsky's Rite of Spring. Meanwhile, a commentator read of the events of

Guernica and of Picasso's involvement in the Spanish civil uprising.

The overall theme of man's inhumanity to man was clearly apparent throughout every part of this dramatic performance. Many weeks had been spent on preparation and planning of this event by the team members. The students were given evaluation sheets upon leaving the room which were to be concerned with their reactions to this "Spectacular."

School B

School Description

School B is an urban senior high school of approximately 1400 average daily attendance. The school population is racially mixed with large representations of Blacks, Mexicans, and Caucasian ethnic groups.

Course Information

1. Title: "Music in the Humanities"
2. Duration: one semester
3. Enrollment: approximately twenty-five students
4. Enrollment limitations: open to seniors upon recommendation of Social Science teacher; IQ scores for enrollment criterion; not limited to college-bound students
5. Credit: toward fulfillment of the Social Science requirement
6. Number of years the course has been offered: one-half

Subject Areas

1. Music
2. Drama
3. History
4. Painting
5. Philosophy
6. Religion

Distribution of Instructional Time

1. 50% for music
2. 10% for drama
3. 10% for history
4. 10% for painting
5. 10% for philosophy
6. 10% for religion

Schedule

1. Type: periodic schedule of six periods of fifty minutes/school day
2. Time allotment: total humanities instructional time/week of 250 minutes

Instructional Plan

A single teacher teaches all class sessions with some occasional visits from guest speakers, such as a professional flutist, and a graduate student in philosophy.

Objectives

1. Course objectives
   a. To give a brief understanding and appreciation of what art and music express in the area of the humanities
   b. To show the relationships of art and music to the other humanities disciplines
2. Music objectives

No music objectives were listed for the present version of "Music in the Humanities."

Structure of the Course

The semester is divided into eight units:

1. Orientation
   a. What relationship does man have in our society?
   b. Who is he?
   c. Where is he going?
   d. Why is he going?
2. Man's Cultural World
3. The Relationship of Music to Other Disciplines in the Humanities
4. History of Jazz in the United States
5. Music and Man: Ethnic Contributions
   a. Negro music
   b. Indian music
   c. Spanish music
   d. Eastern music
6. The Formal World of Art and Music
7. The Nature of Sound
8. Man's Response to Music: The Aesthetic Experience

Units one, two, three, seven and eight are one-week units; Units four, five, and six last for six weeks, five weeks, and two weeks, respectively. Music is indicated to be the core of the course.

Organizational Approach

This course represents the thematic type of course plan. Chronology is not used in organizing the materials; the dominant thrust was observed to be more sociological than musical, despite the intentions of the teacher.

Assignments in Music

The only assignments given are short written and oral reports, typically about jazz figures (notably the black musicians among them).

Role of Musical Performance

Student performance is not attempted as part of the course requirements. The teacher performs throughout the class sessions, usually on piano. Most teacher-performance (and also a major part of the course activity) is centered around jazz and ethnic music.

Evaluation and Grading

Student progress in music is evaluated through objective tests. Listening is typically a part of the evaluation. Students are graded with letter-grades.

Extra-School Activities

A moderate number of trips to outside cultural events is provided as enrichment to the course. Earlier in the school year the students had attended a choir festival, jazz concert, and had visited a large art museum in another city.

Background of Teacher Responsible for Musical Instruction

1. Undergraduate major area: Music
2. Undergraduate minor area: Art
3. Graduate work: Master of Arts degree in Musicology
4. Year of teaching experience: thirteenth
5. Year of teaching this course: one/half
6. Musical background: attended major conservatories; studied trombone, saxophone, piano, and voice; instrumental music teacher
7. Past participation in musical groups: Many years of experience in bands, orchestras and jazz groups
8. Special training in teaching arts or humanities courses: none

Course Textbook

No textbook is used for this course.

Resource Center

School B has no resource facility for the use of humanities students. Recordings, listening facilities or musical scores are unavailable to students.

Special Features

The emphases given to jazz and sociology characterize the areas of importance in this course. Much of the daily course format is built around open discussion of racial and other current teen-age concerns, leading ultimately to music or art-oriented topics.

School C

School Description

School C is an urban senior high school of approximately 1400 average daily attendance.

Course Information

1. Title: "World Cultures"
2. Duration: one semester
3. Enrollment limitations: open to tenth, eleventh, and twelfth-grade students with no enrollment limitations; not limited to college-bound students
4. Credit: toward graduation
5. Number of years the course has been offered: one-half

Subject Areas

1. Music
2. Drama
3. Painting
4. Literature
5. Philosophy
6. Sculpture
7. Religion

Distribution of Instructional Time

All of the subject areas are given equal stress. There is no one particular subject area which acts as a core with more emphasis than any of the others. However, there would appear to be stress placed upon ecological problems: pollution of air and water, and the focus of attention to the plight of the native Indian.

Schedule

1. Type: periodic; six periods of fifty-four minutes/ school day
2. Time allotment: total humanities instructional time/week of 540 minutes
   a. Large groups of approximately forty-five students meet about two-thirds of the allotted time
   b. Various smaller groups meet about one-third of the allotted time
   c. Independent study time derived from total time allotment

Instructional Plan

Five teachers are involved in the teaching of "World Cultures." It is questionable that the use of the term "team" is applicable in this situation; for one thing, there is little evidence of any team planning

or team articulation of instruction. Five teachers work simultaneously with the students; on the average, two teachers give lecture-presentations while the other three may be involved in other ways. Students may attend the lecture sessions, small group discussions, or if they desire, may elect to do none of these. Students were observed going to the library, to the resource center to listen to music, and to a nearby museum off campus.

Four different guitar groups, with an average of eight students in each, meet one hour every other day. Student guitar players act as instructors as there is no adult teacher with any knowledge of the guitar. Due to the fact that the students have nearly complete freedom to attend lectures, guitar groups, or to attend none of the sessions, it is difficult to evaluate such a program. The assessing of information which is taught in music, or in any of the subject areas, must therefore be approached not from what the student receives, but from the viewpoint of what the instructor is likely to present.

Objectives

The statement was made that any objectives are for the school board's benefit, and are not adopted or used by the teachers. In general, the objectives of the course are seen to be the providing of an alternative to the usual "structured" course. The prime focus is student interest.

Although there were no written objectives for music, the main aim is to have students be able to recognize the value of music in addition

to "rock" or teenage music.

Structure of the Course

Aside from the structure which results from the organization of four guitar groups and the lecture-presentations concerned with music, there is no formal structural plan. Units are not employed in the planning and sequencing of lecture-presentations. The course is intended to be free in structure and to be responsive to student needs and interest.

Organizational Approach

There appear to be some elements of the thematic and historical approaches used in this course. It is clear, however, that these elements emerge from the free structure, rather than to be causative in the sense of any intended plan. Most musical experiences in the lecture-presentations are those centered around listening lessons. The grouping of these lessons may occur in an ordered fashion. For example, a lesson or two may focus around a particular historical style-period, such as music in the Baroque era. A sense of historical perspective is attempted within this grouping of lessons, but there is no concerted attempt to apply the chronological approach.

Assignments in Music

No specific assignments are given for music in the course.

Role of Musical Performance

"World Cultures" provides a means for student performance through the four guitar sections which are run informally by student instructors. The school has furnished the guitars to the students for use in the course.

Evaluation and Grading

No attempt is made to measure student progress in music. Students are graded by either a "pass," or are allowed to withdraw from the course. This system is an overt attempt to reduce the fear of failure on the part of these students. The instructor noted many of the enrolled students are those who have consistently experienced failure through their school years. It was contended that the philosophy of the course, its unstructured nature, and its "pass-withdraw" system are all symptomatic of the overall goal of igniting student interest and the lessening of teacher direction.

Extra-School Activities

No extra-school activities have yet been undertaken. Teachers attempt to encourage individual attendance at local events, but there are no requirements for such attendance.

Background of Teacher Responsible for Music Instruction

1. Undergraduate major area: Public Speaking
2. Graduate work: Master of Arts in History

3. Year of teaching experience: twelfth
4. Year of teaching this course: one-half
5. Musical background: none
6. Past participation in musical groups: none
7. Special training in teaching arts or humanities courses: none
8. Other: avid record collector and listener

Course Textbook

No central textbook is used for the "World Cultures" course.

Resource Center

A Humanities Resource Center, funded in part by federal funds, includes:

1. Slide collections and projectors for individual viewing
2. Recordings, tapes, and individual listening facilities
3. Supplementary books

No musical scores were observed to be in the Resource Center.

Special Features

The most distinguishing feature of the program at School C is its inherent lack of structure. The development of student interest takes precedence over any considerations of subject areas and subject matter. There is no concern for covering any curriculum, as there is, in reality, no curriculum. The approach is termed by the teachers to be the "spin-off" approach, meaning that the teacher's job is only to find ways or materials which will lead the student to discover areas of interest for him, and he will thus "spin-off" in any direction his interest takes him. It would appear that the main concern of the teachers, and likely the

overall objective of the course, is to remove the obstacles from the student's path so that he may "spin-off."

One other feature deserves mention regarding this program. The interviewed teacher does a great deal of teaching through pre-recorded tapes of his lectures. This is said to give "more flexibility" to the presentations, perhaps in the sense that a large amount of time may be used to prepare materials which might be difficult to present in a "live" lecture-presentation. Also, this teacher has constructed and used several multi-media productions with tape-recorded narration, music, and selected slides. These productions have been enthusiastically received by students and staff members.

School D

School Description

School D is an urban senior high school of 1200 average daily attendance.

Course Information

1. Title: "Humanities Seminar"
2. Duration: one semester
3. Enrollment: three separate classes of approximately twenty-five students in each class
4. Enrollment limitations: open to any junior or senior; not limited to college-bound students
5. Credit: toward graduation
6. Number of years course has been offered: seven

Subject Areas

1. Music
2. Drama
3. Painting
4. Literature
5. Philosophy
6. Sculpture
7. Dance
8. Religion
9. Architecture
10. Anthropology

Distribution of Instructional Time

As the course is built around an eighteen-week semester, the following figures represent the number of weeks each subject area receives:

1. 3 weeks in music
2. 3 weeks in literature
3. 3 weeks in painting
4. 1 1/2 weeks each in drama, philosophy, sculpture, dance, religion, and architecture

Schedule

1. Type: periodic; eight periods of forty minutes/ school day
2. Time allotment: total humanities instructional time/week of 200 minutes

The class meets as a whole each school day; however, each student in the school is provided with two other periods per school day which he may use as independent study time.

Instructional Plan

A single teacher teaches all class sessions; each humanities class meets daily as a whole unit.

Objectives

1. Course objectives:

The course objectives are stated in behavioral terms (Appendix D). A condensed statement of objectives indicates the purpose of the class is "to lead the student through understanding of his world, as it used to be, as it is now, and as it may become, to empathy for others, and hopefully, to a modicum of wisdom about his place in the march of history."

2. Music objectives:

There are no written objectives for music in the course. The following objectives were given extemporaneously during the interview:

a. To expand the possible musical alternatives of students
b. To show them variety and delight in music
c. To make a bridge into a new experience of music
d. To show students that the more you learn about music makes one a better person in other non-musical areas: all things enrich

Structure of the Course

The structure of the course may best be typified as the mosaic type: three weeks of music, followed by three weeks of literature, and so forth. The bulk of the attention given to music will happen during this three week-period; yet, if the student interest and occasion should

lead toward the inclusion of more music at a later time, it will then be included.

Organizational Approach

The three-week period when music is the focal point of attention deals with the aesthetic principles inherent in music: subject, function, medium, and some analysis of the elements of music. Much of the direction of the music portion of the course is dependent upon student interest. The teacher considers the class a seminar because most of the structure is brought to the course by the students. Units, unifying themes and topics are avoided in an effort to give flexibility and to "get to" each individual.

The course has recently been changed from a full year's duration to one of only a single semester. Problems have naturally resulted in the rethinking necessary to conceive of the course in smaller time proportions. Chronology was first used as a way of ordering the course materials; it has since been rejected. The rejection of chronology, however, does not imply rejection of historical perspective as a goal. The development of a sense of history in students is still desired as a goal.

Assignments in Music

Each student must present one written report in music. Students have a choice of topics, such as those dealing with music history, composers' lives, musical forms, or instruments (Appendix D). Also, students may occasionally give a musical demonstration or performance as part of course requirements.

Role of Musical Performance

Student musical performance is not required nor attempted except through voluntary individual demonstrations or performances which occasionally take place.

Evaluation and Grading

Although the course objectives call for two examinations, the teacher admittedly has not given any examinations since the inception of the course. This does not mean, however, that teacher evaluation does not occur through written reports, oral reports and other means. Letter grades are given for all students.

Extra-School Activities

Students are encouraged to attend many types of activities as individuals. A humanities class has attended, as a unit, events such as a concert version of Die Fledermaus, and a harpsichord performance-demonstration in a private home. Each student is required to submit a critique of a concert, recital, museum visit, or some other similar event every nine weeks--a total of two for the semester class.

Background of Teacher Responsible for Music Instruction

1. Undergraduate major area: English Literature
2. Undergraduate minor area: French and Home Economics
3. Graduate work: Master of Arts in English Literature
4. Year of teaching experience: eighth
5. Year of teaching this course: seventh

6. Honors: Phi Beta Kappa
7. Musical background: two years of piano lessons as a child
8. Past participation in musical groups: none
9. Special training in teaching arts or humanities courses: summer program at a university "Humanities Institute," another summer as an auditor at a John Hay Summer Humanities Program
10. Other: avid concert-goer, active interests in music

Course Textbook

No central textbook is used for the "Humanities Seminar."

Resource Centers

Three resource centers are available for use by Humanities Seminar students:

1. Audio-visual Resource Center
2. English Resource Center
3. Music Resource Center

Slides, films, and supplementary books are available at the various resource centers. An uncatalogued record collection is available, but student listening facilities are unavailable for listening to music. No scores are available in the resource centers, with the exception of those that may be borrowed from the choral or instrumental teachers. Infrequently, the teacher presents notated themes of a work through duplicated materials given to students (for example, a movement from Mozart's Eine Kleine Nachtmusik).

School E

School Description

School E is located in a small urban community; the average daily attendance is approximately 1600.

Course Information

1. Title: "English Honors"
2. Duration: one year
3. Enrollment limitations: open only to seniors selected by the humanities teacher on the basis of past grades in English, Social Studies, Foreign Language, and on IQ scores; students must be recommended; course designed for the college-bound student
4. Credit: credit given as part of the Senior English requirement
5. Number of years the course has been offered: eight

Subject Areas

1. Music
2. Drama
3. History
4. Painting
5. Literature
6. Philosophy
7. Sculpture
8. Religion
9. Architecture

Distribution of Instructional Time

1. 40% for literature, history, philosophy, and drama
2. 20% for music
3. 20% for painting, sculpture, and architecture
4. 20% for religion

The core of the program is admittedly centered around literature.

Schedule

1. Type: periodic; five periods of fifty-five minutes/ school day
2. Time allotment: total humanities instructional time/week of 275 minutes.

Instructional Plan

A single teacher teaches all class sessions; each humanities class meets daily as a whole unit.

Objectives

1. Course objectives

The overall course objective is to give graduating seniors a sense of history and a broad outline of the major achievements of mankind in literature and of the several arts.

2. Music objectives

The major musical objective is to familiarize students with the major historical style periods of music, and with a few of the major forms: symphony, opera, concerto.

Structure of the Course

The course is structured around the following units (the units marked with an asterisk (*) include some experience in music):

1. *What is Man?
2. The Experience of Greece
3. Oedipus: An Experience in Drama and Life
4. *Experience: The Art of Poetry
5. *The Christian Experience
6. Chaucer: The Experience of Our Own Cultural Heritage in Our Own Language

7. The Experience of Dante
8. *The Hero in Song and Story
9. *Some Experiences in the Translation of Literature
10. The Nature of Tragedy
11. *An Experience in Art
12. Milton: Paradise Lost
13. *To Appreciate Music
14. *The Spanish Experience
15. *The Problem of Romanticism
16. *Don Juan: A Link in the Arts
17. *An Experience with Opera
18. *The Arts in Our Times
19. The Problem of the City: Today's Living
20. Facing Today's World

Not all of the above units are used consistently; time and other factors may cause the elimination of some few of these units. Also, some of them are designed for summer high school humanities programs; others were conceived for a community college humanities course.

Organizational Approach

The course has elements of thematic, aesthetic, and historical approaches. The units are characterized around great figures and great works of art. Chronology plays a strong unifying role in the course which moves from primitive to contemporary times.

Assignments in Music

No specific written or oral assignments are given in music. Students may elect to do a required project in music for presentation in class.

An extensive amount of reading is required of the high school senior in this course. Several of the required assignments are musi-

cally oriented:

a. Tristan and Isolde
b. The Ring of the Nibelung

Role of Musical Performance

Performance is not attempted as a formal part of the course. It may, however, occur through an individual student presentation as part of fulfillment of course requirements.

Evaluation and Grading

Student progress in music is typically not evaluated. Infrequently a music question or a listening example may appear on a test (in the latter students may be asked, for example, to determine whether the listening example is a Classic or a Romantic symphony).

Students are given letter grades.

Extra-School Activities

Musical events, such as trips to the opera, symphony, or recitals are included among trips to plays, museums, and churches.

Background of Teacher Responsible for Music Instruction

1. Undergraduate major area: Latin and Greek
2. Undergraduate minor area: Philosophy
3. Graduate work: one year at medical school; Master of Arts degree in Indo-European Philology
4. Year of teaching experience: twenty-seventh
5. Year of teaching this course: eighth

6. Musical background: eight years of instruction in piano
7. Past participation in musical groups: choir experience as an adult in church choir
8. Special training in teaching arts or humanities courses: none
9. Other: nation-wide publicity received by this humanities program (The instructor has appeared at numerous conferences and workshops to describe the program.)

Course Textbooks

The course uses thirteen books which are classed as textbooks; none of these is related to music. All books are furnished by the school which provides, in addition, a total paperback library for the course of over 500 books.

Resource Center

There is no special humanities resource center provided for the exclusive use of humanities students. Slides, recordings, film strips, and carrells for listening and viewing are available, however, in the main school library. Also, as mentioned above, the humanities classroom maintains an extensive paper-back library.

Special Features

A notable feature of this program is the in-class resource materials and their use. In addition to an extensive book collection housed within the humanities classroom, there is the "Little Gallery," a bulletin board type of art gallery which is frequently changed; art prints, pictures, and articles about art are part of the "Little Gallery." The

"Little Gallery" publishes weekly "Gallery Notes" which describe what is to be seen and also, what music and composers will be heard during the week. Students are required to observe the materials of the "Little Gallery" each week.

Music is used to start each class period. The students are asked to start taking notes on the music being played as the class begins. The same music will be repeated throughout the day and students are able to come in after school to hear something they might have enjoyed during the day. Although there is a great degree of flexibility in choosing a musical selection for each day, the teacher will often correlate it with the unit materials being currently studied: lieder if poetry is being studied, or Strauss's Don Quixote if Cervantes is being read, and so forth. The general quality of the music is high. One would be much more likely to hear a Gregorian Mass or a Baroque trumpet sonata than to hear current Broadway show tunes; "rock" music is not played.

The class which was observed illustrates some of the features of this humanities approach. The teacher had just returned term papers of students on Wagner's Heroes. The level of expectations was quite high for the writing style and perception of the Hero idea and its relationship to Greek tragedy. The teacher's presentation for this class period was about Thales' philosophy; also included were brief sketches of Greek philosophers and their most important contributions: Pythagoras, Heraclitus, Democritus, Socrates, and others. The mode of instruction was entirely through the lecture; no discussion occurred, although there was no direct repression of dialogue.

The students appeared intelligent and took notes with ease; the teacher's lecture was extremely well prepared and cleverly illustrated with examples of contemporary parallels. The teacher showed great expertise in presenting complex ideas in a way that showed a complete grasp of the concepts involved. The striking features were the lack of innovation and the successful use of the lecture method.

School F

School Description

School F is located in a large urban area with a school attendance of 2400 students.

Course Information

1. Title: "Humanities"
2. Duration: one year
3. Enrollment: 250 students (five classes of fifty/day)
4. Enrollment limitations: open to all juniors and seniors
5. Credit: toward graduation
6. Number of years the course has been offered: three (in present version of the course)

Subject Areas

1. Music
2. Drama
3. History
4. Painting
5. Literature
6. Philosophy
7. Sculpture
8. Religion
9. Architecture

Distribution of Instructional Time

The distribution of time may be understood by observing the subject area content of each semester:

First semester: emphasis on philosophy, drama, architecture and sculpture
Second semester: emphasis on religion, painting, music, and philosophy

Music is not given as much emphasis as some of the other subject areas, notably philosophy and history. Music, when presented, is used to illustrate the other areas.

Schedule

1. Type: periodic schedule of six periods of fifty minutes/school day
2. Time allotment: total humanities instructional time/week of 250 minutes (for each class)

Instructional Plan

A single teacher teaches all class sessions; however, the class is often subdivided within a single classroom into small discussion groups. Independent study, while a minimal part of the plan, can occur for students as needed; time for independent study comes out of the regular class time.

Objectives

1. Course objectives
    a. To provide the student with materials which will contribute to his enjoyment of the arts in future years

b. To enrich the life of the student by exposing him to areas of the humanities with which he may not be familiar
c. To provide the student with sufficient background in the humanities and fine arts to assist him in his beginning courses at college
d. To arouse the interest of the terminal student in the area of humanities and in fine arts

2. Music objectives

Objectives for music are not written to establish purely music goals, but to show how music "fits in" with the other areas of the humanities. The following have some implications for the treatment of music:

a. To interest the student in the particular qualities of the arts that comprise the humanities and in the ways that these arts articulate together: Language, philosophy, drama, dance, music, graphic and three dimensional art, architecture
b. To assist the student towards building a conceptual and word vocabulary in the humanities and in the fine arts which will enable him to discuss intelligently and to understand reasonably the areas involved, such as: techniques of the painter, styles in composition; methods and procedures in logic; the organization of the symphony; the meaning of terms such as comedy, tragedy, baroque, impressionism

Structure of the Course

The Humanities course is divided into eight units, each of which takes two or more weeks:

1. Near-Eastern fusion; Genesis through to Egyptian New Kingdom
2. Classical Greece
3. Classical Rome
4. Medieval Era through the Gothic
5. Renaissance through the Baroque
6. Age of Reason; from the Neo-Classic to the Romantic
7. Age of Nationalism
8. Twentieth Century Age of Innovations

Music is not used to any great extent in the earlier units. One example of this use, however, does occur with the first unit. During the study of pre-historic art the teacher will present some excerpts of Stravinsky's music. Music is more typically used in the study of Renaissance and Baroque eras (for example, music is played to illustrate Bernini sculpture pieces). Chronology is used as a unifying factor in the course structure.

Organizational Approach

The course is best regarded as a survey of Western civilization and strongly embodies the historical approach. The instructor conceives of the course as being concerned with the history of ideas of man through various media.

Assignments in Music

No specific musical assignments are given. Students elect, occasionally, to give a written report concerned with music. Every student is required to "perform" a non-verbal communication (project) which may be done in music if desired.

Role of Musical Performance

Performance is not attempted as part of the course, although students may elect to perform musically as part of their project requirements.

Evaluation and Grading

Student progress in music is evaluated. Objective tests are given which generally deal with listening and historical style-period information. Students are graded by letter-grades.

Extra-School Activities

Students are encouraged individually to attend cultural events. Students are responsible for some minimum attendance and for the completion of a specified number of field trip reports.

Background of Teacher Responsible for Music Instruction

1. Undergraduate major area: Social Science
2. Undergraduate minor area: English
3. Graduate work: Master of Arts degree in Education (Major in English)
4. Year of teaching experience: fifth
5. Year of teaching this course: third
6. Musical background: lessons on piano over a period of years
7. Past participation in musical groups: choir experience at the college level; piano recitals as child
8. Special training in teaching arts or humanities courses: participation in several National Council of Teachers of English workshops and conferences concerned with humanities instruction
9. Other: primary interests in art, music, and archaeology; recipient of a grant to study the cultural links between African and European artistic development (Charles R. Keller Award from the John Hay Fellows Alumni Association)

Course Textbooks

No textbook is used as a central text for the course. No readings are required in any specific musical area.

Resource Center

There is no resource center available for humanities student use. Listening facilities and musical scores are not available. The instructor at times presents short notated excerpts of musical works on the board or on overhead transparencies. The classroom has available for student use several copies of the book A History of Art and Music, by Janson, et al.

School G

School Description

School G is a school of approximately 1315 average daily attendance, located in an urban community.

