

AN APPROACH TO DEVELOPING COMPREHENSIVE MUSICIANSHIP
IN THE INTERMEDIATE GRADES USING THE VOICE AND THE UKULELE

by

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ABSTRACT

As the majority of experimentation in comprehensive musicianship has been done at the university and high school levels, there is a need for similar research at the elementary level. This study is designed to produce a specific programme aimed at developing comprehensive musicianship and predicting its success in music education. The work is unique in that it incorporates a vocal method devised in Hungary and adapts it not only to another country but also applies it to and combines it with an instrumental programme from Canada.

This thesis is based on research by the author in comprehensive musicianship, and the Kodaly principles and concepts of music education, which are used to construct a strategy for an effective music teaching programme in the intermediate grades, utilizing the dual media of voice and ukulele. The strategy, which can be used appropriately by the music specialist, is devised from the author's research, classroom music teaching experience and studies in music education in Hungary, Finland, the United States and Canada. The Kodaly concepts have been adapted to meet the needs and interests of intermediate pupils, their voices and ranges, and the technical requirements necessary for the ukulele.

The programme seeks in-depth development of concepts through preparation, presentation and reinforcement. Conceptual

understanding and intrinsic involvement leading towards aesthetic appreciation are encouraged. The concepts are presented under the headings of linear pitch, vertical pitch, form, timbre, dynamics, tempo and style. The basic aural, translatable and dextral skills are incorporated in the performing, analyzing and organizing activities. The cyclical, sequential and concept based process presented is to be continually analyzed and evaluated by the teacher in a task-oriented manner in order to assess the competencies gained by the students.

A comprehensive pitch recognition programme, developed and implemented by the author, was carried out with grade six and seven students. Pre- and post-pitch recognition tests were administered to two different treatment groups, one on a traditional music programme and the other on a comprehensive musicianship programme. The results of the study showed a statistically significant difference of the comprehensive musicianship programme group over the traditional music programme group ($p < .05$).

The instructional procedure presented begins with a vocal readiness programme in Phase I. Following is the dual approach of voice and ukulele in Phase II and III. This sequential, experiential approach is designed to promote and enhance the development of comprehensive musicianship in the intermediate grades.

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Chapter 1

OVERVIEW OF THE PROBLEM

Introduction to the Problem

An unceasing concern of music educators is to provide the best possible experiences for pupils in music education. Through continually improving methods and content and by building new curricula on observations and research in the field, music educators constantly strive to develop and design more efficient and effective methods to attain their goals. David Woods says "...it is of importance to every music educator that experimentation directed towards improvement in curriculum design be made."¹ That there is a need for new ideas and programmes is also voiced by Woods when he states that "...many programs have 'stagnated' and do not fill their obligation to the total and aesthetic environment."² Robert Garofalo concurs that there is a "...need for educationally sound curriculums

¹David Woods, "The Development and Evaluation of an Independent School Curriculum Stressing Comprehensive Musicianship at Each Level, Preschool Through Senior High School" (Ph.D. dissertation, Northwestern University, 1973), p.1.

²Ibid., p.3.

that deal effectively with real learning about music."³ It is evident by the number of newly developed or revised curricula that there has been an attempt to remedy this void. The formation of the General Music Society as part of the Music Educators National Conference in 1982 was also an indication of the concern for direction and sound curricular ideas for problems arising in general music classes. In the search for a more effective and meaningful way to teach music in the intermediate grades this study aims to offer an alternative model of music education by emphasizing the role of the voice and ukulele. The ideas proposed by comprehensive musicianship proponents are combined with the principles of Zoltan Kodaly to provide the base upon which this approach is built.

Because of the placement of qualified music teachers in the intermediate grades first, primary music is often taught sporadically. It is sometimes necessary for the intermediate teacher to begin in grade four or five with a formal, systematic programme of teaching basic music skills and concepts. This study addresses the need to accommodate musical deficiencies which arise out of this late start in music education. It