Course Information

1. Title: "Humanities"
2. Duration: one year (new students may be accepted at mid-year)
3. Enrollment: twenty-six students
4. Enrollment limitations: open to juniors and seniors; poor readers not accepted; consent of English teacher usually precedes acceptance and enrollment in the course
5. Credit: two units of credit (one toward English, one toward Humanities)
6. Number of years the course has been offered: two

Subject Areas

1. Music
2. Drama
3. History

4. Painting
5. Literature
6. Philosophy
7. Sculpture
8. Dance
9. Religion
10. Architecture

Distribution of Instructional Time

1. 40% for literature
2. 25% for music
3. 20% for painting, sculpture, and architecture
4. 15% for history, philosophy, religion, drama and dance

Music, painting, and sculpture are treated in an applied studio approach on four occasions during the year on "semester days." On these days students are allowed to participate in some studio form of sculpting, painting, or creating or performing music.

The core of the course appears to be centered around literature; there is, however, no overt attempt to make the course a literature course.

Schedule:

1. Type: periodic schedule of six periods of fifty-six minutes/school day
2. Time allotment: total humanities instructional time/week of 560 minutes (two periods daily)

Instructional Plan

Three staff members representing music, art and literature, comprise the humanities teaching team. Provisions are made for division of the class into three learning situations: large-group, small-group, and independent study. More accurately, however, the program consists of a

class of twenty-six which is divided into an "in-depth" group and a "general" group. These distinctions are made on the basis of student ability and are essentially that of division of the class into college-bound and non-college-bound groups. A student in either one of the basic groups may utilize the provision for independent study as the nature of current study may call for its use. The "in-depth" and "general" groups are brought together for guest lecturers or presentations; more often, though, each group meets alone with a single teacher. The first hour of the class generally consists of art and music; the second hour is given to other subjects, such as literature or philosophy.

Objectives

1. Course objectives
    a. To aid students to understand themselves and the world in which they live through the study of man's creativity and his contributions to civilization
    b. To have students acquire an understanding of what compels man to express himself by various means
2. Music objectives
    a. To acquaint students with the basic elements (the "tools" of the composer) of music
    b. To acquaint students with all types of music
    c. To give students an understanding of the place that music has in their lives and how it fulfills a basic need

Structure of the Course

In the first year of its existence, the course was structured around a historical-chronological approach. This was abandoned in the

present second year of existence to a topical format consisting of the following units:

1. Human Emotions and the Arts
2. Man and Nature
3. The Individual vs. Society in Modern Times
4. Man at War
5. The Contemporary Scene
6. Man as a Religious Being
7. Comedy and Satire
8. Comparative Education
9. A Look at Renaissance Man
10. Man and Machines
11. The City--Its Problems and Promises
12. Baroque and Classical Eras
13. "Happening!"

The elements of music are treated in the third unit. About five days are used for the presentation of the "Tools of the Composer"--the constituent elements of music.

Organizational Approach

The topical approach through units is utilized for the structure of this course; chronology is not used.

Assignments in Music

Written and oral presentations are required at certain intervals, dependent upon the unit of study. A project is required which a student may elect to do in music, or in any area of his choice.

Role of Musical Performance

Performance is not attempted as part of the course, although students may elect to perform musically as part of their fulfillment of

course requirements. Students may also elect to have some actual experience in performance during the four "semester days." The teacher responsible for music instruction gives free instruction in piano to several students after school as part of the humanities offerings.

Evaluation and Grading

Student progress in music is evaluated through short essay tests, and listening examinations (Appendix E). The final examination is correlated with the three subject area teachers: music, art, and literature.

The student receives one credit under the classification of English, for which he is graded with a letter-grade. The credit received for Humanities may be of either the pass-fail or letter-grade types.

Extra-School Activities

Each student is required to attend four outside activities each semester, or eight for the year. These may include attendance at plays, recitals, concerts, or films (the latter must be cleared with the teacher before attendance). The entire class is provided several opportunities to attend the opera, concerts, theatre, or lectures. Each student is required to submit a description and an evaluation of the event after his attendance.

Background of Teacher Responsible for Music Instruction

1. Undergraduate major area: Music
2. Undergraduate minor area: none

3. Graduate work: Master of Music, degree in Music Education
4. Year of teaching experience: eleventh
5. Year of teaching this course: third
6. Musical background: lessons in voice for eight years, violin seventeen years, piano for eleven years
7. Past participation in musical groups: school, church, and community musical groups for a number of years
8. Special training in teaching arts or humanities courses: attendance at a Humanities Institute during one summer
9. Other: high school orchestra director and strings teacher in addition to Humanities course duties

Course Textbook

At the time of the interview no one text was used for this course. The school district has approved, for the ensuing school year, a course textbook which includes music, literature, and most of the visual arts in a "correlated" single volume: Man and His Arts: Exploring Music, Senior Book, by Beth Landis, et al.

Resource Centers

Resource facilities are housed in two locations: the audio-visual room, and in the school library. Slides, filmstrips, supplementary books, circulating recordings, and listening facilities are available. No scores are included in these resource centers, although some scores are available during class instruction.

Special Features

The provision for studio experiences in applied painting, sculpture, or in the creation or performance of music provides for some active participation of the students.

There appears to be a separateness of subject areas which is not at first readily apparent by noting the title and structure of the class. Most of the presentation of learning experiences is in terms of each of the subject areas. The goal of the instructors is not to point out the relationships that may exist between art works or subject areas, but to present a fund of information in each separate area. The conviction held is that it is the student's responsibility to do any integrating or synthesizing of materials: "The teachers present--the students integrate." At the end of the year a review attempts to bring out some interrelationships. The chosen format for the course (topical approach) was adopted for the reason that it was thought to be conducive for an eventual synthesis by the students.

School H

School Description

School H is a high school of 2400 average daily attendance, located in a large urban center. The school population is predominantly that of a middle-class socio-economic level.

Course Information

1. Title: "Humanities"
2. Duration: one year
3. Enrollment: 190 students in one large class
4. Enrollment limitations: open to juniors and seniors with no limitations
5. Credit: toward graduation
6. Number of years the course has been offered: five

Subject Areas

1. Music
2. History
3. Painting
4. Philosophy
5. Sculpture
6. Religion
7. Architecture

Distribution of Instructional Time

1. 20% for music
2. 20% for history
3. 20% for painting
4. 15% for sculpture
5. 10% for philosophy
6. 10% for architecture
7. 5% for religion

Schedule

1. Type: periodic schedule of six periods of fifty-five minutes/school day
2. Time allotment: total humanities instructional time/week of 275 minutes
   a. Large group of 190 students meets three times/week for total of 165 minutes/week
   b. Small groups of thirty-five students meet twice weekly for total of 110 minutes/week

Four staff members comprise the teaching team. The music portion of the course is taught entirely by one teacher, the instrumental music teacher. Occasional guest speakers are used to supplement the team presentations.

Objectives

1. Course objectives
   a. To expose the students to the accomplishments of man

b. To familiarize students with the concepts of man
c. To aid students to understand the present through the past
d. To help students appreciate the patterns of culture around them
e. To provide backgrounds for other courses

2. Music objectives
   a. To create appreciation through understanding
   b. To make students capable of sensing correlations between the arts
   c. To show that music and the other arts are aspects and outgrowths of life

Structure of the Course

The course is built on units structured around the historical style-periods in art. The course begins with the contemporary period, then reverts to the earliest period of history. Chronology is strictly followed from this period on through all the historical eras preceding the contemporary period.

Organizational Approach

The course may best be regarded as representing the mosaic approach. Each team member presents his particular subject area in the historical period under consideration. No integration is planned within the lessons, except that which may incidentally occur. The prevailing atmosphere is that of the history of western civilization survey course with adherence to chronology.

Assignments in Music

A project is mandatory for each student. The topic may be in

music or in any of the included subject areas. No specific assignments are given in music.

The Role of Musical Performance

Student musical performance is not attempted as part of the course. Performances by students may occasionally occur as part of a student project.

Evaluation and Grading

Student progress in music is constantly evaluated. Objective tests are the only type employed, not only in music, but in all other subject areas as well. Music tests are rigorous; focus is generally upon recall and recognition of material dealing with prominent characteristics and composers of each historical style-period (Appendix F). Students are graded by letter grades.

Extra-School Activities

Although there are no specific requirements for each student regarding attendance at cultural events, musical events are typically scheduled among other activities, such as trips to museums or to the theatre. Opera, symphony, and ballet events have been part of recommended extra-school activities.

Background of Teacher Responsible for Music Instruction

1. Undergraduate major area: Music Education
2. Undergraduate minor area: none
3. Graduate work: Master of Music degree in Music Education
4. Year of teaching experience: tenth
5. Year of teaching this course: fifth
6. Musical background: woodwind specialist; clarinet lessons, twenty-three years; tenor saxophone lessons, eighteen years; private woodwinds instructor; associate conductor of area youth symphony
7. Past participation in musical groups: active in school, church, and community performance groups for many years
8. Special training in teaching arts or humanities course: none

Course Textbooks

No textbooks are used for this course.

Resource Center

There is no provision for student listening or viewing. A resource center with such facilities is planned for the future. At the present time there are no recordings, scores, or other supplementary musical materials available for student use. The teacher uses transparencies and simplified scores (score analysis sheets) for instruction in class (Appendix F).

Special Features

Perhaps the most notable feature of this team-taught humanities course is the stress laid on the accumulation of factual material. This

focus stands in sharp contrast to most, if not all, of the other schools interviewed. There is little provision for student exploration, aside from the individual student projects.

The small-group sessions, while informal compared to the amplified lecture given to nearly two hundred students in a large auditorium, serve as supplement and reinforcement to the lecture material of the other session. An academic aura seems to permeate the humanities course which stands in sharp contrast to the more exploratory natures of other courses.

School I

School Description

School I is an urban school with approximately 1700 average daily attendance.

Notes about the Interview

Due to special circumstances, the information acquired about School I is the result from interviews of two separate individuals. Any meaningful difference in opinion concerning the nature of this program is noted by references to Teacher 1, or Teacher 2, meaning the first or second interview information.

This program has undergone some notable changes of direction during the school year in which the interviews took place; both teachers felt that, due to the changes and to the present exploratory nature of the program, any analysis of the program should be in terms of how it has existed previous to this time. Therefore, all the following infor-

mation is applicable to the course as it has been for the past eight years.

Course Information

1. Title: "Humanities 1 and 2"
2. Duration: one year
3. Enrollment: seventy-five students
4. Enrollment limitations: open to any senior without restrictions for entrance
5. Credit: toward graduation
6. Number of years the course has been offered: eight

Subject Areas

1. Music
2. Drama
3. History
4. Painting
5. Literature
6. Philosophy
7. Sculpture
8. Religion

Teacher 2 indicated that the most active subject areas are drama, literature, and philosophy.

Distribution of Instructional Time

1. 50% for drama, literature, and philosophy
2. 15% for music
3. 15% for painting
4. 10% for religion
5. 5% for history
6. 5% for sculpture

It was generally conceded that the core of the course is literature.

Schedule

1. Type: periodic schedule of three periods of 110 minutes/school day
2. Time Allotment: total humanities instructional time/week of 275 minutes
   a. Large group of seventy-five students meets approximately 110 minutes/week
   b. Small groups of five to twenty students meet 165 minutes/week
   c. Independent study time is derived from small-group time

Instructional Plan

Four staff members comprise the teaching team. Although some special musical presentations were occasionally given by a music teacher, the person with the primary responsibility for music instruction was an instructor in English.

Objectives

1. Course Objectives
   a. To expose the student to as much music, drama, art, philosophy, literature, and folk customs as is possible to give him a greater understanding of his own culture and of his own inheritance from other cultures of the western world
   b. To enlarge the student's background and horizon so that he will find more personal appreciation and satisfaction
   c. To give the student a greater variety of experience to enlarge and cultivate his tastes

2. Music objectives
   a. To develop a wider interest in music
   b. To make students better listeners
   c. To broaden the musical understanding of students
   d. To help each student discover that music, in its great variety, has something to offer to anyone who trains himself to listen, to respond, and to choose what he likes

Structure of the Course

Teacher 1 indicated that the course was structured around units: Greece, Religion, Drama, Art, the countries of France and Russia, a personal project of each student, and the student's involvement in the community as a spectator to musical, artistic, and dramatic events.

Teacher 2 did not indicate the presence of units within the course structure; instead, he stated that the course was built on a functional orientation around community events in a greater urban center.

Organizational Approach

The Humanities course may be loosely regarded as fitting the general characteristics of the thematic approach. Chronology is not used as part of the structure of the course.

Assignments in Music

No specific assignments are given in music. An oral report in either art or music is required of all students. Rarely, if ever, have students elected to give this report in music. When this has been the case, the report was usually concerned with "rock" or folk music.

Role of Musical Performance

Student musical performance is not a part of this course.

Evaluation and Grading

Music questions have in the past been included on essay and objective tests. It is apparent, however, that regular evaluation of student progress in music is not of concern in this course. The one exception to this is a listening test composed of excerpts from approximately ten jazz recordings. (Students were required to recognize certain instruments, and to write of the role of these instruments in the music.)

Letter grades are assigned to each student on the basis of involvement in class activities, and also, dependent on the quantity and quality of extra-school events the student has attended.

Extra-School Activities

Class credit is given for attendance at musical, dramatic, or artistic events. The student receives one credit by bringing the program to school, one more credit for the variety and quality of the event. School-sponsored trips have not included musical events; these are said to be too expensive and often, as is the case with the opera performance, at night, causing a degree of difficulty which is not found in other types of cultural events.

Background of Teacher Responsible for Music Instruction

Although two teachers were interviewed for this program only one of them, Teacher 1, consistently had responsibility for teaching music. The background of this teacher is as follows:

1. Undergraduate major area: Naval Science and Tactics
2. Undergraduate minor area: Mathematics and Science
3. Graduate work: Master of Arts degree, Liberal Studies with a major in Humanities
4. Year of teaching experience: ninth
5. Year of teaching this course: ninth
6. Musical background: three years of piano lessons during junior high school
7. Past participation in musical groups: glee club and choir experience during junior high school
8. Special training in teaching arts or humanities courses: received training as a John Hay Fellow in a year program of open study

Course Textbook

A literature text serves as the course textbook; music is not included in this textbook.

Resource Center

The Resource Center is one of the unique, notable features of this school's humanities program. It functions as a learning laboratory with a wide and complete range of facilities.

1. Slide collection of over 2000 slides in all fields
2. Recordings: classical, folk songs, Broadway shows, history of music, and music theory
3. Slide-Tape combinations
4. Record-filmstrip combinations
5. Filmstrips
6. Transparencies
7. Reference books

A very complete record collection is housed in this resource center with excellent reproduction facilities for individual student listening. Individual study carrells, small-group discussion areas, and ample facilities for a group of over one hundred to attend a lecture or

media production are provided. In addition, a trained resource librarian is on duty to assist students in their research efforts.

Among materials which related to music instruction were found the following: Harvard Brief Dictionary of Music, Apel; An Introduction to Music and Art in the Western World, Wold and Cykler; The Rhythmic Structure of Music, Cooper and Meyer; Folk and Traditional Music of the Western Continents, Nettl; "Sono-Graphs," transparencies by Donald Barra (Electra Publications, Inc., New York); transparencies to accompany the Bowmar Orchestral Library; Music 100 and Music 300, Troth. No musical scores, aside from the "Sono-Graphs," were found in this center. It is of interest, however, to note the librarian indicated that rarely, if ever, did anyone use the reference and teaching materials related to music.

The Resource Center is an integral part of the Humanities course at School I. Teachers are encouraged to give assignments which will make use of these research facilities.

School J

School Description

School J is a high school of approximately 830 average daily attendance which is located in a small rural community. The school serves the surrounding rural area as well as the community itself.

Course Information

1. Title: "Humanities"
2. Duration: one year
3. Enrollment: seventy-five students in one large class
4. Enrollment limitations: open to any senior with no limitations (a recommendation from the English teacher will be needed in the future)
5. Credit: toward graduation; enrollment in the course does not serve as an English substitute for seniors
6. Number of years the course has been offered: four

Subject Areas

The included subject areas may be classed as those of major or minor emphasis.

1. Major emphasis
   a. Art
   b. Drama and dance
   c. Literature
   d. Music

2. Minor emphasis
   a. History
   b. Philosophy
   c. Religion
   d. Psychology
   e. Ecology

Distribution of Instructional Time

It was estimated that about 25% of the instructional time was spent in the area of music. Instruction focuses equally around the areas of music, art, and drama, and literature.

Schedule

1. Type: periodic schedule of eight periods of fifty minutes/school day

2. Time allotment: total humanities instructional time/week of 250 minutes
   a. Large group of seventy-five students (most usual instructional grouping)
   b. Small groups of twenty-five students meet on occasional basis

During a four-week period, once each year, students are separated into small groups and given studio experiences in music, drama, and art. Every student in the humanities program has one week of studio instruction in music during which the recorder is studied. Recorders are furnished by the school; students may retain them for further experience at the termination of the week's experience. The purpose of the recorder instruction is to provide a basic musical experience in creating music, and in learning to deal with music fundamentals.

Instructional Plan

Three staff members comprise the teaching team: art, drama, and music are represented each by a specialist. The music team member is also the high school instrumental music teacher.

Objectives

1. Course objectives
   a. To acquaint each student with the humanities in such a manner that he will become actively involved
   b. To give each student an awareness of the content, development, and interrelationships of the various disciplines included in the humanities
   c. To demonstrate to the students the fact that the humanities ask, and sometimes answer, a large number of fundamental questions that concern all of us as thinking human beings

2. Music objectives
   a. To have the student become acquainted with the effect of music on society, now, and how the society has been affected by music in the past
   b. To show how music has developed as an art from historical times
   c. To give students some experience in making music through playing the recorder, through making electronic music, and through their own compositions

Structure of the Course

The course is structured around broad unit themes in conjunction with a historical-chronological perspective:

1. Man's Search for Himself
2. Man's Search for Beauty and Truth
3. Man's Search for God and Knowledge
4. Man's Search for Meaning

The first quarter is based on orientation to the several arts. In music, the constitutent elements are introduced through modern music and contrasted to their use in earlier times. Also included in this orientation period are brief units on the history of jazz and on the comparison of "rock" and jazz styles. The second quarter begins with a chronological approach in conjunction with the broad unit themes. This chronological treatment of the various historical style-periods is frequently interrupted throughout the remainder of the year with many outside speakers, special presentations, and field trips to cultural events.

Organizational Approach

The Humanities course is based on a combination of thematic and historical-chronological approaches.

Assignments in Music

No specific assignments are given in music, although a student may elect to do an assigned written or oral report in music if desired.

Role of Musical Performance

Musical performance is a requirement for each student in the course for a one-week period of recorder instruction.

Evaluation and Grading

No tests are given in any subject, including music. It should not be construed, however, that evaluation does not take place. Evaluation and grading take place through a somewhat unusual contractual arrangement which includes a notebook, six concert-event evaluations, an outside reading report, and a creative project if a student contracts for an "A" grade (Appendix G).

Extra-School Activities

At least half of the course is centered around guest speakers, recitals, or demonstrations, which may be brought into the classroom, or the classroom moved to the events. Each student is charged a fee of $10 upon enrollment in the course. The fees are used to purchase attendance tickets at various productions, and to help defray travel expenses of guest lecturers.

Background of Teacher Responsible for Music Instruction

1. Undergraduate major area: Music Education
2. Undergraduate minor area: Social Studies
3. Graduate work: Master of Education degree with a major in School Administration, minor in Music
4. Year of teaching experience: twenty-fifth
5. Year of teaching this course: third
6. Musical background: formal study on flute and clarinet for many years; musical experience to lesser degree on baritone horn and percussion
7. Past participation in musical groups: orchestra member for many years; choir member; choir director
8. Special training in teaching arts or humanities courses: none

Course Textbook

Selections from many books are used, but no one book serves as a course textbook. Readings in music are not specifically assigned.

Resource Center

School J has no central resource center. Although students occasionally ask for use of a phonograph which is housed in the music facilities, students as a general rule have no access to listening facilities on a regular basis; recordings and musical scores are not available to students.

Special Features

Commencing from the second quarter on, the course is a combination of a historical-chronological survey and guest presentations or field trips. The usual manner of covering a historical style-period in

music is by beginning with the social aspects of the period and showing how these were reflected in the musical output of the period. For example, in dealing with the Medieval period, the church's influence on the people is noted; sacred music is explored through several characteristic masterpieces. A prime vehicle of instruction is the History of Music series of filmstrips (Educational Audio Visual, Inc.) which covers the entire history of music.

Another notable feature of this humanities course is the range and quality of musical and non-musical presentations. The school stage band instructor visits the class with his stage band and gives several lecture-concerts about jazz, its development, and the comparison of jazz and "rock" styles. Another instructor brings in his madrigal group and presents materials and music representative of the madrigal genre. Local and nearby experts have visited the class and given lectures about electronic music, and, in one specific case a guest speaker brought in a collection of ancient instruments and talked of learning about older music through his hobby--collecting instruments. These above descriptions do not form, as one might think, the exception, but rather they form the rule. At least one-half of the course from the second quarter on is composed of such events coupled with trips away from school during the day and at night.

School K

School Description

School K has an average daily attendance of 3093 students, and is located in a large metropolitan community.

Course Information

1. Title: "Humanities"
2. Duration: one year
3. Enrollment: approximately 135 students in three separate classes
4. Enrollment limitations: open to juniors and seniors with no restrictions
5. Credit: toward graduation
6. Number of years the course has been offered: eight

Subject Areas

1. Music
2. Drama
3. History
4. Painting
5. Literature
6. Philosophy
7. Sculpture
8. Religion
9. Ecology

Distribution of Instructional Time

Painting, sculpture, and all forms of writing receive the most time and emphasis. It was estimated that music typically receives approximately 15% of the total allotted time. The distribution of instructional time has changed regarding music during the present year.

The instructor admitted to a near-complete lack of music instruction during this year and attributed this to the interests of the current teaching team, the interests of the students, and especially to the current exploratory nature of the course. The information regarding the musical experiences of this program will then relate to the course as it has most typically been structured, not to this present year of flux. The instructor also noted that the next school year might well reflect more emphasis on music than the present.

Schedule

1. Type: periodic schedule of nine periods of forty minutes/school day
2. Time allotment: total humanities instructional time/week of 200 minutes for each of three classes

Each humanities class meets as a large unit within a double room which may be partitioned to make two single rooms. Generally, however, the students meet in the single large room with the greatest amount of time being spent in small groups meeting simultaneously; large group presentations, usually in the form of the lecture, take up less than half of the scheduled time. Independent study is an integral part of the program; time for independent study comes from the normal class time and also from students' scheduled independent study time (each student has two forty-minute periods of independent study each day).

Instructional Plan

Three staff members comprise the humanities teaching team, representing the areas of art, literature, and social studies. All three

teachers are involved with the class each session; as the core of the program is held to be small group activity, the three teachers often move from group to group acting as resource personnel, rather than as teachers in the more traditional directive type of role.

Objectives

1. Course objectives
   a. To enable the student to relate his own ideas to those of other people
   b. To explore what Clifton Fadiman indicates the humanities are: "a record of the search for truth"
   c. To recognize that man has used many forms in expressing his feelings and ideas
   d. To see specific elements, as much as possible, in individual works--not to judge, but to understand the uniqueness of each work
   e. To raise questions about man's condition--questions relating to man's humanity (What is the good life? What is the good society?)
2. Music objectives

There are no written or expressed objectives for music. The trend for music, as mentioned above, is away from inclusion as a formal area and less use of it in general.

Structure of the Course

Although the course has undergone recent changes, the basic format is organized around seven broad topical units:

1. What are the Humanities? (Styles, form and content; concerns of man in his present world environment)
2. Peking: The Old City of the East
3. Athens: Fifth and Fourth Centuries B.C.
4. Medieval London
5. Renaissance Florence

6. Nineteenth Century St. Petersburg
7. Twentieth Century New York
8. The Composite City

The units are accompanied by several "festivals," the writing of an intellectual journal (in reality, a type of individual diary), and an "Earth Odyssey" with the planting of a "Humanities Time Capsule."

Some of the above unit structure has been abandoned--or at least relegated to a position of lesser importance--to the overall unifying theme of the present year's program--ecology and environment.

Organizational Approach

The topical unit approach is utilized with a flexible use of chronology.

Assignments in Music

Specific assignments are not given in music, although students may elect to fulfill an independent study topic requirement through a topic concerning music.

Role of Musical Performance

Student performance is not attempted as part of the course.

Evaluation and Grading

No attempt is made to evaluate student progress in music. It is openly admitted that every effort is made to avoid having students recall cognitive-factual material; technical data are avoided in music, and in

many of the other subject areas. Students are given letter grades.

Extra-School Activities

Musical events are not typically scheduled among extra-school activities. The recent trend is away from structured cultural events such as art museums, the theatre, or lectures. Instead, extra-school activities often consist of groups of students walking around a large city looking for urban problems of all types, interviewing people in all walks of life (priests, "hippies"), or observing the architecture of various city structures such as churches and synagogues.

Background of Teacher Responsible for Music Instruction

1. Undergraduate major area: Education major with an emphasis in English
2. Undergraduate minor area: French
3. Graduate work: Master of Arts degree in Drama
4. Year of teaching experience: sixteenth
5. Year of teaching this course: eighth
6. Musical background: piano and violin during elementary and high school years
7. Past participation in musical groups: orchestra experience during elementary and high school years: accompanist
8. Special training in teaching arts or humanities courses: open study for one year as a John Hay Fellow

Course Textbook

No one book is used as a textbook. Multiple copies of several humanities books are available for student use: The Search for Personal Freedom (volumes I and II), Lindou and Cross; The Humanities: Applied

Aesthetics, Dudley and Faricy; An Introduction to Art and Music in the Western World, Wold and Cykler; Poetics of Music, Stravinsky. Readings are not presently required from any of these books, although they formerly had been.

Resource Center

Two resource centers are available for humanities student use: a Social Studies Resource Center, and a Language Arts Resource Center. The latter includes some recordings, supplementary books, and listening facilities. The listening facilities are very limited (one phonograph with multiple headsets); of the total record library housed in this resource center, it is estimated that more than half consists of recordings of plays and readings of poetry. The music collection includes several anthology collections (History of Music in Sound, RCA Victor; Two Thousand Years of Music, Sachs) and an assortment of other works. No musical scores are included.

Special Features

The most notable aspect of the treatment of music in this course was the lack of musical experiences. The present school year saw only two student-presented lessons which were musical in nature. In past years when teacher presentations in music were formally part of the course, there was yet a decided avoidance of "technical data" in music. This was explained by the mention of learning theory which, it was held, has "rejected the accumulation of cognitive facts." It was admitted,

however, that in some of the other areas the "cognitive fact" has not at all been rejected, but instead is rather heavily emphasized. An example where this occurs is seen in presentations of art history lectures by the art team member in which, for example, the function and construction of Greek columns is explained in great detail.

Questions were raised by this writer about the rejection of "cognitive facts" in the area of music, compared to those demanded in art history. The teacher readily admitted to the inconsistency and attributed it to a feeling of personal inadequacy when dealing with music.

CHAPTER V

PRESENTATION OF SPECIFIC MUSICAL DATA

Introduction

Each humanities program was examined for specific musical data through the completion of the interview-schedule form (Appendix A). The expectations of the teacher were analyzed from each of the following areas: rhythm, melody, harmony and texture, formal (forms in and of music) aspects, tone color and performance media, historical style-periods, and other miscellaneous aspects.

The specific musical data are presented in terms of breadth, and expected level of understanding. Concerning the latter, three levels were used to ascertain the expected level of use of included data:

> Level One
> Those experiences which the student is expected to be able to recall, recognize, define or distinguish
>
> Level Two
> Those experiences which the student is expected to have in actual contact with the printed musical score or notated musical example
>
> Level Three
> Those experiences which the student is expected to aurally distinguish, discriminate, or recognize

Rhythmic Data

Table 1 indicates the extent of musical experiences with rhythm on Level One. Schools E, A, C, and to a lesser extent School K, are

notable for a complete or near-complete lack of experiences in this area. The schools of greatest emphasis, B, G, J, and H, have in common the fact that music in these programs is taught by a music specialist. Regarding some additional information, School A indicated students were expected to be familiar with the concepts of tempo, and regular and irregular rhythm patterns. School I included experiences with bossa nova rhythm patterns, and with the concept of changing from three to four beats in a measure.

Table 2 deals with the extent of rhythm data on Level Two. Schools A, C, E, H, I, and K have no expectations for students to be familiar with any notated aspects of rhythm (interestingly, School H is taught by a music specialist). Similarly, School F expects only that a student be able to recognize the outline of a rhythmic motif. The remainder of the schools, B, D, G, and J show much more frequent use of actual notated examples in class instruction.

Table 3 indicates the treatment of rhythmic data on Level Three. It should be noted that schools which had either minimal or no expectations for Level 2, now expect a high degree of student proficiency on the aural recognition level (Schools H, I, K in particular). Only one school, E, consistently showed no expectations on any level.

Other Aspects Related to Teaching Rhythmic Data

Formal introduction of rhythmic data.--Only two schools, G and D, utilize a formal introduction to rhythmic data. All other schools treat

TABLE 1

RHYTHMIC DATA: LEVEL ONE

Data	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
beat	x	x	x	x	◦	◦	x	x	x	x	x	9
rhythm pattern	x	x	◦	◦	◦	◦	x	x	x	x	x	7
time signature	◦	x	◦	x	◦	◦	x	◦	◦	x	◦	4
duple meter	◦	x	◦	◦	◦	◦	x	x	x	x	◦	5
triple meter	◦	x	◦	◦	◦	◦	x	x	x	x	◦	5
compound meter	◦	x	◦	◦	◦	◦	◦	x	◦	◦	◦	2
syncopation	◦	x	◦	x	◦	◦	x	x	x	x	x	7
rhythmic motif	◦	x	◦	◦	◦	x	x	x	◦	◦	x	5
ostinato	◦	◦	◦	◦	◦	◦	◦	◦	◦	x	◦	1
bar-line	◦	x	◦	x	◦	x	x	x	◦	x	◦	6
measure	◦	x	◦	x	◦	x	x	x	◦	x	◦	6
whole note	◦	x	◦	x	◦	x	x	◦	◦	x	◦	5
half note	◦	x	◦	x	◦	x	x	◦	◦	x	◦	5
quarter note	◦	x	◦	x	◦	◦	x	◦	◦	x	◦	4
eighth note	◦	x	◦	x	◦	◦	x	◦	◦	x	◦	4
sixteenth note	◦	x	◦	◦	◦	◦	x	◦	◦	x	◦	3
dotted rhythm	◦	x	◦	◦	◦	◦	x	◦	◦	◦	◦	2
augmentation	◦	x	x	◦	◦	◦	◦	◦	◦	◦	◦	2
diminution	◦	x	x	◦	◦	◦	◦	◦	◦	◦	◦	2

TABLE 2

RHYTHMIC DATA: LEVEL TWO

Data	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
beat	◦	x	•	x	◦	•	x	◦	◦	x	◦	4
rhythm pattern	•	x	◦	•	◦	◦	x	•	◦	x	◦	3
time signature	•	x	•	x	◦	•	x	◦	◦	x	•	4
duple meter	◦	x	◦	◦	◦	◦	x	•	◦	x	◦	3
triple meter	◦	x	◦	•	◦	◦	x	•	◦	x	◦	3
compound meter	•	x	◦	◦	•	•	◦	•	◦	•	◦	1
syncopation	•	x	◦	x	◦	◦	◦	◦	◦	x	•	3
rhythmic motif	◦	x	◦	•	◦	x	x	◦	◦	◦	◦	3
ostinato	•	•	◦	•	◦	•	◦	◦	◦	•	•	0
bar-line	◦	x	◦	x	•	•	x	•	◦	x	◦	4
measure	◦	x	•	x	◦	•	x	◦	◦	x	◦	4
whole note	•	x	◦	x	◦	•	x	◦	◦	x	•	4
half note	◦	x	◦	x	◦	◦	x	•	◦	x	◦	4
quarter note	◦	x	◦	x	◦	◦	x	•	◦	x	◦	4
eighth note	◦	x	◦	x	◦	◦	x	◦	◦	x	◦	4
sixteenth note	•	x	◦	◦	•	◦	x	◦	◦	x	◦	3
dotted rhythm	◦	x	◦	◦	◦	◦	x	◦	•	◦	◦	2
augmentation	◦	x	◦	◦	◦	◦	◦	◦	◦	◦	◦	1
diminution	◦	x	◦	◦	◦	◦	◦	◦	◦	•	◦	1

TABLE 3

RHYTHMIC DATA: LEVEL THREE

Data	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
beat	x	x	x	x	◦	◦	x	x	x	•	x	8
rhythm pattern	x	x	◦	◦	◦	◦	x	x	x	x	x	7
time signature	◦	◦	•	◦	◦	◦	◦	◦	◦	◦	◦	0
duple meter	◦	x	•	◦	◦	◦	x	x	x	◦	◦	4
triple meter	◦	x	◦	◦	◦	◦	x	x	x	◦	◦	4
compound meter	◦	◦	◦	◦	◦	◦	◦	x	◦	◦	◦	1
syncopation	◦	x	◦	◦	◦	◦	x	x	x	x	x	6
rhythmic motif	◦	◦	◦	◦	◦	x	x	x	◦	x	x	5
ostinato	◦	◦	◦	◦	◦	◦	◦	◦	◦	x	◦	1
bar-line	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	0
measure	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	0
whole note	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	0
half note	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	0
quarter note	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	0
eighth note	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	0
sixteenth note	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	0
dotted rhythm	◦	◦	◦	◦	◦	◦	x	◦	◦	◦	◦	1
augmentation	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	0
diminution	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	0

any data as they may occur incidentally.

Student participation in learning rhythmic data.--Schools A, E, F, and K do not use any type of active student participation in learning about rhythmic data. Of the remaining schools, most student activity is limited to an occasional clapping of the beat. School D, however, incorporates some Jewish folk dancing in conjunction with the music unit. School G uses clapping and singing, and on occasion, a drummer is invited in to demonstrate uses of rhythm for the class. School I sometimes uses student clapping, especially in regard to the use of simultaneous contrasting meters in some jazz works. School J provides direct rhythmic experiences with its one-week recorder sessions for all students.

Melodic Data

Table 4 shows the extent of instructional experiences related to melody on Level One. The activity of School A in melodic data is greatly increased over its activity in rhythmic data. School E is consistent in its complete lack of experiences dealing with melody, as it was with the element of rhythm; similarly, School C deals with veritably no melodic data on this level. School I shows very slight expectations also on Level One.

Level Two experiences in melody, Table 5, are nonexistent with Schools A, C, H, I and K, and nearly so with School E. Schools B, D, G, and J expect students to come into contact with a fair amount of notational examples of the data; of these, Schools B, G and J are taught by music specialists. School H which is, however, also taught by a music

TABLE 4

MELODIC DATA: LEVEL ONE

Data	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
pitch	x	x	.	x	.	x	x	x	.	x	x	8
half-step	.	x	.	.	.	.	x	x	.	x	.	4
whole-step	.	x	.	.	.	.	x	x	.	x	.	4
diatonic	x	x	.	.	.	.	x	x	.	.	.	4
chromatic	x	x	.	x	.	.	x	x	.	x	x	7
tone	x	x	.	x	.	.	x	x	x	x	x	8
melody	x	x	x	x	.	.	x	x	x	x	x	9
step-wise motion	x	x	.	.	.	x	x	x	.	x	.	6
skip-wise motion	.	x	.	.	.	x	x	x	.	x	.	5
scale	x	x	.	x	.	x	x	x	.	x	x	8
mode	.	x	.	x	.	x	x	x	.	x	.	6
polyphonic	x	x	.	x	.	x	x	x	.	x	x	8
melodic sequence	x	x	.	x	.	x	x	x	.	x	x	8
phrase	.	x	.	x	.	x	x	x	.	x	.	6
melodic motif	x	x	.	x	.	x	x	x	x	x	x	9
twelve-tone row	x	x	.	.	.	.	x	x	.	x	x	6
inversion	.	.	.	x	.	.	x	x	.	x	.	4
retrograde	.	.	.	.	.	.	x	x	.	x	.	3

TABLE 5

MELODIC DATA: LEVEL TWO

Data	Schools											Frequency of Response
	A	B	C	D	E	F	G	H	I	J	K	
pitch	.	x	.	.	.	.	.	.	.	x	.	2
half-step	.	x	.	.	.	.	x	.	.	x	.	3
whole-step	.	x	.	.	.	.	x	.	.	x	.	3
diatonic	.	x	.	.	.	.	x	.	.	.	.	2
chromatic	.	x	.	x	.	.	x	.	.	.	.	3
tone	.	x	.	.	.	.	.	.	.	.	.	1
melody	.	x	.	x	.	.	x	.	.	.	.	3
step-wise motion	.	x	.	.	.	.	x	.	.	x	.	3
skip-wise motion	.	x	.	.	.	.	x	.	.	x	.	3
scale	.	x	.	x	.	.	x	.	.	.	.	3
mode	.	x	.	x	x	.	.	.	.	.	.	3
polyphonic	.	x	.	x	.	x	.	.	.	.	.	3
melodic sequence	.	x	.	x	.	x	x	.	.	.	.	4
phrase	.	x	.	x	.	x	x	.	.	x	.	5
melodic motif	.	x	.	x	.	x	x	.	.	x	.	5
twelve-tone row	.	x	.	.	.	.	.	.	.	x	.	2
inversion	.	.	.	x	.	.	.	.	.	.	.	1
retrograde	.	.	.	.	.	.	.	.	.	.	.	0

specialist, does not have any activity in this area (similarly, no Level Two experiences were expected with rhythmic data at School H).

Table 6 indicates the extent of melodic data on the aural recognition level. Once more, it is notable that the schools which expected little or nothing on Level Two now reverse themselves and call for a generous increase in activity in aural perception (Schools H and K, and to a smaller degree, Schools A, I, E, and C).

Other Aspects Related to Teaching Melodic Data

Formal introduction of melodic data.--Melodic data is not introduced formally or treated in any special systematic manner in most schools; only three schools, A, D, and G set aside a certain day or days for the introduction of melodic data.

Use of notation.--Schools G and J are the only schools requiring student knowledge of the durational and pitch aspects of notation (the accuracy of response regarding notation in the school B program is questioned in Chapter VI, pp. 159-60). The former requires note identification on examinations; students in the latter school acquire some ability with notational aspects through the one-week recorder session in which all students participate. The emphasis in School D is to make students aware of the concepts of notated lines moving higher or lower, and of note values representing fast or slow rhythm patterns; beyond this, School D has no intent of making students proficient in notational skills.

Student participation in learning melodic data.--The great majority of schools do not attempt to involve the student in any active musi-

TABLE 6

MELODIC DATA: LEVEL THREE

Data	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
pitch	o	x	•	x	o	o	x	o	o	x	x	5
half-step	•	o	•	•	•	o	x	o	•	x	o	2
whole-step	•	o	•	o	o	•	x	•	o	x	•	2
diatonic	•	o	o	o	•	o	x	x	o	o	•	2
chromatic	•	o	o	o	o	o	x	x	o	x	x	4
tone	o	x	o	x	•	o	o	•	x	x	x	5
melody	x	x	x	x	o	o	x	o	x	x	x	8
step-wise motion	•	x	o	•	o	•	x	x	•	x	•	4
skip-wise motion	o	x	o	o	o	o	x	x	o	x	o	4
scale	o	o	•	o	o	o	x	x	o	x	x	4
mode	•	o	•	o	o	o	x	x	o	o	o	2
polyphonic	x	o	o	o	x	x	x	x	o	o	x	6
melodic sequence	x	x	o	x	o	x	x	x	o	x	x	8
phrase	•	x	o	o	•	x	x	x	o	x	o	5
melodic motif	o	x	o	x	o	x	x	x	x	x	x	8
twelve-tone row	•	o	o	o	x	o	o	o	o	x	x	3
inversion	o	•	o	•	o	o	o	•	o	•	o	0
retrograde	•	o	o	o	o	o	o	•	o	o	o	0

cal way, such as singing, humming, or in any type of formal melodic methods, such as syllables or numbers. School B indicated an occasional practice of asking the students to sing on a neutral vowel. School G, however, incorporates actively the techniques of teaching themes by class singing; also, singing of songs through the use of supplementary song books occurs at frequent intervals.

Use of musical scores and musical reproductions.--Most of the examined schools did not use musical scores or any type of reproduction of music as a typical part of the instruction. Only School G makes attempts to expose the students to reading scores; in School G the emphasis was on the use of simple scores and overhead projector transparencies; pocket scores of the Fifth Symphony by Beethoven, and of several quartets of Mozart are also available. The humanities teacher at School D had thematic excerpts of several works on "ditto" copies for student use: Mozart, Eine Kleine Nachtmusik; Dvorak, New World Symphony; Beethoven, Fifth Symphony.

While score reading per se was not actually expected, both Schools H and J frequently employed notated excerpts of themes and motives to accompany music presentations. School H sometimes used a variant idea of a musical score--a "verbal score" consisting of numbered verbal statements describing the music; the instructor points to each numbered statement as it applies, thus giving a means of "following" the musical developments (Appendix F). School J used musical examples to precede listening to a work; these were often teacher-made transparencies, although filmstrips were sometimes used.

Harmonic Data

Table 7 shows the degree of instructional experiences which deal with the element of harmony. School E is the only school which shows a complete lack of instruction in harmonic data. School B's instructor indicated that students in this class are expected to know, in addition to the information on the interview-schedule form, how to construct major, minor, augmented, and diminished intervals.

Table 8 shows Schools B and J, and to a lesser extent, School G, to be the only schools providing a quantity of Level Two experiences in harmonic data. These three schools, all taught by a music specialist, provide these experiences consistently through each of the elements of rhythm, melody, and harmony.

Table 9 indicates that a substantial part of course experiences in harmonic data occurs on the aural level (Level Three). Schools E, F, and I do not utilize any aural harmonic experiences.

Other Aspects Related to Teaching Harmonic Data

Formal introduction of harmonic data.--The introduction of harmonic data is approached in a systematic formal way only in Schools A, D, and G. Any reference to harmonic concepts in the other schools happens as an incidental product of listening to musical works.

Non-technical use of harmonic data.--The technical terms of harmony, such as "atonality" or "tone cluster" are sometimes avoided, although the meaning represented by the terms is taught (particularly so

TABLE 7

HARMONIC DATA: LEVEL ONE

Data	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
harmony	x	x	x	x	o	x	x	x	x	x	x	10
texture	x	x	x	x	•	x	o	x	o	x	x	8
chord	x	x	x	x	o	x	x	x	x	x	x	10
triad	•	x	•	x	o	o	x	x	o	x	o	5
major	x	x	x	x	o	x	x	x	x	x	x	10
minor	x	x	x	x	o	x	x	x	x	x	x	10
interval	x	x	o	o	o	x	x	x	•	x	o	6
key signature	•	•	o	x	o	o	x	o	o	x	o	3
atonality	x	x	x	•	o	x	o	x	x	x	x	8
consonance	o	x	x	x	o	x	x	x	•	x	x	8
dissonance	x	x	x	x	o	x	x	x	x	x	x	10
tone cluster	x	o	x	•	•	x	o	x	o	x	•	5
tonic	o	x	•	o	•	x	x	x	o	o	o	4
dominant	•	x	•	o	o	x	x	x	•	o	•	4
polytonality	x	x	•	o	o	x	x	x	o	x	o	6
modulation	•	o	o	o	o	x	x	x	x	x	o	5

TABLE 8

HARMONIC DATA: LEVEL TWO

Data	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
harmony	•	x	◦	•	•	◦	x	◦	◦	•	◦	2
texture	•	◦	•	x	•	◦	◦	◦	◦	◦	◦	1
chord	◦	x	•	◦	•	•	x	◦	◦	x	◦	3
triad	•	x	◦	◦	◦	◦	x	◦	◦	x	◦	3
major	•	x	•	•	◦	•	•	◦	◦	x	◦	2
minor	•	x	•	•	•	◦	◦	◦	•	x	◦	2
interval	◦	x	◦	◦	•	x	x	◦	◦	x	◦	4
key signature	◦	◦	•	x	◦	•	•	•	◦	x	◦	2
atonality	•	•	◦	◦	◦	◦	◦	◦	◦	◦	◦	0
consonance	•	◦	•	◦	◦	◦	◦	◦	◦	◦	◦	0
dissonance	◦	•	•	◦	◦	◦	◦	◦	◦	◦	•	0
tone cluster	◦	◦	•	◦	◦	◦	•	◦	◦	x	◦	1
tonic	◦	x	•	◦	◦	◦	◦	◦	◦	•	◦	1
dominant	•	x	•	◦	◦	◦	◦	◦	◦	•	◦	1
polytonality	◦	•	◦	◦	◦	◦	◦	◦	◦	◦	◦	0
modulation	•	◦	•	◦	◦	x	◦	◦	◦	◦	•	1

TABLE 9

HARMONIC DATA: LEVEL THREE

Data	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
harmony	◦	x	x	x	•	◦	◦	x	◦	◦	x	5
texture	x	x	x	◦	•	•	•	x	•	◦	x	5
chord	x	x	x	x	◦	◦	x	•	◦	x	x	7
triad	•	◦	•	•	•	◦	•	◦	◦	x	•	1
major	x	x	x	x	•	◦	x	•	◦	x	x	7
minor	x	x	x	x	•	◦	x	◦	◦	x	x	7
interval	x	x	◦	◦	•	•	◦	◦	◦	x	◦	3
key signature	•	•	•	◦	•	◦	•	◦	•	•	•	0
atonality	•	x	x	•	•	•	•	•	•	◦	x	3
consonance	•	x	x	x	•	•	x	x	•	◦	x	6
dissonance	x	x	x	x	•	•	x	x	•	•	x	7
tone cluster	x	◦	x	◦	◦	◦	◦	x	◦	x	◦	4
tonic	◦	x	•	•	•	•	x	◦	◦	◦	◦	2
dominant	•	x	•	•	•	◦	x	•	•	◦	•	2
polytonality	•	x	•	•	◦	◦	x	◦	◦	x	•	3
modulation	•	•	•	◦	•	◦	•	◦	◦	x	•	1

in the School C program).

Formal Musical Data

Table 10 shows that all schools except School B are rather uniformly active in the area of forms and types of music. School E, which heretofore has shown almost no experiences within the areas of rhythm, melody, and harmony, places much emphasis on the formal aspects of music. Conversely, School B which has indicated a substantial amount of activity in the preceding areas, now stands out as being the least active in the formal areas of music.

Table 11 clearly demonstrates that, with the exception of School G, the typical humanities program does not allow for the perception of formal structures through notated examples (Level Two)--although schools typically expect students to be aware of the definitional sense of these items (Level One).

Table 12 reiterates the desires of schools to expect some student interaction with formal musical structures aurally on Level Three. Schools B, E, and K deal with few or no aural experiences in the area of formal musical patterns.

Other Aspects Related to Teaching Formal Musical Data

Use of form in music to show interrelationships.--Three schools, D, F, and G indicated that some use was made of formal similarities between the arts. School D, for example, compares the form of the sonata to that of a sonnet in order to stress the importance of shape and struc-

TABLE 10

FORMAL MUSICAL DATA: LEVEL ONE

Data	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
binary form	.	.	.	.	.	.	x	x	.	x	.	3
ternary form	.	.	.	.	.	.	x	x	.	x	x	4
rondo form	.	.	.	.	.	.	.	.	.	.	.	0
theme and variations form	x	.	.	x	x	.	x	x	.	x	.	6
sonata-allegro (first movement form)	.	.	.	x	x	x	x	x	.	x	x	7
fugue process	x	x	x	.	x	x	x	x	.	x	.	8
round	x	.	.	x	.	x	x	x	.	x	.	6
canon	.	.	.	.	.	x	x	x	.	.	.	3
madrigal	x	.	x	x	.	x	x	x	.	x	x	8
sonata	.	.	x	.	x	x	x	x	.	x	x	7
suite	.	.	x	x	x	x	x	x	.	x	.	7
symphony	x	.	x	x	x	x	x	x	x	x	x	10
concerto	.	.	x	x	x	x	x	x	x	x	x	9
Mass	.	.	x	x	x	x	x	x	.	x	x	8
cantata	.	.	x	.	.	x	x	x	.	.	.	4
oratorio	x	.	x	x	x	x	x	x	.	x	.	8
opera	x	x	x	x	x	x	x	x	x	x	.	10
plainchant	x	.	x	x	x	x	x	x	.	x	.	8

TABLE 11

FORMAL MUSICAL DATA: LEVEL TWO

Data	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
binary form	•	•	◦	◦	•	◦	x	◦	◦	◦	◦	1
ternary form	•	◦	◦	◦	◦	◦	x	◦	◦	◦	•	1
rondo form	◦	•	•	◦	•	◦	◦	◦	•	◦	•	0
theme and variations form	•	◦	◦	•	◦	◦	x	◦	◦	◦	◦	1
sonata-allegro (first movement form)	◦	•	◦	◦	•	•	x	◦	◦	◦	•	1
fugue process	◦	x	◦	•	◦	•	◦	◦	•	◦	◦	1
round	•	◦	◦	◦	◦	◦	x	◦	◦	•	◦	1
canon	•	◦	•	◦	•	◦	x	◦	•	◦	◦	1
madrigal	•	•	•	◦	◦	◦	◦	◦	◦	◦	◦	0
sonata	•	◦	◦	◦	•	◦	◦	◦	◦	◦	◦	0
suite	◦	•	◦	◦	•	•	•	◦	◦	◦	◦	0
symphony	◦	◦	•	◦	◦	◦	◦	◦	◦	◦	•	0
concerto	◦	◦	◦	◦	◦	◦	x	◦	◦	◦	◦	1
Mass	•	◦	◦	•	◦	◦	◦	◦	◦	◦	◦	0
cantata	•	◦	◦	◦	◦	◦	•	•	◦	◦	◦	0
oratorio	◦	◦	◦	◦	•	◦	•	◦	◦	◦	◦	0
opera	◦	•	◦	◦	◦	◦	x	•	•	•	◦	1
plainchant	•	•	•	•	◦	◦	x	•	◦	◦	◦	1

TABLE 12

FORMAL MUSICAL DATA: LEVEL THREE

Data	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
binary form	o	•	•	•	o	o	x	x	o	x	o	3
ternary form	o	•	o	•	•	o	x	x	o	x	o	3
rondo form	•	•	o	•	o	o	o	•	•	o	o	0
theme and variations form	x	•	o	x	o	o	x	x	o	o	o	4
sonata-allegro (first movement form)	o	•	o	x	o	o	x	x	o	o	o	3
fugue process	x	x	o	o	o	x	o	•	o	x	o	4
round	o	•	o	x	o	o	x	x	o	x	o	4
canon	o	•	o	o	o	o	x	o	o	o	o	1
madrigal	x	o	x	x	o	x	o	o	o	x	o	5
sonata	o	o	x	o	o	o	o	o	o	o	o	1
suite	o	o	o	x	o	o	o	o	o	o	o	1
symphony	o	•	o	x	x	x	o	x	x	x	o	6
concerto	•	o	x	x	o	x	x	x	x	o	o	6
Mass	o	o	o	x	•	x	•	x	•	o	•	3
cantata	•	o	o	o	o	x	o	o	o	o	o	1
oratorio	o	o	o	x	o	x	o	x	•	o	o	3
opera	o	x	x	x	x	x	x	x	x	x	o	9
plainchant	x	o	x	x	o	x	x	x	o	x	o	7

ture in art. School F uses the Fifth Symphony of Beethoven to illustrate a "classic example of balance and symmetry" through its parts.

Use of other means to show interrelationships.--Only one school, School I, indicated a negative view regarding interrelationships between the arts (the whole idea of interrelationships was rejected as being untenable). A brief description of each school's ways of showing interrelationships is as follows:

1. School A: relates music to the social and historical setting of the era being studied
2. School B: comparisons of Baroque and Rococo furniture; slides of art works of the various style periods related to jazz and "rock" music of today
3. School C: uses a multi-media presentation to juxtapose similar and dissimilar art works (music, painting, sculpture, architecture, and readings from various types of literature)
4. School D: similarities sought through the use of the elements of several arts--tone color and color; melody and line; subject; function; medium; and style
5. School E: similarities shown between a subject treated musically and in literature, such as Don Quixote (Cervantes and Strauss)
6. School G: the elements of the several arts taught separately (with the expressed hope that students will eventually perceive similarities on their own)
7. School H: similarities shown through "straight lines of classicism", "rigid form of the sonata"; "emotionalism in Brahms and Bruckner compared to emotionalism in Romantic painting"; "self-expression through the various arts"
8. School J: interrelationships sought in Baroque music and architecture
9. School K: interrelationships sought between ideas, rather than between the arts (for example, the idea of tragedy as thought to have been expressed in the music of the Greeks, and in Greek tragedies); similarities found in the visual arts more often than between music and other arts

Tone Color Data

Table 13 indicates all schools, with the exception of School K, include Level One experiences pertaining to the element of tone color or timbre. Level Two experiences are not applicable in this category.

Table 14, while demonstrating that most schools expect some aural discrimination in tone color data, shows a lesser frequency of response than on Level One.

Other Aspects Related to Teaching Tone Color Data

Band and orchestral instruments.--All schools indicated some study of the characteristics of instruments. Only two schools, E and H, typically make a formal study of the instruments and their use in performing groups. The other schools confine any teaching of instruments to incidental focus in music presentations; School I uses jazz and "rock" recordings (only) to show the characteristics of instruments. An example of the level of discrimination required in nearly all schools is the expectation that students shall be able to distinguish brass section instruments from woodwinds, but not necessarily to distinguish instruments within a section.

Keyboard instruments.--Schools B, C, D, G, I and J include some study of keyboard instruments; the piano and harpsichord are those most frequently included.

Voice types.--Although a majority of schools (exceptions: A, F, I, K) indicate they include some study of the characteristics of voice

TABLE 13

TONE COLOR DATA: LEVEL ONE

Data	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
band	o	x	x	x	o	x	x	x	o	x	o	7
orchestra	o	x	x	x	x	x	x	x	x	x	o	9
choir	o	x	x	x	x	x	x	o	o	x	o	7
string quartet	x	x	x	x	x	x	x	x	x	x	o	10
woodwinds	x	x	x	x	x	x	x	x	x	x	o	10
brasses	x	x	x	x	x	x	x	x	x	x	o	10
strings	x	x	x	x	x	x	x	x	x	x	o	10
percussion	x	x	x	x	x	x	x	x	x	x	o	10

TABLE 14

TONE COLOR DATA: LEVEL THREE

Data	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
band	o	x	o	x	x	o	x	x	o	x	o	6
orchestra	o	x	x	x	x	o	x	x	x	x	o	8
choir	o	x	x	x	o	o	x	o	o	x	o	5
string quartet	o	x	o	x	o	o	x	x	x	x	o	6
woodwinds	o	x	x	x	o	o	x	x	x	x	o	7
brasses	o	x	x	x	o	o	x	x	x	x	o	7
strings	o	x	x	x	o	o	x	x	x	x	o	7
percussion	o	x	x	x	o	o	x	x	x	x	o	7

types, it is clear that the study of voice types is of minimal importance.

Electronic music.--All schools except E and I show that some interest and importance is given to the consideration of electronic sounds. Frequently mentioned are the recordings produced by the Moog Synthesizer ("Switched-On Bach"); also, several schools report activity with guest lecturers bringing in demonstrations of the use of the tape recorder as a contemporary instrument. School J provides some equipment for students to produce their own electronic creations as part of student laboratory activity (signal generators, tape recorders, and so forth); School J also includes some work with aleatoric music as part of the study of contemporary music.

Historical Style-Periods

Table 15 shows that the surveyed schools present musical works from virtually every period. Table 16, however, indicates a lessening of activity of schools in response to the question of whether or not students are expected to recognize and discriminate one period from another aurally. Schools C, I, and K stand out as examples of schools which, while presenting music from all periods, have absolutely no expectations that students should have learned to aurally discriminate styles or characteristics of music through instruction in the humanities course.

Due to the individual nature of responses concerning musical characteristics taught in a typical historical style-period considera-

TABLE 15

HISTORICAL STYLE-PERIODS: INCLUSION OF MUSICAL WORKS

Periods	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
pre-Christian	.	.	x	.	x	x	x	x	.	x	x	7
Christian Era (Middle Ages)	x	.	x	x	x	x	x	x	.	x	x	9
Renaissance	x	x	x	x	x	x	x	x	x	x	x	11
Baroque	x	x	x	x	x	x	x	x	x	x	x	11
Classic	x	x	x	x	x	x	x	x	x	x	x	11
Romantic	x	x	x	x	x	x	x	x	x	x	x	11
Impressionistic	x	x	x	x	x	x	x	x	x	x	x	11
Contemporary	x	x	x	x	x	x	x	x	x	x	x	11

TABLE 16

HISTORICAL STYLE-PERIODS: AURAL DISCRIMINATION

Periods	Schools A	B	C	D	E	F	G	H	I	J	K	Frequency of Response
pre-Christian	.	.	◦	.	x	x	◦	x	◦	.	◦	3
Christian Era (Middle Ages)	x	◦	◦	x	x	x	x	x	◦	x	x	8
Renaissance	x	x	.	x	x	x	◦	.	◦	x	.	6
Baroque	x	x	.	x	x	x	x	x	◦	x	.	8
Classic	x	x	.	x	x	x	◦	x	.	x	◦	7
Romantic	x	x	.	x	x	x	x	x	.	x	.	8
Impressionistic	x	x	.	x	x	x	◦	x	◦	x	.	7
Contemporary	x	x	.	x	x	x	x	x	.	x	◦	8

tion, the following is a brief description of each program's intent:

1. School A: emphasis on distinguishing styles and periods in music; students are asked to differentiate between style periods on listening tests; instruments of each historical style-period are included, as well as forms of music (madrigal, plainchant, variations form)
2. School B: emphasis on musical styles of the various periods; stress on "rock" and jazz styles
3. School C: aural discrimination of periods not a goal (except occasionally through juxtaposition of "extreme" periods pre-Christian and Contemporary, or Renaissance to Romantic); avoidance of instruction in harmonic, melodic, or rhythmic characteristics of style-periods (concentration on "social aspects" rather than "technical")
4. School D: patronage, history and development of instruments included (considerations of harmonic, melodic, rhythmic, stylistic, or formal aspects not attempted)
5. School E: three periods--the Christian, Baroque, and Classic--dominant areas of instruction; extensive study and listening in plainchant, organum, and development of polyphony in the Middle Ages (students presented different varieties of plainchant (Mozarabic, Ambrosian, and Gregorian); Bach organ fugues presented and correlated with architectural scheme of typical cathedral
6. School F: concern over social and historical conditions which may be related to musical forms and styles; little consideration given to biographical materials of composers
7. School G: outstanding composers of each period; social influence of Church in various eras; emphasis on stylistic characteristics of a particular period
8. School H: emphasis on musical styles and forms of each period--similar to an outline history of music approach (works of Leonin, Perotin, Machaut, J. S. Bach, C. P. E. Bach, Corelli, Vivaldi, Handel, Haydn, Mozart, Beethoven, Brahms, Bruckner and others presented chronologically
9. School I: names of composers occasionally mentioned as being representative of certain style-periods; no further attempt made toward any analytical considerations of music
10. School J: masterpieces from each period; study of music of any particular era stems from a consideration of social aspects.
11. School K: musical styles not taught in analytical sense; some occasional biographical considerations of composers brought forth (Although the present year saw no activity in this area, typical years include some aspects of music expressly limited to the general sense--such as

the "austerity" of a Palestrina Mass, or the "simplicity" of primitive music.)

Additional Musical Information

School A spends one week on "protest music", also, some consideration is given electronic music, especially as it fits into current jazz and "rock" compositions. Student interest tends to be very influential in determining not only which musical works will be presented, but in structuring the entire range of music instruction in this team-taught approach.

School B's entire approach is structured around jazz, "rock," and "soul" music. Some emphasis is also given to Latin American music and non-Western music. Student interest is the first consideration of planning musical experiences.

The program of School C is extremely flexible and experimental. Musical works of other cultures, jazz, "rock," "soul," and folk music (examples of the latter are Elizabethan and Renaissance, Sephardic and Spanish folk materials) are included in conjunction with works representative of the past historical-style periods. It must be reiterated that not every student attends these presentations; it is presumed that many never attend. Therefore, one cannot speak of a common core of experiences. The one type of music which may be said to receive emphasis over others is twentieth century music.

School D includes folk and non-Western music in its presentations. The main core of the course, though, is centered around "rock" and jazz. The nature of experiences is strongly dependent upon the interests of

the students. The teacher tries to preserve a seminar aspect by leaving much of the musical direction to the likes and wishes of the class (in this respect, then, each year's class will necessarily be different in many respects, though there would appear to be a limited core of experiences which is constant).

School E, on the other hand, consists of experiences thought to be important by the teacher. Jazz, "rock" and "soul" music are never part of the class presentations; some small amount of non-Western music is introduced in connection with anthropological study. The core of musical presentations in this course is around plainchant and medieval music of different types; this is a direct reflection of the teacher's hobby of collecting medieval music recordings. Instruction is not oriented to the "likes" of the students, but to a conscious desire to bring students up to high standards of art.

School F includes jazz, "rock," "soul," folk and non-Western music in listening experiences. Also, some examples of Musique concrete and electronic music are included. Musical works are selected which will "make the students feel comfortable in life."

School G includes Greek, Indian (ragas), jazz, "rock," "soul" and folk music, as well as a representative amount of music from all periods. In addition, some work is done on the American musical comedy as an art form (My Fair Lady, Oklahoma, South Pacific; Gilbert and Sullivan's H.M.S. Pinafore is also part of the typical year's offerings).

School H does not incorporate any "rock" music, although jazz and non-Western music are presented. The choice of music to be pre-

sented in the course is predicated upon a work's ability to illustrate a style period. Contemporary music which is used includes works of Cage, Copland, Milhaud, and Stravinsky. The instructor has experimented with ways to make score reading possible for non-music readers during class presentations (Appendix F).

A large amount of the limited music experiences in the School I program center around jazz and "rock." Some excerpts of Stravinsky's Petrouchka, Mussorgsky's Kovanshchina and various Russian folksongs are included when students study a unit on Russia. In much the same way, songs by Edith Piaf and Yves Montand, and Debussy's Pelleas and Melisande are included during a study of France. Other music listening and study deals with musical comedies such as Camelot, My Fair Lady, The Man of La Mancha, and the Three-Penny Opera. The philosophical intent behind the structuring of musical experiences is best regarded as one of exposure--to some of the more important types of music, such as opera, and to particularly influential composers, such as Haydn, Mozart, and Beethoven. Also, the New York Times list of songs ("Best Songs of the Sixties") and recommendations of songs from Saturday Review are used as guides for selection of musical compositions.

The scope of listening experiences in School J is varied, including jazz, "rock," "soul," folk, and non-Western music. Although music is presented from every period, a considerable amount of time is spent on contemporary and avant-garde works: Stravinsky's Rite of Spring and Petrouchka, the First Symphony of Shostakovich, and various works of Berg, Hindemith, Varese, and Cage. One interesting teaching device is

the presentation of the Bach Toccata and Fugue in D minor in its original organ form, in a jazz version, and in a Stokowski orchestral transcription. Works are chosen to represent typical examples of a period, to be of interest to a student, and to demonstrate a high quality of musical art.

In past years, the range of musical works used in the School K program was typically varied and representative of many types of music (in addition to works chosen to represent the historical periods of music): jazz, "rock," "soul," folk, and non-Western music. The current attempt to meet individual needs of students has not only resulted in much less use of music in general, but also has reflected the likes of students much more directly. Therefore, when music is presented, it is likely to be "rock"; the teacher has presented little music during the current year, but has allowed, though not encouraged, some student groups to "present the music lessons."

CHAPTER VI

EVALUATION OF INDIVIDUAL HUMANITIES PROGRAMS

Introduction

Two purposes were given for this present study of music experiences within high school humanities courses: (1) to give access to specific information concerning music instruction within humanities course, and (2) to develop some means to evaluate the effectiveness of this instruction for the general student in accordance with the criteria developed in Chapter III.

Chapter IV presented descriptions of ways in which music was included, scheduling and instructional time in music, general and musical objectives, and other types of information related to the instruction of music in an integrated course. Chapter V dealt with the presentation of specific musical data in the elements and formal aspects of music, historical and sociological information concerned with music, and information regarding the areas of emphasis within each program. Chapter VI will attempt to bring each program into focus in terms of the evaluative criteria which were developed earlier in Chapter III.

The Need for Evaluation of Musical Experiences

The descriptions of each course as given in Chapters IV and V are best regarded as merely descriptions of a course--not a substitute for

the total experience itself. Subject to this limitation, however, these descriptions are capable of providing some perspective of the configuration and patterns of music experiences within each course. Such perspective is necessary to assess the viability of these courses for the attainment of general education goals in music.

It is possible that an integrated course in which music was judged to be treated inadequately may be defended on the assumption that there was no intent to "really teach music." The fact remains, though, that music is included as a subject area in each of these courses. Also, in each course there is the expressed intent to study man's achievements in the arts--music naturally being included.

Humanities course planners and teachers are sufficiently engrossed in the non-musical complexities of dealing with the course that they cannot always be expected to minutely analyze the concerns of music as a subject area. Furthermore, there is the question of general humanities teachers' capabilities of analysis of music within their courses. Evaluation of the treatment of music is rightly the concern of music educators.

Evaluation of the musical content of humanities courses is important from yet another viewpoint--that of the school administrator. The general success of a humanities course may well convince an administrator that aesthetic education needs of the general student have been met, and that no need for further curriculum development exists. The unwarranted acceptance of inadequate programs could well cause a lack of development of curricular alternatives.

It is important to critically review each program for its capa-

bility to achieve the goals of general musical education. It is feasible that a course may achieve its goals in areas other than music, but be ineffective in meeting the musical needs of general students. It is not the function of this study to label a course as "poor" or "successful" as a total entity; rather, its function is to determine the adequacy of music instruction for the general student.

Review of Evaluative Criteria

The criteria which were developed in Chapter III may be briefly summarized as follows.

1. The course should provide some basic knowledge of the elements of music, formal aspects of music, the characteristics of orchestral, band and other instruments, voice types, and performance media.
2. The course should provide for student acquaintance with outstanding musical works of the past and present, and for knowledge of the development of music in the various historical style-periods.
3. The course should provide some experiences for students to deal with the notational language of music.
4. The course should provide for class musical activity, such as clapping, singing, or responding to music in some active way, or for some means of student performance.
5. The course should be open to all students if it is to function as part of general education.
6. The course should provide for extra-school musical activities as well as for those in theatre, dance, and in the visual arts.
7. The course should provide musical options for the fulfillment of assignments and projects.
8. The course should treat music as an art with its unique features; music should not be used merely as a convenient means of illustration and clarification of other subject areas.
9. The course, while providing for sensuous, expressive, and sheerly musical objectives, should also recognize the basic importance of the latter in the process of learning to perceive music.

Summary and Evaluation of School A

Elements and Formal Aspects

In terms of Level One experiences (recall, recognition, definition), the School A program shows adequate expectations in the use of melodic, harmonic and formal aspects of musical data. Experiences dealing with rhythmic data on this level are extremely minimal. Level One experiences in tone color are adequate, though it would appear that any study of instruments and performance media is of a very informal and incidental nature.

Level Two experiences (examples in notated form) are entirely absent in the areas of rhythmic, melodic, harmonic, and formal data. Expectations of the Level Three type (aural recognition) are positive in harmonic data, and to a lesser degree with formal and melodic data. No aural expectations are held in the differentiation of performance media; only the concepts of beat and rhythm pattern are desired in Level Three rhythmic experiences.

It is of interest to note that while the instructor explicitly stated that notational aspects were not part of the class instruction, the students were yet expected to be aware of a considerable amount of harmonic data on Levels One and Three. It is difficult to comprehend how a student may be expected to deal with the concepts of musical texture, chords, major, minor, intervals, dissonance and tone clusters without the instructor ever using musical examples as illustrations.

Similarly, students were given verbal explanations of some of the

common forms of music: theme and variations, fugue process, round, madrigal, symphony, oratorio, opera and plainchant. Aural distinctions were expected for theme and variations, fugue madrigal and plainchant. Yet, in the example of theme and variations--the essence of which is the transformation of the theme (or harmonic scheme)--the students are not given the opportunity to clarify and extend the musical concepts of variety and unity in music through any contact with notation.

Historical Style-Periods in Music

Listening experiences are chosen from all the major historical style-periods; students are tested on their ability to aurally discriminate between musical styles. The coverage of musical style-periods would appear to stem mainly from social-historical points of interest, rather than from a musical vantage point.

Little concern is evidenced for the connecting of the general-verbal to the specific-musical. For example, if a Mass of Palestrina were to be described as "austere", it is likely that no effort would be made to examine or point out any possible causes for this description (such as the work's slow harmonic rhythm, or the particular handling of dissonance). The emphasis which has been placed on meeting the interests and needs of the students does not allow for this type of teaching, either in amount or kind. The result is that while works of outstanding quality may be presented within a variety of musical selections, student comprehension of these works may well be only in sensuous or aesthetic terms, governed by expressions of likes or dislikes with little or no under-

standing of cognitive musical materials.

Notation

The use of notation is not a typical part of the School A program, either by teacher or students.

Class Musical Activity

Student response to music or music instruction does not occur in any musically active way, such as clapping, humming, or singing. Little, if any, active music making in the demonstration sense is employed by the teacher (such as the playing of melodic lines to show the nature of a theme, or the clapping out of a characteristic rhythm pattern or beat). It is difficult to understand how aural perception may be expected of general students with little or no such activity on the part of the instructor.

Enrollment Limitations

The course's sole limitation is the requirement of average or above in reading skills; this requirement, unlike a limitation for the college-bound student, does not really place the course outside the scope of general education.

Extra-School Musical Events

Students are required to attend a minimum of seven cultural events, one of which must be a musical event.

Course Requirement Options

Student options are available for the fulfillment of course requirements in the area of music. The lack of individual or group assignments in music, such as readings or laboratory experiences in music, would appear to give music a type of fallow treatment which is not accorded to other subject areas.

Integrity of Music as An Art

The School A humanities program does not directly use music as a means to clarify or illustrate other subject areas. The amount of instructional time given to music was estimated at thirty percent of the total time. The way in which this time is expended is perhaps questionable when the inherent possibilities of the school's flexible-modular schedule are considered. The lecture and music appreciation format could be substantially varied with some imaginative planning for music instruction: small groups could meet and directly make music, or experiment with creative musical activities. At the least, guest presentations could be included on a frequent basis. The school schedule is quite often indicted as being the repressive factor in quality public school education. In this case however, the scheduling possibilities are delimited by the lack of thoughtful and imaginative planning for music.

Musical Objectives

The humanities program at School A spends little or no time on the teaching and understanding of sheerly musical data. Terminology is men-

tioned and some recall is undoubtedly expected. The teacher's aural expectations would appear to be unrealistic considering the lack of fund of such cognitive musical material. Thus, the students must respond on the aesthetic or sensuous levels--unless they possess previous musical training. It is once more reiterated that these levels are of value, but the omission of sheerly musical objectives makes for serious problems in the development of perceptual skills for general students.

Summary and Evaluation of School B

Elements and Formal Aspects

The program of School B, known as "Music in the Humanities," shows consistently high expectations in Level One experiences for rhythmic, melodic, harmonic, and tone color data. Only in the category of formal musical data does this program have minimal expectations (fugue process and opera).

Level Two experiences at School B show the highest frequency of any school responses in rhythm, melody, and harmony. Also, these same areas are consistently high in terms of Level Three goals. Only the area of formal musical aspects is below the frequency of the average response.

School B anticipates students will have understanding and aural discrimination of all performance media. Instruments of all types, including electronic instruments, and the characteristics of voices are also included for study.

Historical Style-Periods in Music

Musical works are presented from all periods from the Renaissance to the present on the recognition and aural levels. The instructor begins with the musical interests of the students as the prime consideration and later moves backward through the periods. Chronology is not used.

The center of focus is not musical, but sociological. The type of students (racially-mixed, lower economic groups) appears to have an influence toward making the course a forum for discussion of social problems which may, or may not always be related to music. It should be noted, also, that the course fulfills a Social Science requirement. The linking of jazz and "rock" music to the social interests and concerns of the students forms the basis of the approach.

Notation

Students are expected to be familiar with terminology of the rudiments of notation: bar-lines, measures, whole, half, quarter, eighth and sixteenth notes, augmentation, diminution, and dotted rhythm patterns. This information, given in response to the rhythmic data expectations, contrasts to other responses of the instructor which indicated clearly that information related to notational aspects was not used in this course; it was noted that students were not required to deal with either pitch or duration aspects of notation.

The conflict regarding the use of notation is perhaps only one of semantics. It seems more likely to the present writer, however, that the

contradiction is real, and is reflective of a lack of clarity of goals for the course. The course supposedly is music-centered, but much of the actual lesson material is distinctly sociological. The fact that in one instance the instructor indicates students should know how to construct major, minor, augmented and diminished chords, and in yet another instance rejects the role of rudimentary knowledge in the course would appear to show, at the least, a confusion of goals.

Class Musical Activity

The class is often asked to clap a beat, sing a melodic line on a neutral vowel, or to do a small amount of informal syllable work. The teacher is also very active musically throughout a class session; concepts are frequently illustrated by the instructor singing or playing the piano. Students occasionally elect to demonstrate or perform on an instrument, although no formal student performance is required.

Enrollment Limitations

The course may be elected by the twelfth grade student to fulfill a Social Science requirement. Some students are counseled into the course upon the recommendation of the Social Science teacher.

Extra-School Musical Activities

Musical events are typically scheduled among the extra-school activities.

Course Requirement Options

The core of the course, at least in intent, is music. Other subject areas are used to illustrate musical concepts. Assignments are given which are musically-oriented (written and oral reports).

Integrity of Music as An Art

The program at School B is, by title, the most musically-centered program of all which were surveyed: "Music in the Humanities." Yet, the dominant feature of the course is not musical aspects as one would think, but the social aspects of man and his arts. Aside from the puzzling role of notational usage which has been discussed above, another shortcoming which detracts from the treatment of music as an art is the lack of concern with making the students aware of forms in and of music. Also, one other possible area of criticism is the distortion which could conceivably occur through the use of jazz and "rock" as the prime musical vehicles.

Musical Objectives

The School B program makes provision for sensuous, aesthetic, and sheerly musical objectives. There is, however, a considerable amount of confusion of musical goals, especially that concerning the inclusion of rudimentary notational experiences. Also, the non-musical orientation of the course reflects the social concerns of the teacher and students.

The only clear-cut omission in the course is evidenced in the treatment of experiences dealing with formal aspects of music.

Summary and Evaluation of School C

Elements and Formal Aspects

The program at School C, titled "World Cultures," is characterized by what was described as a "spin-off" approach--a gearing of the program almost entirely to student interests (Chapter IV). Level One experiences in rhythmic and melodic data are regarded as inadequate for the development of perceptual skills in music for the general student. Expectations are considerably higher for harmonic and formal aspects on Level One. There are no areas in which contact with printed musical examples (Level Two) is used.

Level Three experiences in rhythmic and melodic data are so minimal as once more to be considered inadequate. Only in harmonic and formal aspects do the desired outcomes range near the average frequency of response.

One must question this approach to the treatment of music which seems very lacking in nearly all areas at each level of learning. Coupled with this avoidance of musical data, one must also contemplate the fact that no student is present at all music presentations unless he chooses to be; many students enrolled in this course will never attend a music presentation.

One area of comparative strength is that of the treatment of tone color and performance media. School C shows high expectations in that a student should not only know the composition of various performance groups, but should also be able to discriminate aurally between groups

and between sections (such as brass and woodwinds). Some work is also done with keyboard instruments, voice types, electronic instruments (such as the "Moog Synthesizer"), and some non-Western instruments such as the gamelan and koto.

Historical Style-Periods in Music

Works are presented from all the periods of music in the School C course; aural discrimination, however, of the characteristics of the different periods is not expected.

Notation

Instruction in notational aspects is nonexistent in this program.

Class Musical Activity

Occasionally, some student clapping or tapping of the beat is employed; generally, though, the approach does not include any opportunity for student response to music. The teaching format is often that of a taped lecture with musical excerpts. Therefore, the atmosphere does not provide for dialogue and discussion by students. This seems somewhat ironic when the flexibility, or the lack of structure of the course is held as being of prime importance.

The exception to the general lack of musical activity is the existence of guitar groups. These groups, however, do not have an instructor, do not meet with any regularity, nor do they have any direction or purpose which is musically clear. Of critical importance, however, is the fact

that those students participating in the guitar groups would perforce miss the musical presentations given by the instructor.

Enrollment Limitations

No limitations of any kind are used to restrict enrollment.

Extra-School Musical Events

Although plans for the future call for attendance at musical events, none had been attended during the first year of the existence of the course.

Course Requirement Options

Since there are no assignments given in the course, there are obviously no musical requirements or options. The provision for students to elect to attend the guitar sessions rather than other sessions does make available, however, a musical option.

Integrity of Music as An Art

No one area of the curriculum is given more attention than other areas. Whatever is done in the subject area of music is done for its own purposes, and not to illustrate other areas. One would question, however, the way in which time for music is utilized upon realization of what is not attempted.

Musical Objectives

The approach of School C is highly dependent upon student interest. It would appear that most presentations are predicated on the expected stimulation of sensuous responses by students; use of sheerly musical material or "technical language" is avoided as being aside from the purpose of the course, which is to "turn the students on." In all fairness, it is to be admitted that the course is frankly experimental and will no doubt change direction with the passage of time. Meanwhile, however, one must insist that this course--whatever its validity in motivating students to find self-direction or interests--is ineffective as a means of providing a base of musical experiences for the general student.

Summary and Evaluation of School D

Elements and Formal Aspects

The program of School D, titled "Humanities Seminar," shows adequate expectations in rhythmic, melodic, harmonic, and formal aspects on Level One. Level Two experiences in rhythmic and melodic data are included, perhaps as the result of the instructor's formal introduction period of the various elements. The extent of meeting harmonic and formal aspects in actual notated form is slight in harmonic data, and does not happen at all in the area of formal structures.

Aural or Level Three expectations are not held for the area of rhythm (with the exception of an ability to perceive a beat); harmonic and formal aspects are included to a substantial degree. The treatment

of melodic data aurally is slight.

Data related to tone color are stressed on both the definitional and the aural levels. The study of keyboard instruments, electronic instruments, and of voice types is included. It is expected that students be able to aurally discriminate instruments of different sections, such as brasses from strings; also, to a lesser degree, students should be able to discriminate within sections, although the instructor does not directly require this level of sophistication.

The treatment of the elements of music and formal structures at School D (with some few exceptions which have been pointed out) shows that some importance is attached to instruction in these areas. This is worth pointing out considering that the program is taught by a single teacher with a minimal background in music. The placing of most of the instruction of music into a three-week unit may not be conducive to the ultimate desire of student synthesis of the various subject, but it does allow for a concentration of effort in music which may be, at least indirectly, part of the reason why expectations are higher in this course than in several of the other courses.

Historical Style-Periods in Music

Works are presented from all the major periods of music. Students are expected to be familiar with broad aural characteristics of typical period pieces. The major focus, however, is not on the musical essence of style, as through analysis of a work's harmonic, melodic, or rhythmic aspects; rather, the concentration is on social-historical ideas,

such as the nature of patronage and its effect on music, and the history and development of instruments through the periods.

Notation

Students are given some instruction in broad notational aspects. For example, the students would be able to recognize rudimentary aspects of notation, such as bar-lines, whole, half, quarter and eighth notes. They are expected to be able to perceive that a melodic line would move in a rapid or slow rhythm pattern by looking at the types of note values employed. Similarly, students should be familiar with broad ideas of pitch--highness and lowness. Note-identification is not included on examinations. The teacher uses spirit duplicator copies of themes of some works, such as from the first movement of the Fifth Symphony, Beethoven, and from Eine Kleine Nachtmusik of Mozart. Therefore, although score reading occurs only in a very limited sense, it is incorporated with listening on at least an occasional basis.

Class Musical Activity

Clapping out rhythm patterns finds occasional use in the School D program. Dancing, and in particular, Jewish folk dancing, is incorporated concurrently with instruction in music. No formal performance activity is attempted as a part of the course, although students may occasionally elect to perform for the class.

Enrollment Limitations

The course is open to any junior or senior with no enrollment restrictions.

Extra-School Musical Events

Attendance at musical events outside of the school is encouraged. The instructor actively seeks ways of finding enrichment musical activities.

Course Requirement Options

Students are required to give at least one written report in music; other musically-oriented projects may be elected by students at various times.

Integrity of Music as An Art

The course is admittedly centered around philosophy. Music, however, is not used to merely clarify philosophical or literary ideas. During the three-week unit on music the focus is directly on music. Although some correlation of music is done with other areas (for example, music and poetry), music instruction exists on its individual terms.

Musical Objectives

The School D approach appears to embody minimum aspects of all three levels--aesthetic, sensuous, and the sheerly musical. Recently, however, the direction of the course shows a decided shift to allow and

encourage the students to plan much of the music activities. There is, at this present time, less assurance that formal and elemental aspects will be included. If the students decide to include any such aspects in their reports or projects, then these will be included. While the resultant freedom and creative atmosphere is to be commended, it is possible that students may well decide to leave out certain portions of music activities, or to eliminate music entirely.

Frequently, students bring in recordings of "rock" to share with their classmates in presentations. Although this practice is innocuous by itself, it is likely that learning of new or unfamiliar musical ideas is neglected. If the students are already capable within the sphere of teenage music, it seems redundant to teach it to them in a formal educational setting. The use of it as motivational material to increase and expand student attitudes to desire other musical experiences, however, is not only educationally defensible, but desirable.

Summary and Evaluation of School E

Elements and Formal Aspects

Level One experiences in rhythmic, melodic, and harmonic data are not included in the School E program. This complete lack of experiences in these areas is found only in the School E program. Also of interest is the fact that formal musical aspects are heavily stressed.

Similarly, Level Two experiences in rhythmic, melodic, harmonic, and formal aspects are not part of the program's offerings in music (the

only exception being that the teacher typically shows the outline of some of the common modes in notated form).

In the area of aural recognition, Level Three, no considerations are attempted in rhythm and harmony; extremely minimal expectations are held for melodic and formal musical data.

Data related to tone color are stressed on the recall or definitional level (Level One). The students are expected to be familiar with the meanings of the performance media of the orchestra, choir, string quartet, and also with the woodwind, brass, string, and percussion sections. Level Three experiences are much less stressed--only the band and orchestra are expected to be distinguished aurally.

Although it will be seen that the School E humanities program has some other strengths in the teaching of music, there is little of merit that can be found in its treatment of the preceding areas. The program at School E in other areas of instruction tends towards a great deal of depth--particularly in the area of philosophy. An extensive amount of reading is required throughout the program; the students are selected on the basis of outstanding intellectual and leadership abilities. There is little doubt of the capability of students to handle more depth instruction in music if it were desired by the teacher.

Particularly questionable is the stress laid on formal music aspects in light of a void of other types of basic experiences. For example, students are expected to be familiar with the workings of the sonata-allegro form, and the fugue process; any understanding of these complex forms which can proceed without resort to the use of harmonic,

melodic, and rhythmic concepts is extremely limited--if at all existent. The value of including music instruction on this level of generality for select seniors in high school is questionable.

Historical Style-Periods in Music

Musical works are presented from all style-periods; the teacher's expectations are that students should be able to differentiate typical works from every period. The dominant area of instruction admittedly is that of plainchant and all types of medieval music. Ambrosian Chant, organum and the development of polyphony are included in this instruction.

Notation

No attempt is made to offer any instruction which relates to notational aspects of music. Any use of notated examples to illustrate musical concepts would be atypical in this humanities program. No scores are available for student use.

Class Musical Activity

The instruction in music is verbal and general; no student activity, such as singing, clapping, or rudimentary performance of any type is used. The only exception to this is an occasional student demonstration of a band or orchestra instrument.

Enrollment Limitations

This class is open only to seniors who are selected by the humani-

ties teacher on the basis of past grades in English, Social Studies, and foreign language courses. The course is obviously designed only for the brightest of college-bound seniors, thus eliminating it from the function and responsibility of general education.

Extra-School Musical Events

The instructor is very interested in music, and consequently encourages widespread interest and attendance at musical events. Trips to the opera and symphony are made to a large city; local musical events, such as recitals, are also frequently attended.

Course Requirement Options

No specific assignments are given in music, although students may choose to present a report or demonstration in class. Some readings which are musically-oriented are required, such as the literary versions of Tristan and Isolde, and The Ring of the Nibelung.

Integrity of Music as An Art

The course is admittedly centered around literature; it adheres to a chronological framework from primitive to modern times. Although some instruction is given which deals with musical subjects alone, it would appear that the total pattern is one in which music is presented generally for its utility in illustrating other subject areas.

Musical Objectives

As previously noted, the School E program is completely lacking in the presentation of basic data which could be classified as sheerly musical materials. The category of forms in music is stressed heavily in comparison to other areas; it is apparent that this instruction is presented in general-verbal terms. Most of the presentations in music deal with aesthetic and sensuous objectives. Items of specific musical interest are of little importance in this course. In sum, this course does not provide a viable means of meeting the musical needs of the general student.

Summary and Evaluation of School F

Elements and Formal Aspects

Level One experiences in rhythmic data are minimal: rhythmic motif, bar-line, measure, whole and half note. Considerably more emphasis is placed on the learning of harmonic and formal aspects; slightly less stress is given melodic data.

Level Two experiences are generally nonexistent for rhythmic, melodic, harmonic, and formal aspects. There is obviously no intent to extend any Level One understandings through the use of actual music.

Level Three experiences are nonexistent in the area of harmony, and nearly so in rhythm (rhythmic motif only); the aural perception of melodic data is given slight interest: polyphonic, melodic sequence, phrase, melodic motif. By far the highest expectations are held for

data subsumed under formal aspects.

Level One experiences in tone color data show that the students should be familiar with all the listed performance media. Aural recognition of these same media is not expected. The instructor indicated that there was no attempt to formally teach any aspects of instrument or voice characteristics, but that occasional references or mentions may occur.

Historical Style-Periods in Music

Musical works are presented from all style-periods. It is expected that students be capable of aural recognition of typical examples from all periods. Some degree of enthusiasm was noted for the inclusion of avant-garde works (electronic music in its various forms, and tape-recorder music). The concern in teaching music of the various periods is centered on the social conditions of the times, and somewhat less on the musical forms per se.

The approach of treating music in this humanities program might be best summarized as the general-verbal. Little concern is given to the presentation of any fund of sheerly musical information; nor is there any attempt to relate social or historical information to specific musical materials. As was found to be the case in some of the other surveyed schools, a school which is characterized by this general-verbal description puts emphasis on the area which lends itself to this treatment most readily--formal musical aspects (fugue, madrigal, concerto, symphony, Mass, and others). It would be difficult to generalize much

about whole and half notes, or about intervals and triads. Very often this type of program lacks any type of provision for musical responsiveness, activity, or performance on the part of both students and teachers--as is the case with School F.

Notation

The study of notational aspects of music has no role in this course. Any reference to types of notes, or rudiments of music is incidental and exceptional. No score reading is used, although infrequently the teacher may present, via transparency or chalkboard, the first few notes of a composition as found in A Dictionary of Musical Themes, by Barlow and Morgenstern. Any such use is infrequent and is not intended to necessarily be understood; rather, its use is considered as illustrative in the broad sense.

Class Musical Activity

Student musical activity is not intended to be part of this program. No use of singing, clapping or other types of musical activities is expected. The instructor, also, does not use any of these activities as instructional devices. Occasionally, a student may choose to present a demonstration or performance as part of the fulfillment of class requirements.

Enrollment Limitations

The School F humanities class is open without restriction to any junior or senior.

Extra-School Musical Events

Although no school-sponsored trips are made to musical events, class members are encouraged to attend as individuals.

Course Requirement Options

No specific musical assignments are given, although students may elect to give reports or projects which are musically-oriented.

Integrity of Music as An Art

The purpose of the course is seen as the presentation of the history of ideas of man as seen through various media. Ideas, then, rather than music, are the focal point of the course. The use of music is overtly an illustrative one. An example of this may be seen in the use of the topic, "Ways that Men Seek God." If time permits, and if the use of an example is felt to be needed to add dimension to the topic, then recordings of some sacred music might be included.

Musical Objectives

The overall approach of the School F program rejects the use of sheerly musical objectives. The illustrative or utility value of music is sought. Presentations of music are focused around aesthetic or sensuous objectives. Little or no attempt is made to connect the general-verbal to the specific-musical. The teaching of music for the general student in such an approach must be rejected as inadequate.

Summary and Evaluation of School G

Elements and Formal Aspects

The program of School G, known as "Humanities," shows a great emphasis on Level One experiences in rhythmic, melodic, harmonic, tone color, and formal aspects. Most of the data subsumed under rhythmic and melodic data are encountered by the student in actual musical examples (notation)--Level Two. Considerably less use of musical examples is found in the area of harmony. Of interest, too, is the fact that School G is the only school which treats musical forms, such as binary, ternary, theme and variations, sonata-allegro, rounds and canons, concerto, opera and plainchant in actual notation, Level Two.

Level Three experiences in all the elements and in the formal aspects of music show consistently high expectations of aural perception. All aspects of tone color and performance media are included and are expected to be distinguished on the aural level.

Historical Style-Periods in Music

Musical works are presented from all periods of music history. The following are taught in each style-period consideration: musical forms, outstanding composers, social influences, influence of the Church in each period, and stylistic qualities of various representative works. Some emphasis is placed on jazz through a history of jazz unit; also, twentieth century music of all types would appear to be given a degree of stress. Aural recognition is expected only of works typifying the

Medieval, Baroque, Romantic and Contemporary periods.

Notation

The School G approach to the notational components of music comprises one of the most extensive of any of the surveyed schools. Pitch and durational aspects of notation are included on examinations. Students are expected to know, among other items, the placement of half steps in the major scale, how to write out the major scales of C, D, and F, and note-names of all notes from middle C to G above the treble staff. Much of this type of information is presented in the five-day presentation referred to as "Tools of the Composer." Students are expected to be able to follow simple musical scores; also, some singing occurs through the use of song books in class.

Class Musical Activity

School G incorporates more musical activity than nearly all the surveyed schools. Clapping, singing, demonstration of themes on the piano (themes of works are often learned through singing), and demonstrations by student groups occur frequently. Guest lecturers and performances are incorporated whenever possible.

Enrollment Limitations

The fact that poor readers are rejected for enrollment in this humanities course does not necessarily preclude its function as part of general education. This type of enrollment limitation may conceivably

be applied to any general education course. The main distinction here is that the School G course is not primarily intended for the college-bound student, but for all types of students.

Extra-School Musical Events

Attendance is encouraged at musical events; some school-sponsored trips are made to the opera and various concerts.

Course Requirement Options

Musical options are available for reports and projects.

Integrity of Music as An Art

Music is adequately treated as a unique subject within the framework of this course. This is perhaps due to the particular mosaic approach which is the basis of the organizational structure (music is taught as a discrete subject area by a music specialist with little intent of relating this instruction to instruction in any of the other areas).

Musical Objectives

The objectives for music (both the stated and implied objectives) include those related to the sheerly musical, aesthetic and sensuous. Although there would appear to be efforts made by the teacher to strive for a balance of objectives, it is apparent that the sheerly musical receives more emphasis than any of the other musical areas--perhaps an

overemphasis which could result in the development of poor student attitudes, or at least, a distortion of the art of music.

Summary and Evaluation of School H

Elements and Formal Aspects

Level One expectations in melodic, harmonic, and formal aspects are quite extensive; rhythmic data required on this level are of a more moderate degree. The part of the rhythmic data which is not included is mainly concerned with the various note types. None of the material which is required on the recall-definitional level is examined through actual notated examples. In fact, nothing is attempted through musical examples, Level Two.

Level Three expectations range from moderate to numerous in the areas of rhythmic, melodic, and harmonic data. Formal musical data are heavily stressed on this aural level.

Much emphasis is placed on the student learning to be familiar with, and to distinguish aurally, the various instruments and performance media. Specific lessons deal with these characteristics within each period, as for example, the makeup of the typical Classical or Romantic symphony orchestra. Even less common combinations, such as the Baroque trio sonata are presented to the students.

The only apparent inconsistency in the treatment of the elements and formal aspects in the School H program is found in the void of experiences dealing with the various expectations through the use of notated examples. The teacher distributes duplicated sheets with melodies and

themes of works to be presented (score reading is not intended). These exceptions aside, it seems strange to present much of the data subsumed under Level One and Level Three experiences in the elements without resort to illustrations with actual musical notation. For example, the concept of half and whole steps, or of chromatic and diatonic may be explained verbally, but full understanding is difficult to perceive without the use of even simple notated examples.

The fact that this teacher is a music specialist is also difficult to reconcile with this lack; one possible explanation is that the music instruction is given as an amplified lecture to nearly 200 students in a large auditorium. Another factor which might be considered is that the chronological history of western civilization format strongly adheres to the lecture approach, rather than to demonstrations and explanations.

Finally, though (and this criticism may be said of most of the other schools), it is indeed puzzling that one would desire to make the leap from the simple recall-definitional level to the aural recognition level without the benefit of the visual assistance possible from using some aspects of the notational system. Level One experiences are those which generally are limited to "talk about" music; Level Three experiences <u>are</u> music. The intermediary step of using visual symbols to illustrate the verbal understanding is necessary toward the ultimate goal of being able to aurally perceive music. If, of course, the instructor does not express any interest in evaluating whether or not the students can listen with understanding, then there is no noticeable problem as he

may safely assume that such perception is present. The likely explanation is that student aural perception is not nearly what the instructor would like to believe it is.

Historical Style-Periods in Music

School H includes musical works from all style-periods. Aural perception or discrimination of typical works is expected from all periods except the Renaissance. The periods are covered chronologically, starting with the contemporary period and progressing backwards through all periods. Student grasp of the composers, forms, instruments, and social-historical information is tested frequently with rigorous objective tests. The course is structured around the history of music, or music appreciation format. The depth required of the general student is questionable in the making of distinctions between types of organum, achievements of Leonin compared to those of Perotin, or the particular advances Beethoven instituted (as compared to Mozart or Haydn) in the use of the sonata-allegro form (see Appendix F).

Notation

Student knowledge of the pitch and durational aspects of notation is not expected. Any formal use or testing of such knowledge is not a part of this program. Some inconsistencies, however, are seen in the instructor's expectations for Level One and Level Three experiences, such as the teaching of the concepts of rhythm patterns, rhythmic motifs, half and whole-steps, scales, inversion and retrograde, major and minor,

and tonic and dominant. The question remains how such sheerly musical information is taught without resort to illustrations and clarifications through actual musical examples.

Class Musical Activity

Students are not expected to respond in any active musical way; no use occurs of singing, clapping, or other such activities. The instructor, though, does demonstrate musical ideas vocally and through the use of the piano. Performances by students may occasionally occur during class sessions; student musical performance per se, however, is not attempted as part of the course.

Enrollment Limitations

The course functions as part of the general education offerings. No restrictions of any type are used to limit enrollment.

Extra-School Musical Events

Attendance at extra-school musical events, while not required, is provided for interested students. Provision for student attendance at the opera, symphony, or ballet is typically scheduled in this program.

Course Requirement Options

Students may elect to fulfill a mandatory project requirement in the area of music. No assignments other than this project are given in music.

Integrity of Music as An Art

Music is given adequate time and treatment as a unique subject within the framework of this course. Each subject area is taught in a discrete manner, with occasional (though incidental) efforts to show some relationships between the areas. The mosaic pattern of this program lends itself toward a degree of depth considerations not unlike those noted in the School G program (also representative of a mosaic approach). Also, it is notable, as in the School G program, that all music instruction is given by a music specialist.

Musical Objectives

The School H program is best regarded as a music history survey enframed in an interdisciplinary course. The emphasis placed upon historical aspects, together with the large-group lecture approach, indicates an orientation toward sheerly musical rather than aesthetic or sensuous objectives. The lack of consideration for the latter may form the basis of some objections for such courses for the general student.

Also, as pointed out above, a curious lack of contact with actual printed examples of music points to a lack of understanding of the perceptual process of teaching and learning music. It is questionable to place emphasis upon, for example, the definition of the isorhythmic motet and its historical role without the examination of its characteristics with other than verbal means. The need for the inclusion of such forms as the isorhythmic motet must also be questioned. The fact that the motet occurs in the history of music does not necessarily mandate its

inclusion in a course for general students.

Summary and Evaluation of School I

Elements and Formal Aspects

Level One experiences in rhythmic, melodic, and formal aspects are minimal and are not considered adequate; the greatest emphasis placed on Level One experiences is found in the use of harmonic data.

Level Two experiences are nonexistent to all areas for the School I program. No expectations are held for Level Three experiences in harmonic data, which, curiously enough, was the area of greatest emphasis on Level One. Only slight emphasis is given to aural perception in rhythmic, melodic, and formal data.

Tone color data are expected on Level One in most of the media of performance, excepting the band and choir. Any inclusion of performance media for study, however, is noted as incidental and forms less than a typical part of the course instruction. Also, any discussion about instruments originates through the presentation of jazz or "rock" recordings, and not through any planned objectives for teaching about instruments. It was felt that students should be able to distinguish between typical examples of an orchestra, string quartet, and woodwind and brass sections. This is not necessarily expected from year to year, due to the unplanned nature of musical experiences.

The quality and quantity of the treatment of the elements and formal aspects of music is considered unacceptable for any instructional

program in music. Indeed, even the data which are included occur only incidentally; music experiences are generally unplanned, although a printed brochure which deals with the structure and nature of the course specifically refers to the study of music as part of the course.

Historical Style-Periods in Music

As described earlier, two instructors were interviewed regarding the musical content of the School I program. Instructor 2 indicated that musical works were not presented from any historical style-periods; only jazz and "rock" selections were included in the presentation of musical works. Instructor 1, however, noted that works representative of the following periods were typically included: Renaissance, Baroque, Classical, Romantic, Impressionistic, and Contemporary. The apparent conflict is probably related to the illustrative and incidental use in which music is employed. For example, if Russian literature or history was being studied, it is likely, according to Instructor 1, that some Russian folk songs or excerpts from Stravinsky's Petrouchka might be included. It is clear that any such use, however, is clearly related to the effectiveness of music to clarify or illustrate non-musical ideas, and is not included purely for musical reasons.

The use of jazz and "rock" is the basis for much, if not all instruction in music in this course. For example, a majority of the data related to the elements of music is "taught" through these media--jazz and "rock." It is clear that, no matter which instructor's opinion is given the most credence, the experiences which students are given with

the total literature of music are inadequate. The lack of consideration for providing music instruction in this regard is characteristic of the overall approach to music in the School I program.

Notation

Instruction in notational aspects is nonexistent in the School I humanities program. No exposure to music in any notated form is expected for students in this course.

Class Musical Activity

Students are not expected to respond in any musically-active way; instructors employ little, if any, demonstration of musical concepts. Student performance in music does not occur.

Enrollment Limitations

The course is open to any senior with no restrictions for enrollment.

Extra-School Musical Events

Class credit is given for attendance at any cultural events, including musical events. School-sponsored trips, while scheduled for other subject areas, do not include music.

Course Requirement Options

No specific assignments are given in music, although required re-

ports may be given on musical topics. Such activity is infrequent, and when it occurs is usually concerned with "rock" or folk music.

Integrity of Music as An Art

The School I treatment of music does not provide for the unique qualities of music to be taught; rather, only the illustrative use of music is included. Even this use of music is minimal, and must be rejected as a viable means of music instruction for the general student.

Musical Objectives

Allowances for aesthetic and sensuous objectives in music are minimal; sheerly musical objectives are not typically included in the School I program. Only the barest of general-verbal musical material is presented, and then, only infrequently. While it is quite possible for this course to be successful in achieving other goals (such as those related to literature and philosophy), there are no aspects which can conceivably be said to comprise adequate music instruction for general students. Any use of this course to provide aesthetic education in music for these students should be rejected.

Summary and Evaluation of School J

Elements and Formal Aspects

The humanities program of School J shows a consistent emphasis in all Level One experiences. Level Two experiences are indicated for rhythmic, melodic, and harmonic data; no expectations for the area of formal

musical data are held for this level of contact with actual notated music.

Level Three experiences in all areas are more than adequate; the least-emphasized area on this aural level is that of rhythmic data.

Students are expected to have knowledge and aural perception ability of all listed performance media; student aural distinctions are called for between sections of the orchestra, though not between instruments within a section (such as between violin and viola). Also, keyboard and electronic instruments are formally included, as well as some study of voice types.

Historical Style-Periods in Music

Musical works are included from all style-periods. Aural perception of typical works from all but the earliest periods is expected. After the initial orientation period, in which the elements of music and the history and development of jazz and "rock" are presented, the course covers each period in chronological order. The musical and social aspects of each period are introduced. The various musical forms and their harmonic, melodic, rhythmic, formal, and stylistic characteristics comprise the essence of the treatment of periods of music.

Notation

Students are required to become familiar with pitch and durational aspects of the notation system. Each student is given one week of instruction on the soprano recorder in which reading of music is essential.

Score-reading is not expected, although transparencies and other audio-visual methods are used to demonstrate characteristic melodies and rhythm patterns of pieces which are to be presented. Often a page or two of a musical score is presented in order to familiarize students with its characteristics.

The School J treatment of aspects of notation is the only one which allows for both the knowledge and the application of such knowledge through actual music-making.

Class Musical Activity

Student musical activity is a requirement in the one-week period of recorder instruction. The instructor also uses some active musical means, such as demonstration on the piano, to illustrate the lesson. Some class singing is included, though not on a frequent basis. Live musical groups, such as the school stage band and madrigal groups are incorporated as often as possible; guest demonstrations and performances are frequently scheduled. In general, the quantity and quality of musical activity of both formal and informal kinds is greater in the School J program than in any other surveyed school.

Enrollment Limitations

The course is open to any senior with no restrictions for enrollment.

Extra-School Musical Events

More than half of the experiences in the course is centered around either the bringing of individuals or groups into the classroom, or the bringing of the class, whole or in part, to various outside events. Musical events are frequently included among the outside events. A fee of $10 is charged each student upon enrollment in the course to help pay expenses involved with such activities.

Course Requirement Options

There are no specific assignments given in music, but students may elect to do reports, readings, or a creative project in music. Some enthusiasm for doing creative projects in the realm of electronic music composition has stemmed from lectures and demonstrations about the subject, but particularly from the availability of a minimum amount of equipment--signal generators, tape recorders, and other such equipment.

Integrity of Music as An Art

The course appears to be rather evenly divided in time in the areas of music, art, drama, and literature. The instructor for music is a music specialist. Presentations by each of the team members occur in each of the historical periods, and during the initial orientation period.

Music is adequately treated in terms of its unique features. It is not used to illustrate any other subject areas, although occasionally

any clear parallels which exist between the subject areas may be noted.

Musical Objectives

The teaching of sheerly musical materials in the School J program is seen as acceptable in both kind and amount. Also, a balance is achieved among aesthetic, sensuous, and sheerly musical objectives which is unmatched by other schools. In particular, the emphasis placed upon the making of and listening to live music stands out as a very effective means of not only preserving this balance, but also in heightening student interest and motivation for the subject area of music. This program is highly recommended as a viable means for achieving the goals which have been set forth for the general student in music. Moreover, it is apparent that the course as a whole (that is, of all instruction in all subject areas) provides a prototype of rich experiences in aesthetic education for high school students.

Summary and Evaluation of School K

Elements and Formal Aspects

In terms of Level One experiences, the School K program shows only very slight expectations in rhythmic data; more emphasis is placed upon melodic, harmonic, and formal musical data. Coverage in these latter areas, though, is minimal and may barely, if at all, be considered adequate.

Level Two experiences, those dealing with notated musical examples, are completely absent in the School K course. Aural recognition experi-

ences, Level Three, are completely avoided in the area of formal aspects, and only minimally included in rhythmic data. Melodic and harmonic data expectations, while modest, are exactly the same as those which were included on Level One.

No instruction is included in the area of tone color, on either the recall-definitional level, or the aural level (the sole exception being some notice given to electronic music, such as that produced by the "Moog Synthesizer").

The School K treatment of elemental and formal musical data is inadequate as a base for the development of perception skills in music for general students. No systematic study is given to the data which are included; the use of these data is incidental, and is dependent upon its utility and value for illustrating non-musical ideas.

Also, as noted in the description of several other programs, there exists a complete void of experiences in dealing with actual music. It is once again questioned how even the minimal data included on Level One are capable of leading to use in aural recognition on Level Three without any such intermediary experiences. The teacher openly admits that music is treated unlike the other subject areas in that there is a failure to attempt to relate the general-verbal information to the specific-musical. This is done to some degree of depth in art history lectures, but avoided completely in the subject of music.

Historical Style-Periods in Music

Listening experiences are included from all major periods of music;

aural recognition of the musical essence of each period is not expected (only one era of music, the Medieval period as characterized by Gregorian Chant, is expected to be recognized aurally). Occasional biographical references are made in class discussion, though this is not at all a typical feature of the course.

The inclusion of works from the major historical periods gives the appearance of some depth study. This is not the case, however, for several reasons. First, any presentation of works from style-periods is merely incidental; works are not studied in any sense of the term, but merely presented. The approach is a very general one; students are not given any instruction in the harmonic, melodic, rhythmic or other such characteristics of representative works. The only intent is perhaps best described as an intent of occasional aural exposure to some works. Secondly, there exists no base of cognitive understanding and knowledge for the students to use in the perception of these works.

It is interesting to note, in light of the above, that School K possesses more materials for depth study of historical and musical characteristics than most of the other schools. Multiple sets of three books are available for student use: Lindou and Cross, The Search for Personal Freedom, I and II; Dudley and Faricy, The Humanities; Wold and Cykler, An Introduction to Art and Music in the Western World. Unfortunately, these books have never been used to add any depth to instruction in this area.

Notation

The use of any aspect of notation is not included in the School K program. Musical examples are not used in instruction; musical scores are not available nor desired in this course.

Class Musical Activity

Student musical activity is not a part of the course. Typical instruction in music is rarely, if ever, accompanied by any type of active musical illustration. Performance is not attempted as part of the course, although infrequently students may elect to demonstrate or perform on their instruments.

Enrollment Limitations

The course is open to any junior or senior with no restrictions for enrollment.

Extra-School Musical Events

Musical events are not typically scheduled among activities. In fact, the tendency was noted for not only a lack of interest in attending musical events, but a lack of interest in attending any formal cultural events.

Course Requirement Options

No specific assignments are given in music; students may elect to fulfill general assignments in music.

Integrity of Music as An Art

The ideas and achievements of man form the basis of attention for the School K program. Music, however, is neither given adequate time--despite the estimated 15% of the total time allotment--nor the "respectability" of an established subject area which uniquely conveys the creative ideas of man. The role of music, when it is included, is limited to that of a clarifier and illustrator of the other ideas of man--that is, the "more important ideas" in the media of literature, painting, and sculpture. The course is unacceptable as a means of providing instruction in music for general students.

Musical Objectives

A lack of written and expressed objectives is noticeable in the School K provision for music. Little direction is given to music experiences; random experiences--used when they will best illustrate other subject areas--best characterize the approach taken with music. The student is forced to respond on either sensuous or aesthetic levels as there is little given in the way of a fund of sheerly musical materials.

It is also questionable whether the level of generality with which music is handled is sufficient for the promotion of any positive type of feeling toward the value of music. Little attention appears to be given to looking for any type of response to music.

Whatever its success in treating other subject areas, the School K humanities program is inadequate for the instruction of music. It is

of interest to point out that the instructor is quite aware of obvious musical lacks which have been mentioned. The illogic of continuing such provisions for music is understood by the teacher. The musical inadequacy of this teacher (and of the other team members) is given as the main reason for the approach used for music instruction.

CHAPTER VII

CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS

Introduction

The purpose of this study was twofold: (1) to give access to specific information concerning music instruction within humanities courses, and (2) to develop some means to evaluate the effectiveness of this instruction for the general student. The overall intent was to attempt to provide an answer to the question of whether or not the integrated humanities course structure is a viable means of providing music instruction for the non-performing student of music.

Eleven humanities courses were selected as representative examples of diverse approaches to the instruction of music. Data were gathered through the use of a personal visitation and the completion of an interview-schedule form. Each course was examined for (1) general data related to the course structure, and (2) specific data related to the instruction of music. The latter was viewed in relation to the breadth and to the expected level of understanding. Three levels of understanding were established through the use of a taxonomical scheme derived from Bloom:[1]

Level One
Those experiences which the student is expected to be able

---

[1]Bloom, Taxonomy, et passim.

to recall, recognize, define or distinguish

Level Two
Those experiences which the student is expected to have in contact with the printed musical score or notated musical example

Level Three
Those experiences which the student is expected to distinguish, discriminate, or recognize aurally

The data compiled were presented and evaluated in terms of criteria (Chapter III) developed from two general viewpoints:

1. Those experiences which are necessary for meaningful understanding and perception of music as an art

2. Those experiences and conditions which are necessary to conform to the context of music in a general educational setting

Conclusions

1. The integrated humanities course can provide a means for the inclusion of music in the curriculum of the general student.

A significant benefit of teaching music within an integrated humanities structure is that music may be included in the curriculum at the high school level. Qualitative objections aside, it is no small accomplishment that the need for general education in music has been recognized. Widespread acceptance of general instruction in music at the high school level has been long in coming. It is ironic for music educators that the main source of impetus for the inclusion of courses which include the arts comes from non-musical sources, such as teachers of English and literature.

2. Music can be taught in ways not dependent on performance as a primary goal.

An advantage of music instruction within an integrated humanities course is that music can be taught in ways which are not directly concerned with performance goals for their reasons for being. Musical objectives may be more directly concerned with the needs of the general student than with the production of acceptable levels of performance.

An integrated course, if handled properly, is in a position to focus upon matters which performance classes can seldom afford the time due to the pressures of performance. Treatment of fundamentals can be correlated with matters of aesthetic perception and significance. Many varied types of literature can be included, from avant-garde music to Gregorian chant--thus giving it a scope that music appreciation seldom possesses with the traditional emphasis on past historical works.

3. The interdisciplinary nature of the humanities course allows for high school students to become broadly educated in the various arts.

The student is able to become knowledgeable in the different ways in which man satisfies his creative needs. One integrated course, if successfully taught, may enable students to begin perceiving patterns of creative expressions of man which these same students might not perceive in a single course more narrow in scope.

This writer makes a distinction between "broadly educated" and "superficially educated"--the former being interpreted as a wide range of experiences successfully treated, and the latter as the result of poor planning, coupled with a felt necessity to "cover the ground" under the idea of "exposure."

4. The humanities course offers a means of providing balance in the secondary school curriculum.

An important consideration is that students and administrators often show a higher degree of enthusiasm for an integrated humanities course than for a specialized, disciplinary course, such as music appreciation. Perhaps for the first time in the history of American education, genuine interest is seen in the development of aesthetic curricular offerings which can balance the traditional stress on mathematics, science, and foreign language. Students, as well as educational figures, are found to be increasingly concerned with imbalances and irrelevancies in the educational process. The past preoccupation of this country with scientific and technological advances, and a felt lack of concern with social problems has come to the forefront of educational problems. Education in the arts and humanities is seen by some as being of vital importance in counteracting misplaced emphases of the past.

5. Music instruction in humanities courses often avoids dealing with sheerly musical materials.

This study has indicated a frequent avoidance of what has been termed sheerly musical aspects. Occasionally, the reason is given that this type of information "does not belong in a humanities course." Instead, it is proffered that music instruction's purpose in a humanities course is to make students sensitive to music through their reactions. As established in Chapter III, the nature of the cognitive and affective realms is such that they are veritably inseparable--one cannot "feel" without "thinking." The structuring of music experiences should be based

upon the consideration of sheerly musical materials which may lead to the enhancement of sensuous and expressive perceptions. The student cannot make meaningful perceptions merely on his reactions to sensuous and expressive elements. The sheerly musical--or in general, the cognitive aspects of the arts--cannot be omitted in any educationally justifiable program, disciplinary or interdisciplinary.

In a similar manner, it is sometimes proffered that a humanities course intends only to "expose students to great ideas which man has expressed through his arts." Noble a sentiment as this may be, it reflects an inaccurate assessment and understanding of two points: (1) the nature of music as an art, and (2) the ability of the general student to perceive music. A teacher holding this view unrealistically expects students to perceive "greatness" without the necessary fund of experiences and information which is a vital necessity in the perception of music. Students cannot be expected to qualitatively perceive sounds which are organized in time and pitch unless basic experiences have provided this fund of musical information upon which concepts may be built.

6. Literary influences frequently shape the nature of the course and the consequent treatment of music.

It is apparent that the single, most important influence governing the structure of many humanities courses is that of the field of literature. Teachers of English, literature, and classics, as well as the National Council of Teachers of English and other organizations, have

figured prominently in the development of the humanities movement at the high school level. The only special training programs received by the teachers of the humanities courses included in this study were those sponsored by non-musical agencies, such as the National Endowment for the Humanities, and the John Hay Fellows programs. In the cases of these teachers, the training given was structured around literary and philosophical ideas.

The ineffectual treatment of music in programs of Schools A, E, F, I and K may be due to the prominence of literary themes which were employed whole or in part--"Great Books" or "Great Ideas." While students are exposed to written and oral communication training throughout their school years, a large number of students have no such comparable background in music. It may well be that literature-oriented teachers apply the "greatness" approach to music while not realizing the existence of this disparity. The use of the "greatness" approach, however, with students lacking fundamental experiences in music is unsatisfactory and reflects a lack of understanding of the art of music.

7. The use of verbal descriptions and comparisons does not constitue adequate instruction in music.

The use of literary figures of speech (such as simile and metaphor) as a typical means for instruction in music represents an aspect of the general-verbal approach. An example of this usage was observed several times with the likening of a Bach fugue to a Gothic cathedral. From a purely scholarly point of view, the fugue-cathedral concept is questionable; from the point of view of teaching procedures, the fugue-cathedral

concept is meaningless for those students who have no knowledge of what a fugue is made. Such a high level concept would have meaning--if any does exist--only to those possessing a background of experiences, not to those who are being introduced to art forms for the first times in their lives.

A further example of this approach to music is the description of a work as "an intellectually-ordered web of contrapuntal lines." While, once more, this may or may not be an accurate assessment of the characteristics of the work, it is meaningless to general students as an instructional device. Such verbal approaches used in lieu of instruction in sheerly musical terms can only add to the untutored distortion of music which is frequently present in the popular culture. In sum, verbal-descriptory experiences are insufficient for the understanding of a nonverbal art such as music.

8. Music should not be used only to illustrate non-musical subject areas or ideas.

While there is assuredly value in using music occasionally to illustrate literary, historical, or sociological ideas, the continued use of music in this fashion negates the attainment of musical goals. Any course which purports to give instruction in various subject areas such as music, painting, sculpture, architecture and others, is ultimately challenged to formulate and attempt to achieve objectives which are consistent with each of these areas. A course including such diverse subject areas, but which in reality may only be concerned with meeting literary goals, must be recognized as such. It is important that teach-

ers, curriculum planners, and administrators, realize that education in the various arts is not included in the curriculum merely by providing a course which has aesthetic overtones. Music, even music for the general student, must be taught with musical goals uppermost in priority--not literary, historical, or sociological goals.

There is no single "right way" of structuring a humanities course. The choice is open to plan a course which may pursue only literary goals; it is equally open to accomodate other instructional goals as well as literary--music, painting, and the others. Primarily, the choice appears to rest with the teacher; his interests and abilities are perhaps the strongest influences determining the direction which the course will take. There is no reason why musical goals cannot be met within the integrated structure if the teacher decides to include them.

Once more, it must be remembered that the humanities movement has received its greatest attention and impetus from the efforts of non-music teachers, especially those in English and literature. Music educators have for too long been disinterested; often, they have arbitrarily rejected the idea of teaching music within the integrated structure without ample consideration and research as to the ultimate potentialities. If music instruction for the general student is to be taught in a manner that is consistent with the dictates of music, it remains for music educators to take the initiative to see that this occurs. General humanities teachers often have neither the time, inclination, nor the ability to minutely analyze the treatment of music within the humanities course.

In sum, there appears to be no inherent or insurmountable reason

why music cannot be adequately treated in a humanities structure, provided that musical goals are formulated and attained. If literary orientations appear to characterize many humanities courses, it is suggested that this may be due to the activity of literature teachers, and to the inactivity of music teachers in this area. The terms "literature" and "humanities" need not be regarded as irrevocably synonymous.

Recommendations for Teachers of Humanities Courses

The following recommendations are suggested to teachers of humanities courses which include music:

1. Teachers should be able to illustrate musical ideas in an active musical way.

The failure of teachers to use, or to be capable of using, active musical illustrations for the demonstration of musical ideas or concepts is unsatisfactory. The teacher who is capable of illustrating musical ideas in some musical manner--even with a minimal degree of performance skill--can provide a dimension of understanding which is vital for the general student. It is a necessity that the instructor be able to isolate important characteristics of a work, and to be able to reproduce them for the class in some musical manner, such as with the piano or voice. Ultimately, the teacher should be able to relate the function of these characteristics to their representation in the musical score.

2. Teachers should provide students with an opportunity to deal with music in its notated form.

The lack of experiences for students to observe and work with

music in its notated form was observed in many of the surveyed schools. The use of themes on a chalkboard, a transparency of a portion of the music, or merely the indication of melodic or rhythmic contours is a necessary and vital link in the building of perceptual musical skills. One-line scores, simplified scores, color-coded scores, and other such devices could be used in musical presentations (Appendix H).

The teachers who failed to include opportunities for students to deal with notated music typically expected them to be able to move from Level One directly to Level Three experiences. Some of the following are seen as contributing reasons for avoidance of Level Two experiences:

a. The belief of teachers that use of the notational system involves a higher type of thought process than does aural perception
b. The unawareness of teachers regarding students' level of aural perception (due to their lack of evaluation of such skills)
c. The belief of teachers that the use of notated examples is unnecessary in respect to their chosen objectives (for example, a situation in which music is used only to illustrate literary ideas)
d. The lack of musical background and felt inadequacies in dealing with music in terms of Level Two experiences on the part of teachers
e. A misinterpretation of the educational theory which rejects the accumulation of isolated bits of information
f. The possibility that humanities teachers may have been taught that notation is an end in itself, rather than a means to understanding
g. The fact that effective, motivating materials--specially designed for use in humanities classes--are not yet readily available for use by the general humanities teacher.

3. Teachers of humanities courses should possess a minimum background in aesthetic theory.

It is conceivable that teachers who fail to relate the general-

verbal to the specific-musical may only perceive music in terms of its sensuous or expressive aspects. An instructor who attempts to deal with the various arts should be made aware that perception of art is not merely a matter of untutored preferences, or the search for programmatic-descriptive elements. To be sure, music exists in terms of itself, in addition to the reaction or interpretation brought to it by a listener.

4. Teachers of music within humanities courses should possess an adequate background in music.

It does not seem unfair to ask teachers to possess the same quantity and quality of musical experiences felt to be necessary for students--namely, that represented by the evaluative criteria (Chapter III). Training such as this was not available to the teachers included in this study, nor is it generally available. Until some provision is made for the implementation of such a training program through music departments of colleges, or through some other agency, the problem of inadequate musical backgrounds on the part of teachers will continue to be of a critical nature.

5. Humanities courses should provide some musical performance opportunity for students.

While it is readily conceded that the development of performance skills is not a primary goal of music instruction within humanities courses, the lack of even a simple, informal type of performance activity is a serious omission. Many possibilities are suggested: singing, humming, clapping, dancing, or the learning of simple accompaniment or melodic instruments.

The humanities program of School J demonstrated that performance could be incorporated into a program without absorbing a large amount of time. Each student in this program had the opportunity to explore music through the soprano recorder for one week during the year; each student also had corresponding laboratory-type experiences in several of the other subject areas as well (for example, a week of studio instruction in drawing and painting).

Either the guitar or recorder is suggested for use in this activity. Students may well experience the thrill of live music making for the first time in their lives. Regardless of which means, or which instrument is chosen, the need remains for student involvement in some manner of performance. The alternative is passive reception of verbal information about music--an unsatisfactory choice considering the advantages offered by active participation and kinesthetic involvement.

6. Humanities courses should provide creative opportunities in music.

Few of the surveyed schools paid more than superficial mention to the provision of creative musical outlets. School J was able to provide the opportunity for interested students to experiment with electronic music equipment. School G provided days in which students sculpted, painted, or wrote and performed music. The remainder of the schools typically did no more than allow for creative musical activity to occur on an infrequent basis. A school which provides independent study time and modular-flexible scheduling, such as School A, could well make allowances for such activity if it were desired.

7. Humanities courses should evaluate student progress in music.

A general lack of evaluation of musical learnings was found to prevail in most of the surveyed schools. It is important here that a distinction be made between grading and evaluation. While it is of little concern to this writer which grading procedures--if any--are used, it is of great concern that the progress of students on Levels One through Three be evaluated. This may or may not occur through testing. For example, the School J program evaluates the efforts of students through assignments contracted for at the beginning of the term (Appendix G). Evaluation through testing was consistently employed at School H.

If the development of aural perception is desired as an outcome of music within the humanities approach, it follows then, that evaluation of student progress in this area be incorporated. Without means of evaluation, the teaching of such skills seems extremely aleatoric.

8. Humanities courses should provide student access to musical materials through centrally located resource centers.

The implementation of resource learning centers is seen as an extremely important aspect of a total learning program. Of the schools included in this study, only B, F, H, and J had no provision for continuing learning outside the formal class period. While many of the schools had resource centers, the quantity and quality of musical materials left much to be desired. Typically, resource centers of these schools contained a wealth of materials related to literature and art history, but little of use for musical reference. Recordings were usually included in the resource centers, although the facilities were often minimal, and

of low quality reproduction. Also, many of the recordings were often not concerned with music, but with literary subjects--plays and readings.

The most notable lack of materials was that of visual and instructional aids in music. No scores were available at any of the resource centers for use by students; School I possessed some musical transparencies, but these were not available for student use, nor were they used by the School I instructor. No school made any attempt to provide simplified scores, or teacher-made analyses or diagrams which could be helpful for individual study in music.

It is suggested that, in addition to a wide variety of recorded music of all periods, the following be considered as an integral part of any resource center:

a. Simplified and specially-selected scores of all types
b. Filmstrip and record combinations such as the following:
   (1) Fundamentals of music
   (2) Instruments of the orchestra
   (3) History of music
   (4) Composers and their lives
   (5) Descriptive or program music
c. Programmed books to assist in providing basic musical information (for example, Basic Concepts of Music, Gary M. Martin. Belmont, California: Wadsworth Publishing Company, Inc., 1966.)
d. Various musical reference books
e. Teacher-made analyses and discussion materials relevant to current musical study

There is little doubt that musical resource materials specially-designed for use in humanities courses are in great need of development. The inadequacy of music instruction in some of the surveyed schools is to some extent related to the lack of effective teaching materials.

Implications

The teaching of music can be justified within the integrated humanities course framework. Although problems of varied types have been noted in almost all programs, the School J humanities course was able to surmount or avoid most of these problems. It may well serve as an example in the way in which it accomplished several important goals:

1. Students have a grounding in sheerly musical materials on which to base their responses. The variety and richness of musical and other types of aesthetic experiences in the course was a distinct asset for the development of perceptual skills on all three levels: sensuous, aesthetic, and sheerly musical.
2. Students had an opportunity to deal with music from the standpoint of being actively involved with a musical instrument, the soprano recorder.
3. Students were made acquainted with music from all eras--past and present. Both purely musical and historical-social means were used. Students thus acquired a full perspective of the cultural heritage in music.
4. The integrity of music as an art was preserved. Music was not used only as a means to clarify or illustrate other subject areas, but was presented on its own unique terms.

Granted, much remains to be done in the way of improved teaching procedures, selection of musical objectives, development of specially-designed musical materials, and the like before other than qualified endorsement may be given for the teaching of music within the integrated course. Yet, it must be remembered that the finesse and expertise which band, orchestra, and choir teachers have achieved has taken over half a century in development. Music instruction in integrated humanities courses on any sizeable scale is yet but a decade in existence at the high school level.

Even upon consideration of the problems of various schools which were brought into focus in this study, the teaching of music in this format cannot be perfunctorily rejected as being so problem-ridden that it is not a viable form of instruction. Most of these problems are soluble, and indeed, will be solved if only a portion of the time, energy, emphasis, and money which has been expended toward the development of outstanding performance groups may now be directed toward the needs of a larger segment of students--the general student.

Above all, active consideration should be given by music educators toward the finding of solutions for the problems which have been mentioned. The alternative, the abandonment of this potential for aesthetic music education to non-music educators, is unthinkable at this embryonic stage of development. In particular, the Music Educators National Conference can well afford to be involved in research and training in this area. At stake is not only the aesthetic education of countless future citizens, but the acquisition of a broad base of support for music which it has heretofore not possessed at the senior high school level.

Recommendations

1. Study should be made of the possible ways in which institutions of higher learning and the Music Educators National Conference can contribute to the improvement of music instruction in integrated humanities courses at the high school level.

It is suggested that among the alternatives, any such study

should investigate the possible sponsorship of summer programs and workshops, in-service training through conferences and institutes, and the development of courses at the undergraduate and graduate college levels. The following should be considered for inclusion in any such training programs:

a. A review of sheerly musical materials for the strengthening of teacher background
b. An analysis of the breadth and depth of music instruction needed for the development of perceptual skills by general students
c. Introduction to a simple instrument, such as the soprano recorder or guitar
d. Teaching ideas related to the treatment of the elements and formal aspects of music, musical style in the various style-periods, and characteristics of instruments and performance media
e. Background experiences in aesthetic theory and the role of the arts in society
f. Ideas for creative musical experiences for the general student in music
g. Evaluative means for judging student progress in music
h. Development of materials for teaching, such as charts, slides, transparencies, and musical scores of all types: simplified, one-line, verbal analyses, or "Sono-graphs"

2. Further study should be directed toward the development of specially-designed methods and materials for use by the general humanities teacher for the implementation of performance activities.

3. There exists a great need for the development of practical study guides for both teachers and students in the area of sheerly musical materials. Currently, sufficient information regarding the teaching of such materials for general students is unavailable. It is suggested that an attempt be made to determine what is essential, desirable, and enriching in this area.

4. Further study should attempt to translate the abstract concepts regarding interrelationships between the arts into practical teaching procedures and resources.

Much has been written on the general and philosophical levels, but little has been done to develop and test such material in typical teaching situations. Consideration should be given for two types of interrelationships.

a. The interrelationships between the music of the subcultures of today and the music of past eras (for example, the use of musical devices used in "rock" and "soul" music, and their corresponding usage by composers of previous eras)
b. The interrelationships between music and other arts (for example, the use of expressionistic influences in the works of Schoenberg and Picasso)

5. More basic research is needed concerning the nature of music perception. In particular, the effect that the general-verbal and specific-musical approaches have on measurable musical knowledge and on student attitudes toward music should be more thoroughly investigated.

6. Specific study should be made on the efficacy of "exposing" students to music. It should be determined exactly what information is learned, and how attitudes are changed and developed if music is approached only with this method.

7. Study should be directed toward the determination of the influence of different course organizational plans upon the teaching of music in the integrated course. It is suggested that the following be used as basic plans: thematic, aesthetic principles, and the historical approaches. It is recommended that study be made of the way in

which each plan dictates how musical information is presented: through a systematic introduction of needed materials, or through random occurences throughout the course.

8. Study should be made of possible ways of implementing more creative activities in the structure of a humanities course. Teaching procedures and resource materials should be developed which can assist general humanities teachers in incorporating these activities.

9. Study should be made of the possibility of the organization of a "clearinghouse" for the dissemination of information about specific materials, methods, and problems encountered regarding the teaching of music in an integrated humanities course. Undoubtedly, there exists a vast amount of pertinent information which could be put to effective use if its dissemination were organized on some sort of systematic basis.

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APPENDIX A

INTERVIEW-SCHEDULE FORM

Pre-Interview Information

All of the information obtained from this interview will be considered confidential. No reference to any school by its name will be made in this study; rather, schools will be distinguished by alphabetical letters. Similarly, teachers' names will not be revealed in the study.

In the second section of this form extensive information about musical practices in your course will be considered. The fact that extensive information is considered on this form should not cause one to feel that his or her program is lacking if it is not taught within that program. Rather, this interview form was constructed to be comprehensive in nature in order that it might serve many schools with many different orientations. One should not be alarmed if many series of inquiries are not a part of the instruction.

Terminology in music may at times be quite vague. Please feel free to ask for clarification of a particular term if there is a question concerning its meaning. This type of interview is purposefully oriented towards the gaining of such communication and understanding (unlike a questionnaire form).

INTERVIEW-SCHEDULE FORM

School _____

Address _____ City _____

State _____ Principal _____

School District _____

Teacher(s) interviewed _____

_____

Teacher responsible for music instruction in humanities course:

_____

School size (average daily attendance) _____

_____

SCHOOL

1. Schedule

___ periodic type ___ flexible-modular type

___ number of minutes within period or module

___ number of periods or modules/day

___ total number of minutes of humanities instructional time/week (large group and small group instructional time)

Types of groups:

___ large _____ average size of large group

___ small _____ average size of small group

___ independent study (during school day)

describe: _____

_____

Indicate how much time is used in the following situations: (in minutes per week)

___ large group ___ small group

independent study: _____

_____

What is the duration of this course? _____

2. Course Enrollment

Grade levels from which students are drawn:

____ 9th ____ 10th _____ 11th ____12th

If students are drawn from two or more grade levels are there separate sections for each grade level?

___ Yes ___ No

Is the course open only to college-preparatory students?

___ Yes ___ No

Which of the following enrollment limitations, if any, apply to your program?

___ grade level ___ I. Q. scores ___ reading competency

___ recommendation (by whom? _____)

___ other describe: _____

Is the course elective or required?

___ elective ___ required

Is credit toward graduation given for the course?

___ Yes ___ No

COURSE OBJECTIVES

1. General objectives of the humanities course

Are there written objectives for the course (e.g., stated in a syllabus, guide, outline, or planning notes)?

___ Yes ___ No

List the general objectives of the course:

_____

_____

_____

_____

2. General objectives for music instruction with the humanities course

Are there written objectives for the instruction of music in this course?

___ Yes ___ No

List the general objectives for music instruction:

_____

_____

_____

_____

GENERAL INFORMATION

Title of course: _____

Is music instruction included throughout the duration of the course?

___ Yes ___ No

Indicate which subject areas are given an active role within the course:

___ Music ___ Painting ___ Sculpture ___ Architecture

___ Drama ___ Literature ___ Dance

___ History ___ Philosophy ___ Religion

Other: _____

Give the approximate percentage of instructional time (exclude free discussion time and/or independent study time):

___ Music ___ Painting ___ Sculpture ___ Architecture

___ Drama ___ Literature ___ Dance

___ History ___ Philosophy ___ Religion

Other: _____

Do you use units as a means of planning and instruction?

___ Yes ___ No

List: _____

_____

_____

_____

_____

_____

_____

ORGANIZATIONAL APPROACH

Which of the following approach patterns best describes your course?

___ Aesthetic principles approach

Characterized by a focus on art works and ways of developing perception to art works. An example of this approach would be an in-depth examination of a work's subject, function, medium, and/or the analysis of one or more of its elements (melody, rhythm, harmony, texture, timbre, and form).

Comments: _____

_____

_____

_____

_____

___ Thematic approach

Characterized by unifying themes, topics, or examination of selected cultural epochs. Included also may be the consideration of great books, figures, composers, problems, or great ideas.

Comments: _____

_____

_____

_____

_____

Are your units of instruction generally identical with your means of organization (unifying themes, topics, cultural epochs, or the "greats)?" ___ Yes ___ No

Comments: _____

_____

___ Historical approach

A typical course within this approach would be a survey course (e.g., The History of Western Civilization, or Survey of Western Culture). Chronology may or may not be present in this approach.

Comments: _____

_____

_____

_____

_____

___ Combination of approaches

Describe the characteristics of your course:

_____

_____

_____

_____

_____

_____

_____

Does your course generally adhere to a chronological framework?

___ Yes ___ No

Is some subject other than music (e.g., literature, history, or philosophy) admittedly the core around which the course is organized?

___ Yes ___ No

Which instructional method is used in your course?

___ team teaching (defined as a process in which planning, instruction, and evaluation are approached in a unified manner by two or more instructors)

___ single teacher

___ succession of subject area specialists

___ other describe: _____

_____

Is music taught exclusively by one person or do several share in this instruction?

___ one person ___ several persons

Are musical events typically scheduled among any extra-school activities ("field-trips")?

___ Yes ___ No Describe musical events: _____

_____

_____

Is one book used as the central text for the course?

___ Yes ___ No List: _____

Is there a central "humanities resource center" available for student use?

___ Yes ___ No

If "Yes" indicate facilities included:

___slides ___ films ___ supplementary books

___ scores ___ listening facilities

What type of specific assignments are given in music?

___ written reports ___term paper ___ oral reports

___ demonstration ___ performance

other: _____

_____

Is an attempt made to evaluate student progress in music?

___ Yes ___ No

Indicate which types of examinations are typically given in the course:

___ essay test ___ objective test ___oral test (formal)

Are questions about musical understandings, knowledge, etc., normally included in the above?

___ Yes ___ No

Indicate the type of grading practice used for the humanities course:

___ letter grades ___ pass-fail ___ un-graded

Comments about grading practices: _____

_____

What is the role of student musical performance in the course?

___ performance is not attempted as a formal part of the course

___ performance <u>may</u> occur through individual student efforts (e.g., a demonstration or concert), but not for all students as a requirement

___ performance activity of some type is part of the course requirements for all students

describe: _____

_____

_____

How many years has this humanities course been offered (include the present year in the figure)?

___ years

MUSIC INSTRUCTION

I. Rhythm

1. Upon completion of the course the student will be able to recall, recognize, define or distinguish the following:

___ beat ___ rhythm pattern ___ time signature

___ duple meter ___ triple meter ___ compound meter

___ syncopation ___ rhythmic motif ___ ostinato

___ bar-line ___ measure ___ whole note ___ half note

___ quarter note ___ eighth note ___ sixteenth note

___ dotted rhythm ___ augmentation ___ diminution

Other: _____

_____

_____

2. Which of the responses made for question # 1 would you expect students to:
   a. find an example of on a printed musical page?

      _____

      _____

      _____

   b. recognize aurally?

      _____

      _____

      _____

3. How do you approach the teaching of rhythm? Do you have a formal review of rhythm, or are rhythm "problems" dealt with as they occur in music? Describe: _____

   _____

   _____

   _____

   _____

4. When teaching rhythmic concepts what activities or methods, if any, willbe used (e.g., teacher or students clapping out patterns, counting aloud, rhythmic drills, aural dictation)? Describe: _____

_____

_____

_____

II. Melody

1. Upon completion of the course the student will be able to recall, recognize, define or distinguish the following:

___ pitch ___ half-step ___ whole-step ___ diatonic

___ chromatic ___tone ___ melody ___ step-wise motion

___ motion by skip ___ scale ___ mode ___ polyphonic

___ repeated melodic pattern (sequence) ___ phrase ___ motif

___ twelve-tone row ___ inversion ___ retrograde

Other: _____

_____

_____

2. Which of the responses made for question # 1 would you expect students to:

a. find an example of on a printed musical page?

_____

_____

_____

b. recognize aurally?

_____

_____

_____

3. Is the study of notation part of your course?

___ Yes ___ No Which clef(s)? _____

Is note-identification included on examinations?

___ Yes ___ No

4. How do you approach the teaching of melody? Do you have a formal review of melodic concepts, or are these dealt with as they occur in various musical works? Describe:

_____

_____

_____

_____

5. When teaching melodic concepts, what activities or methods might be used (teacher demonstrating a melody vocally or on the piano, having the students sing a theme to become familiar with its structure, use of syllables, or melodic dictation)? Describe:

_____

_____

_____

6. Are musical scores or transparencies used ?

___ Yes ___ No

Are students expected to be able to follow a musical score?

___ Yes ___ No

Comments: _____

_____

_____

_____

III. Harmony and Texture

1. Upon completion of the course the student will be able to recall, recognize, define or distinguish the following:

___ harmony ___ texture ___ chord ___ triad ___ major

___ minor ___ interval ___ key signature ___ atonality

___ consonance ___ dissonance ___ tone cluster

___ tonic ___ dominant ___ polytonality ___ modulation

2. Which of the responses made for question # 1 would you expect students to:

   a. find an example of on a printed musical page?

   _____

   _____

   _____

   b. recognize aurally?

   _____

   _____

   _____

3. Do you have a formal review of concepts about harmony and texture, or are these dealt with as they may occur in various musical works?

   _____

   _____

   _____

Comments: _____

_____

IV. Tone Color

1. Which of the following is studied within your course?

___ instruments of the orchestra/band

___ keyboard instruments

___ voice types (soprano, alto, tenor, baritone, bass)

___ electronic instruments

2. Which of the following will the student be able to <u>define or be familiar with</u> upon completion of the course?

___ band ___ orchestra ___ choir ___ string quartet

___ concerto ___ woodwinds ___ brasses ___ strings

___ percussion

3. Which of the responses made for question # 2 would you expect students to be able to distinguish aurally?

_____

_____

_____

Comments: _____

_____

_____

V. Musical Forms and Genres

1. Upon completion of the course the student will be able to recall, recognize, define or distinguish the following:

___ two-part (binary) form ___ three-part (ternary) form

___ rondo form ___ theme and variations form

___ sonata-allegro (first movement) form ___ fugue process

___ round ___ canon ___ madrigal ___ sonata ___ suite

___ symphony (form) ___ concerto (form) ___ mass

___ cantata ___ oratorio ___ opera ___ plainchant

Other: _____

_____

2. Which of the responses made for question # 1 would you expect students to:

a. find an example of on the printed musical page?

_____

_____

_____

b. recognize aurally?

_____

_____

_____

3. Do you use form in music as one of the chief ways of seeking understanding of the interrelatedness of the various arts?

___ Yes ___ No

Describe any means you use to show interrelationships among the arts (e.g., form, subject, function, medium, style):

_____

_____

_____

_____

_____

VI. Historical Style Periods

1. From which of the following historical style periods are musical works presented?

___ Pre-Christian ___ Christian Era (Middle Ages)

___ Renaissance ___ Baroque ___ Classic

___ Romantic ___ Impressionistic ___ Contemporary

Other: _____

_____

2. Which of the responses made for question #1 would you expect students to be able to distinguish aurally? _____

_____

_____

3. What musical characteristics are taught in a typical historical style period consideration? Describe in general terms, such as the harmonic, melodic, rhythmic, stylistic, or formal aspects of a particular period:

_____

_____

_____

4. Which of the following musical style-forms are included in your course?

___ Jazz ___ Rock 'n Roll ___ Folk music

___ "Soul" music ___ non-Western music (Chinese, Indian)

5. List some representative works which you normally will present to your class during the course of a year:

Title	Composer	Amount

6. What are your criteria for selection of musical works to be presented in class?

TEACHER INFORMATION

(Teacher responsible for the instruction of music)

___ sex

Undergraduate major area: _____

Undergraduate minor area: _____

___ graduate work specify graduate major area: _____

Degree(s) held: _____

___ year of teaching experience

How many years have you been teaching this humanities course?

_____ years

Have you had previous training in the teaching of an integrated course, such as in a workshop, conference, or college training?

___ Yes ___ No Describe: _____

_____

Musical background:

___ instrumental music training (formal lessons)
___ vocal music training (formal lessons)

List instruments played and length of time studied (list only those studied formally): _____

_____

Describe any informal interests, backgrounds or hobbies which are musically-oriented: _____

_____

Have you ever participated in musical groups? ___ Yes ___ No

___ school describe: _____

_____

___ church describe: _____

_____

___ community describe: _____

_____

APPENDIX B

EVALUATIVE CRITERIA DATA

Rhythmic Data

1. Breadth

beat, rhythm pattern, time signature, duple meter, triple meter, compound meter, syncopation, rhythmic motive, ostinato, dotted rhythm, augmentation, diminution, barline, measure, whole note, half note, quarter note, eighth note, sixteenth note

2. Levels of Understanding

Level One
Which of the above rhythmic data will the student be expected to recall, recognize, define or distinguish?
Level Two
Which of the above rhythmic data will the student be expected to find in an example on a printed musical page or score?
Level Three
Which of the above rhythmic data will the student be expected to recognize aurally?

Melodic Data

1. Breadth

pitch, half-step, whole-step, diatonic, chromatic, tone, melody, conjunct motion, disjunct motion, scale, mode, sequence, melodic motive, phrase, polyphonic, inversion, retrograde, twelve-tone row

2. Levels of Understanding

Level One
Which of the above melodic data will the student be expected to recall, recognize, define or distinguish?
Level Two
Which of the above melodic data will the student be expected to find in an example on a printed musical page or score?
Level Three
Which of the above melodic data will the student be expected to recognize aurally?

Harmonic Data

1. Breadth

harmony, texture, chord, triad, interval, major, minor, key signature, atonality, consonance, dissonance, tone cluster, tonic, dominant, polytonality, modulation

2. Levels of Understanding

Level One
Which of the above harmonic data will the student be expected to recall, recognize, define or distinguish?
Level Two
Which of the above harmonic data will the student be expected to find in an example on a printed musical page or score?
Level Three
Which of the above harmonic data will the student be expected to recognize aurally?

Tone Color and Performance Media Data

1. Breadth

woodwind instruments, brass instruments, string instruments, percussion instruments, band, orchestra, keyboard instruments, electronic instruments, voice types, choir, string quartet

2. Levels of Understanding

Level One
Which of the above data related to tone and performance media will the student be able to recall, recognize, define or distinguish?
Level Two
not applicable
Level Three
Which of the above data related to tone and performance media will the student be able to distinguish aurally?

Formal Musical Data

1. Breadth

binary form, ternary form, rondo form, theme and variations form, sonata-allegro form (first movement form), fugue process, round, canon, madrigal, sonata, suite, symphony, concerto, mass, cantata, oratorio, opera, plainchant

2. Levels of Understanding

Level One
Which of the above data related to musical forms and genres will the student be expected to recall, recognize, define or distinguish?
Level Two
Which of the above data related to musical forms and genres will the student be expected to find in an example on a printed musical page or score?
Level Three
Which of the above data related to musical forms and genres will the student be expected to recognize aurally?

Historical Style-Period Data

1. Breadth

Pre-Christian, Christian (Middle Ages), Renaissance, Baroque, Classic, Romantic, Impressionistic, Contemporary

2. Levels of Understanding

Level One
Which of the above data related to historical style periods in music will the student be expected to recall, recognize, define or distinguish?
Level Two
not applicable
Level Three
Which of the above data related to historical style periods in music will the student be expected to recognize aurally?

Additional Questions

1. What approach is used in the teaching of the elements of music? Is a formal introduction or review used, or are the data introduced as they occur in musical works?

2. What methods or activities are employed by the teacher in the teaching of these data? Some examples are: rhythmic drill, melodic drill, dictation, clapping aloud, vocal or instrumental demonstrations, singing, solfege, or rhythmic counting methods.

3. Is the study of notation part of the course?

4. Is note-identification included on examinations?

5. Are musical scores or transparencies used?

6. Are students expected to be able to follow a musical score?

7. Is form used as one of the chief ways of seeking understanding of the interrelationships between the various arts? What means are used to show these interrelationships?

8. What musical characteristics are taught in considerations of historical style periods? Some examples are: harmonic, melodic, rhythmic stylistic, or formal aspects.

9. Which, if any, of the following musical style-forms are included in the course: jazz, "rock," folk, "soul," or non-Western music?

10. List some representative works which would be presented to the class during the course.

Assessment of Course Features and Provisions for Music

1. Schedule

The school schedule and available amount of time for the humanities course, as well as the estimated proportion of time given to music will be examined. It will also be noted if provisions are made for varied types of class situations through large and small group instruction and independent study.

2. Course Enrollment

A course which serves only the college-bound, or the intellectually-superior student cannot qualify as a means of aesthetic education for the general student. The use of enrollment limitations such as the following will be observed: socres on "IQ" tests, reading competency, recommendations from teachers, or permission from counselors.

3. Organizational Approach

Each course will be examined to determine which subject areas are included. It will be noted whether the course emphasizes the aesthetic principles, thematic, historical, or some other basic approach. The role and exact types of units and the use of chronology for the framework will be ascertained.

4. Teaching and Learning

Answers to the following questions will be sought:

a. Is the course taught by the team method or by a single teacher? If a team approach is used does one person (only) teach the music portion?
b. Are musical events included among any extra-school activities?

c. Is there a central text used for the course?
d. Is there a humanities resource center available for student use? What facilities are included: films, listening facilities, slides, scores, supplementary books?
e. What is the role of musical performance in the course: occasional on a voluntary basis, mandatory as part of the course requirements, or no use of student performance is expected?

5. Musical Evaluation

Information will be gathered pertaining to the following: specific assignments given in music, presence or absence of evaluation of musical learnings, types of examinations typically given in which musical learnings are included, and the grading practice used for the course, letter grades, pass-fail, or un-graded.

APPENDIX C

SCHOOL A: MUSIC PRE-TEST

FIELD TRIP FORM

MUSIC PRE-TEST (30 minutes)

A. Instruments of the symphony orchestra

List as many examples as you can of the instruments found in a traditional symphony orchestra. Put your examples in the appropriate column, as in the example given. (One point for each correctly listed.) 5 minutes

BRASSES	WOODWINDS	STRINGS	PERCUSSION

B. Match these composers with these broad periods of musical history:

Place the appropriate letter in the space at the left of the composer's name. The periods are arranged chronologically. (You will need to use some periods more than once.) 10 minutes

a. Middle Ages
b. Renaissance
c. Baroque
d. Neo-Classic (18th Century)
e. "Romantic" (19th Century)
f. Early 20th Century
g. Contemporary (since 1950)

1. _____ J. S. Bach
2. _____ Boulez
3. _____ Cage
4. _____ Chopin
5. _____ Handel
6. _____ Haydn
7. _____ Lennon
8. _____ Luther
9. _____ Morley
10. _____ Mozart
11. _____ Palestrina
12. _____ Schubert
13. _____ Stockhausen
14. _____ Stravinsky
15. _____ Tschaikovsky
16. _____ Vivaldi

C. All music can be placed in either or both of two broad categories, INSTRUMENTAL or VOCAL. Indicate which of these categories the following kinds of music belong in by writing either (or both) I or V in the space preceding the term:

1. _____ chamber music
2. _____ ballet music
3. _____ jazz
4. _____ oratorio
5. _____ opera
6. _____ Gregorian (plain) chant
7. _____ folk music
8. _____ concerto
9. _____ tone poem
10. _____ symphony

D. Listed below are some important musical terms. Match them with the current definition by placing the letter of the term in the space to the left of the appropriate statement.

a. aria
b. atonality
c. chord
d. concerto
e. dissonance
f. harmony
g. improvisation
h. key
i. melody
j. pitch
k. polyphony
l. rhythm
m. scale
n. score
o. symphony
p. tempo

1. ____ a series of eight notes or steps leading from one note to its octave
2. ____ the speed at which music is played or sung
3. ____ harsh and disturbing note combinations that do not seem to blend harmoniously
4. ____ a group of related notes played at the same time
5. ____ the "home" center or note of a musical work

6. _____ a group of related notes played at the same time

7. _____ music with 2 or more voices or parts, each with an independent melody, playing at the same time, but all harmonizing, often referred to as counterpoint

8. _____ a melody for single voice, with instrumental or vocal accompaniment

9. _____ a melody for single voice, with instrumental or vocal accompaniment

10. _____ an elaborate musical composition for an orchestra; usually has 3 or 4 movements in different tempos but related keys

11. _____ written or printed picture language of music which indicates pitch, time, and how the music should be played

12. _____ music composed and played without preparation or on the spur of the moment

13. _____ (twentieth century) music not composed on the basis of the tonic system

14. _____ regular strong accents on some notes and regular weak accents on others; the overall movement or "swing" of the music

15. _____ an orderly series of tones, or musical sounds

16. _____ notes which are sounded simultaneously to support and accompany other notes; usually written as musical chords

FIELD TRIP REPORT FORM

Date: _____ Name _____

SG Number _____

Event: _____

HOW SUCCESSFUL DO YOU FEEL THE EVENT WAS?

___ Unsuccessful ___ Somewhat Successful ___ Average

___ Very Successful ___ Extremely Successful

WHY? (Offer specific reasons):

EVALUATE THIS EXPERIENCE IN YOUR PERSONAL TERMS:

APPENDIX D

SCHOOL D: RATIONALE AND BEHAVIORAL OBJECTIVES

MUSIC TOPIC REPORTS

Course Title: Humanities Seminar

RATIONALE:

The inclusion of a separate course in Humanities in an already complex curriculum is an index to our times. We live in such a scientific world full of mechanical perfection that the products of man's genius threaten to dehumanize him, to diminish him, as Archibald MacLeish suggests, to a digit in a welter of statistics. But man resists. He strives to be counted. And among other signs of rebellion against a superworld,--resistance to the draft, to war, the challenge of authority, parental and institutional--the young are questioning the educational roots of some values they cannot accept. Students criticize their teachers' performance, the substance of the curriculum, the pertinence of mere fact to their sentient lives. And so, blowing in the wind, to quote Bob Dylan, came a Humanities course. Believing that full human development is negated by provincialism or by shallow activism, such a course will embrace the "activity of thought, and receptiveness to beauty and humane feeling," with which Alfred North Whitehead identifies culture.

Because some framework seems to help us remember and associate, the class will be presented in chronological units. Within a given time period, however, any extension of man's creative spirit is worthy of investigation--literary, artistic, musical, philosophical or religious. In the study of man's need to paint, for example, we might look closely at his age in the historical attempt to explain available media, contemporary style, artistic conventions, etc. Or, talking about a unique religious cult of rural Japan, the class will be lead to speculate about motivation and psychology. Music leads to dissecting or rebuilding in students, literature to language and printing presses and censorship power.

Thus, the province of the humanities almost defies definition; the basic distinction between it and the sciences is that the scientist puts one value--the quest for verifiable truth--above all others; the humanist fills in among the verifiable conclusions such value speculations as cannot admit of proof in order to build a more sensitive or comprehensive humane synthesis. Why a man prays, who gets to carve the royal chair, why man tries to recapture wind through reeds with strings on a hollow log, or the ethics of choice--these concerns are central to the citizen of the world.

The course called Humanities is included in the English curriculum because the social sciences succeed in reducing more and more phenomena to scientific description, while language, long a process of cultural synthesis, seems to capture and explore man's search for unique expression. As John Galsworthy once said, "A human being is the best plot there is." The student in this course is led through understanding of his world, as it used to be, as it is now, and as it may become, to empathy for others, and hopefully, to a modicum of wisdom about his place in the march of history.

BEHAVIORAL OBJECTIVES:

1) The student will care for his classmates, empathize with the different bases for belief, interpret ideas with kindness, and praise originality. Unconditional positive regard, or the modern equivalent for love, will govern the tone of the discussions. Every member has a sensitive spirit, a terrible aloneness, unique responses to beauty; we will allow each other dignity and good humor.

2) The student will realize that the class worth is his responsibility, equally with other members including the teacher. He will rescue it from boredom, correct its faulty logic, infuse it with integrity and curiosity, without prompting.

3) The student will acquire knowledge of whatever inquiry he makes by library crawling, volunteer reading and debate, experiences he opens himself to, perception of detail that a more careless mind might ignore. He will be responsible for gleaning the best of both scientific and humanistic insights, keeping current and filling in his own historical gaps.

4) The student will give at least two seminar reports during the semester, sharing in lecture-discussion fashion the fruits of his discovery. The teacher becomes a member of his class, entering into his thoughts with discovery and delight.

5) The student will write a five-page paper, called a "Personal Inquiry", each nine weeks, on a subject of his choice. It will be typed and complete with a bibliography. The paper will be most valuable as an expansion of his limits.

6) The student will strive beyond his social image for honesty of opinion, pushing the boundaries of his self-search into the realm of spiritual questioning.

7) The student will learn to free his thinking, swinging into huge arcs of speculation with little inhibitions about correct or incorrect thought, after he has some information at hand. The rewards of study, then, are theories. He will posit wild themes, conjecture about new relationships, in short, his mind will cavort like a colt, loose in the pasture!

8) The student will show evidence in two examinations during the semester, of both his knowledge and his personal relationship to it, centering on the subject matter we have explored as a group.

9) The student will use more precisely and yet more comfortably certain vocabulary that comes with an investigation of, e.g., art, music, philosophy, etc. He can recall the referent in subsequent experience, when he meets such ideas as "baroque," "existential," or "impressionistic." This can be tested and measured.

10) The student will enjoy learning, taste many new things, chew some thoroughly, spit some out, but continue to gain weight steadily!

PERIOD 6 ON MUSIC

Thurs., Sept. 28	"Beethoven and the Symphony Form"
Fri., Sept. 29	"Ethnic Instruments"
	FIRST PERSONAL INQUIRIES DUE (Next one, a practical inquiry)
Mon., Oct. 2	"The Woodwinds - e.g. Clarinet (demonstration)"
Tues., Oct. 3	"The Voice and Its Operations"
Thurs., Oct. 5	"Blues--the True American Music"
Mon., Oct. 9	"Humor In Classical Music"
Tues., Oct. 10	"Primitive and Ancient Music"
Thurs., Oct. 12	"The Theory and History of String Instruments"
Mon., Oct. 16	"Onomatopoeia in Music"
Tues., Oct. 17	"Background Music in Movies and the Moods It Creates"
Thus., Oct. 19	"Composition of Jazz"
Fri., Oct. 20	"Guitar Blues in Relationship to Economic and Social Conditions"
Mon., Oct. 23	"American Folk Development"

Thur., Oct. 26 "John Coltrane--The New Way of Jazz"

Fri., Oct. 27 "A Beatle World"

Remember: Each student hands in a critique on each report: these may include notes you wish to keep, questions raised, etc., but MUST include a comment on the thesis.

CLASS REPORTS FOR MUSIC--HUMANITIES SEMINAR--PERIOD IV

Mon., Dec. 12 "A Smorgasbord of Sound"

Wed., Dec. 14 "Beethoven's Missa Solemnis"

Fri., Dec. 16 "Carlos Montoya and Flamenco Guitar"

FIRST PERSONAL INQUIRIES DUE

Mon., Dec. 19 "The Gregorian Chant"

Wed., Dec. 21 "Palestrina and His Stamp on Modern Music"

Fri., Dec. 23 "The Voice As An Instrument."

MERRY CHRISTMAS (GIVE MUSIC THIS YEAR!)

Mon., Jan. 2 "Aaron Copland, Critic and Composer"

Wed., Jan. 4 "Protest Songs"

Fri., Jan. 6 "Al Jolson: A Period Piece"

Mon., Jan. 9 "History of Guitar Making"

Fri., Jan 13 "South American Rhythms"

SECOND PERSONAL INQUIRY DUE

Mon., Jan. 16 "The Link Between A Nation's History and Its Music"

Wed., Jan. 18 "Broadway Musicals"

Mon., Jan. 23 "The Beginnings of Opera"

Wed., Jan. 25 "Opera In Our Time."

TERM NOTEBOOKS DUE

Mon., Jan. 30	"The Development of the String Bass"
Wed., Feb. 1	"Bach and the Baroque Style"
Fri., Feb. 3	"Japanese Music"
Mon., Feb. 6	"Television's Use of Music"
Wed., Feb. 8	"Electronic Music"

Remember: Each student hands in a critique on each report; these critiques will include notes you may want to keep, questions raised, and a comment on the thesis.

CLASS REPORTS FOR MUSIC, HUMANITIES SEMINAR. PERIOD III

Mon., Dec. 12	"Lalo, 19th C. French Composer"
Wed., Dec. 14	"The Uniqueness of the Harpsichord"
Fri., Dec. 16	"The Mastery of Andres Segovia, Classical Guitarist"
	FIRST PERSONAL INQUIRY DUE
Mon., Dec. 19	"The Gregorian Chants and Early Plainsong"
Wed., Dec. 21	"Poetry Set to Music"
Fri., Dec. 23	"Development of Church Music"
	MERRY CHRISTMAS! (GIVE MUSIC THIS YEAR!)
Mon., Jan. 2	"Impressionism in Music"
Wed., Jan. 4	"Bob Dylan, Dead or Alive?"
Fri., Jan. 6	"George Gershwin's Rhapsody In Blue"
Mon., Jan. 9	"The Rise of Folk Music in America"
Wed., Jan. 11	"Folk Blues"
Fri., Jan. 13	"Folk Rock"

SECOND PERSONAL INQUIRY DUE

Mon., Jan. 16	"Mathematical Components of Music"
Wed., Jan. 18	"Film Scores"
Fri., Jan. 20	"Glen Yarborough"
Mon., Jan. 23	"The Relationship Between the Oriental Language and Music"

TERM NOTEBOOKS DUE

Mon., Jan. 30	"The Tone Poem"
Fri., Feb. 3	"Greek Dance Music and Subsequent Forms"

Remember: Each student hands in a critique on each report; these may include notes you wish to keep, questions raised, etc., but MUST include a comment on the thesis.

APPENDIX E

SCHOOL G: FINAL EXAMINATION IN MUSIC

HUMANITIES
Final Exam Name _____

I. A number of musical examples will be played for you. Select the term which best applies to each example.

Homophonic	Modal	Beethoven
Polytonal	Polyrhythm	
Electronic	Polyphonic	

II. In the development section of the sonata form you will hear, the composer uses a number of devices to vary the thematic material. Identify at least three.

III. Discuss the history of war protest songs. Include similarities and differences in songs from the Civil War to the present time and the reasons for them.

IV. Underline the terms which apply most to Charles Ives:

American	European	Simple melodies
New England	Folk songs	Business man
Homophonic	Composer	Unanswered question
Polyrhythms	Living	Opera

V. What is a mode? Major mode is called _____ Minor mode is called _____

VI. Read the following poem and answer briefly:

THE CONCERT

Edna St. Vincent Millay

No, I will go alone.
I will come back when it's over.
Yes, it will not be long.
Why may you not come with me?
You are too much my lover.
You would put yourself
Between me and song.

If I go alone,
Quiet and suavely clothed,
My body will die in its chair,
And over my head a flame,
A mind that is twice my own,
Will mark with icy mirth
The wise advance and retreat
Of armies without a country,
Storming a nameless gate?
Hurling terrible javelins down
From the shouting walls of a singing town
Where no women wait!

Armies clean of love and hate
Marching lines of pitiless sound
Climbing hills to the sun and hurling
Golden spears to the ground!
Up the lines a silver runner
Bearing a banner whereon is scored
The mild and steel of a bloodless wound
Healed at length by the sword!

You and I have nothing to do with magic.
We may not make of music a filigree frame,
Within which you and I,
Tenderly glad we came,
Sit smiling, hand in hand.

Come now, be content.
I will come back to you, I swear I will;
And you will know me still.
I shall be only a little taller
Than when I went.

1. What does the speaker in "The Concert" believe to be the best attitude at a concert?

2. How does hearing a concert affect the speaker?

3. Phrase in your own words a description of the imaginary musical experience of the speaker in the poem.

4. Explain whether you believe the speaker is thinking of descriptive music or of music without a descriptive program and tell why.

APPENDIX F

SCHOOL H: MUSIC EXAMINATIONS

SCORE ANALYSIS SHEETS

Humanities Exam.

_____ 1. All of the following are characteristics of the Ars Antiqua, except for:
a. Complete melodic and rhythmic independence was established.
b. All intervals used.
c. Rhythmic modes were used.
d. Use of duple meter.
e. Three voice polyphony prevails.

_____ 2. The most important composer of the Ars Antiqua was:

a. Machaut. c. Leonin. e. Dufay.
b. Landini. d. Obrecht. f. Binchois.

_____ 3. The importance of Philippe de Vitry during the Ars Nova lies in the fact that he was:
a. The foremost French Composer of the 13th century.
b. A French theorist and composer.
c. The greatest Italian Composer of the 14th century.
d. A French Composer of polyphonic vocal music.
e. None of the above.
f. All of the above with the exception of (c).

_____ 4. In the Ars Nova we find a predominance of:
a. Sacred music. b. Secular music.

_____ 5. In the 15th century leadership in polyphonic music shifted from France and Italy to the Netherlands area. This included the activities of two schools: The Burgundian and the Flemish. Which one was most important?

_____ 6. Three Voice polyphony, incomplete triads, and infrequent use of counterpoint are all characteristics of:
a. Flemish School b. Burgundian School.

_____ 7. The "Golden Age of Polyphony", is which one of the following centuries?
a. 12th c. 14th e. 16th
b. 13th d. 15th f. 17th

_____ 8. Which one of the following 16th century schools developed the most outstanding style in sacred polyphony?
a. Flemish. c. Roman. e. English.
b. Venetian. d. Burgundian. f. German.

_____ 9. Jacob Obrecht, Jean Ockeghem, Josquin Desprez, and Heinrich Isaac are all outstanding composers of the _____School

_____10. The most important secular form of polyphonic vocal music to be developed during the Renaissance was the:
a. Mass. c. Madrigal. e. Chanson.
b. Motet. d. Chorale. f. Canzona.

Humanities Final Exam.--Music

1. The Baroque period is sometimes referred to as the _____.
a. Polyphonic period. c. Figured bass period.
b. Homophonic period. d. Opera period.

2. Which one of the following statements is false? _____.
a. Music in the Baroque period was largely influenced by the church.
b. Nobility and the upper class took the greatest interest in music.
c. Secular music takes the lead over sacred music.
d. An important attribute of the period was the dramatic element.

3. The Solo-Sonata, Trio-Sonata, Concerto Grosso, Overture and Sinfonia are all _____forms of the Baroque period.

4. A. Corelli and A. Vivaldi were Italian composers of _____.
a. Madrigals. c. Sonatas for keyboard instruments.
b. Opera. d. Chamber music for strings.

5. & 6. The two forms which are embryonic forms of our modern symphony are the _____ _____ and _____.

7. The most important French composer and theorist of the Baroque period was _____.

MATCH THE FOLLOWING CHARACTERISTICS WITH THE PROPER COMPOSER

a. Bach b. Handel

___ 8. Style is a mixture of national elements; Italian, German and English.
___ 9. Provincial.
___10. Dealt with large dramatic forms.
___11. Used the chorale in his music.
___12. Greatest for organ music which was well known.

___13. Homophonic composer.
___14. Used richer harmonies.
___15. Displays idiomatic vocal writing.

16. Which of the following statements is false? _____

a. Classicism can be described as being objective and refined.
b. Instrumental music is more important than vocal music in the classical period.
c. The orchestra becomes an important media.
d. Classical music takes on a deep emotional quality setting it apart from any other period in music history.

17. Haydn contributed tremendously to the development of instrumental music. List four of his contributions:
17._____
18._____
19._____
20._____

21. The most important form developed in the Classical period, and used, for specific movements of symphonies, was the _____ _____ _____.

22. The Romantic point of view can be expressed by all of the following except _____
a. Individualism.
b. Emotionalism.
c. Nationalism.
d. Objectivity.

23. A piece written for a solo instrument with piano or orchestral accompaniment is called a _____.

24. Beethoven _____the Sonata-Allegro Form.
a. Made no changes in.
b. Expanded.
c. Used variations in.
d. Used Free Fantasy in.

25. Beethoven replaced the third movement Minuet with a _____ in his symphonies.

SCORE ANALYSIS SHEETS

The following sheets deal with the first movement of the Mahler Symphony No. 4. These sheets are designed so that the instructor could point to a number while students were following the verbal descriptions about the music, thus giving them a constant means of following the music other than score reading. Not reproduced here, but also used in conjunction with this approach, are actual notated excerpts of each theme and several motives with which the students are familiarized before listening and following the "verbal score."

SYMPHONY NO. 4--Gustav Mahler

Exposition

1. The First movement beings with "Barn-yard voices" by the flutes, clarinets and sleigh bells - b min. (2 1/2 M.).

2. Violins enter with theme IA in G major.

2a. Violas, cellos and string basses state th.IA starting in its third measure, expanding the dotted eighth and sixteenth idea. (3M).

3. French horn states a rhythmic motive in measure 9. This motive appears often throughout the first movement.

4. Strings continue rhythmic idea while winds play the motive. (7M).

5. In measure 18 the 1st violines state theme IA in free canon with the cellos. (14M).

5a. The clarinets and bassoons play a counterpoint to th. IA in meas. 20, which later becomes, an important theme of its own.

6. In meas. 32 theme IIA enters in counterpoint (Gmag.), stated in the clarinet and strings. (6M) This leads to the very expressive theme IB.

7. Theme IB in D. Maj. is stated in the cello - then oboe - cello and rest of strings for 20 meas. leading us to theme IIB in D Maj.

8. Theme IIB is stated in the oboe and bassoon in counterpoint - taken up by strings for 14 meas. This marks the end of the exposition

9. b. min. and a return to the Barn-yard sounds for 5 meas.

9a. Return to theme IA in violins, motive is also stated - G. maj. (14 Meas.).

10. Entrance of the C.P. Theme. This theme is expanded by woodwinds and strings into a peaceful tonic and dominant die-away, coming to a long-drawn close. (11M.).

Development

11. Barn-yard sounds enter with a violin solo - start of the development section. (6M).

11a. Motive is developed by the winds and bring us into th. IA. (8M.).

Development--cont'd.

12. Th. IA stated in the violins with the motive. (9M.).

13. Section in A Maj., the C.P. theme and the first three notes of TH. IB. (30M).

14. Eb min. and barn-yard sounds - motive and rhythmic idea of th. IA. (12M.).

15. Ab maj. - motivic development based on motive and th. IA - played by flutes. (21M.).

16. Th. IA restated in Ab maj. by violins. (21m.). leading to:

17. C Major and a climax of tremendous shouts by the woodwinds and brasses of the upper theme of IIA - This quietly declines into th. IA. (25M.).

17a. Th. IA heard integrated within the orchestration by oboes and clarinets. (5M.).

Recapitulation

18. Recapitulation starts in the third measure of th. IA - theme is tated by the violins. G maj. (16M.).

19. Theme IIA enters in the bass and is taken up by the winds - 1st and 2nd violins with much of the same excitement that was generated in the C major climax in the development section. G maj. (11M.).

20. Grandiose restatement of theme IB in G maj. (21M.). leads to:

21. Theme IIB in G maj. stated by the clarinet and bassoon. (15M.). leads to:

Coda

22. Barn-yard sounds (2M.). Brings us to a restatement of th. IA. (23M.).

23. Use of the C.P. theme in violas and cellos for 7 meas. which inturn leads to:

24. Very slow allusion of theme IA. Stated in violin and oboe with cello playing an undercurrent of the C.P. theme. Theme IA gains in momentum and leads to: (16M.).

25. Derivative of both parts of th. IIA bringing this movement to a dramatic close.

PROGRAMATIC BREAKDOWN OF SYMPHONY #4

Gustav Mahler (1st Movement)

Exposition

Intro. -Th. IA - Th. IIA - Th. IB - Th. IIB
Barn-yard - G maj.- G maj. - D maj. - D maj.
b min. - 28 M. - 6 M. - 20 M. -14 M.
2 1/2 M.

Intro. -Th. Ia - C.P. Thm.
Barn-yard - G maj. - G maj.
b min. - 14 M. - 11 M.
5 M.

Development

Intro. + M. + Th. IA - C.P. + 1st three notes - Intro.
+ M. + Rhythmic mot.
6 M. + 8 + 9 M. - of Th. IB in A maj. - of Th. IA
30 M. - Eb min. + 1M. + 11M.

M. + Th. Ia - Th. Ia - Th. IIA + Th. IA.
Ab maj. - Ab maj. - c maj.
21 M. - 21 M. - 25 M. + 5 M.

Recapitulation

Th. Ia - Th. IIA - Th. IB - Th. IIB
G maj. - G maj. - G maj. - G maj.
12 M. - 11 M. - 21 M. - 15 M.

Coda

Intro. - Th. IA - Slow allusion of Th. Ia + C.P. - Th. IA - Th. IIA
2 M. - 23 M. - 10 measures - G maj. - G maj.
- 6 M. - 4 M.

APPENDIX G

SCHOOL J: HUMANITIES GRADE CONTRACT FORM

THE HUMANITIES - Grade Qualification Sheet _____
Name

_____ _____
Qtr. Row #

Checked by ____ Grade ____

Please check the grade for which you have qualified during the past quarter. Please check the appropriate blanks within the grade area, also.

_____ D A notebook

_____ C ____A notebook

plus

____Six evaluations __ __ __ __ __ __

_____ B ____A notebook

plus

____Six evaluations __ __ __ __ __ __

plus

____One written report of outside reading

_____ A ____A notebook

plus

____Six evaluations __ __ __ __ __ __

plus

____One written report of outside reading

plus

____One creative project developed in quarter

_____
Description of project

APPENDIX H

VISUAL AIDS FOR HUMANITIES COURSES

MUSICAL INSTRUCTIONAL AIDS

ORGANIZATIONS

Visual Aids

University Prints. 15 Brattle St., Cambridge, Massachusetts 02138. Slides and prints.

Museum of Modern Art. 11 West 53rd Street, New York, New York 10019. Teaching portfolios, slides and reproductions.

New York Graphic Society, Inc. 140 Greenwich Avenue, Greenwich, Connecticut 06830. UNESCO World Art Series and art reproductions.

Artext Prints, Inc., Box 70, Westport, Connecticut 06880.

American Library Color Slide Company. 305 E. 45th Street, New York, New York

Art Institute of Chicago. Michigan Avenue at Adams Street, Chicago, Illinois 60603. Lending collection of slides, reproductions; color photographs and postcards for purchase.

Educational Audio Visual, Inc. 29 Marble Avenue, Pleasantville, New York 10570. Slides and filmstrips of music and art history topics.

National Gallery of Art. Constitution Avenue at Sixth Street, Washington, D.C. 20565. Color reproductions, slides, slide and film strips from Publications Office; Lending services of slides and works of art.

Encyclopaedia Brittanica Films. 425 North Michigan Avenue, Chicago, Illinois 60611. Films on the humanities and fine arts.

McGraw-Hill Series. 330 West 42nd Street, New York, New York 10036. Slides and teaching materials related to art history.

Metropolitan Museum of Art. Fifth Avenue at 82nd, New York, New York 10028. Rental of slides and prints.

Seattle Art Museum. Volunteer Park, Seattle, Washington 98102. Lending service of slide collection.

Musical Instructional Aids

Sono-Graphs, Donald Barra. Electra Publications, Inc. 874 Broadway, New York, New York 10003. Slides and transparencies of musical works from many historical style-periods.

Music 100: An Introduction to Music History, Brown and Troth. American Book Company, 300 Pike Street, Cincinnati, Ohio 45202. Three recordings, seventy-five color slides, forty-six worksheets for students, teacher handbook.

Music 300: An Introduction to Form in Music, Eugene Troth. American Book Company, 300 Pike Street, Cincinnati, Ohio 45202. Four recordings, sixty slides, forty spirit duplicator master worksheets for students, teacher handbook.

Biographies of Great Composers, Rossi and Saladana. Bowmar Records, Inc. 10515 Burbank Boulevard, North Hollywood, California 91601. Two color filmstrips and correlated recording of Haydn, Mozart, Beethoven, Schubert, Verdi, and Puccini.

Meet the Instruments. Order through Rhythm Band, Inc., P.O. Box 126, Fort Worth, Texas 76102. Two color filmstrips, one recording of narration and performance of instruments; also available, study prints punched for student notebooks.

RCA Victor Instruments of the Orchestra, National Symphony Orchestra under direction of Howard Mitchell; two recordings, fifty-six page teaching guide; photographs of instruments.

Large Wall Chart Pictures of Instruments of the Orchestra. J. W. Pepper and Son, Inc. 231 N. Third Street, Philadelphia, Pennsylvania.

Invitation to Music and Art: A Humanities Approach through the Arts. Fine Arts Publications, 1346 Chape Street, New Haven, Connecticut 06511. Eight correlated units dealing with music and art and A Guide for Integration with other Studies (background material, reading lists, and lists of slides and filmstrips).

Lea Pocket Scores. Box 138, Audobon Station, New York 32, New York.

Miniature Score Series. Belwin, Inc. Rockville Centre, Long Island, New York 11571

Kalmus Miniature Scores. Edwin F. Kalmus Music Publishers, P.O. Box 47, Huntington Station, Long Island, New York, 11746.

A Music Collection for High School Libraries, compiled by J. B. and M. S. Clark for Alexander Broude, Inc., 1619 Broadway, New York, New York 10019. A compilation of forty-four recommended music scores considered to be of basic importance for the establishment of a high school miniature score library.

Organizations

National Foundation on the Arts and Humanities. Office of Education, United States Department of Health, Education and Welfare, Washington, D.C. 20202. Information on literature, studies, and grants available in the arts and humanities.

National Endowment for the Humanities. 1800 G Street N.W., Washington, D. C. 20506

National Association for Humanities Education. R. D. 3, Edgewood Drive, Averill Park, New York 12019. This organization publishes two periodicals: The Humanities Journal (three times per Year), and the Bulletin on Research in Humanities Education (semi-annual).

California Humanities Association. Inquiries may be directed to Dr. Richard Trapp, Classics Department, San Francisco State College, San Francisco, California 94132.

National Council of Teachers of English. 508 South Sixth Street, Champaign, Illinois 61820.

Music Educators National Conference. 1201 Sixteenth Street N.W., Washington, D. C. 20036.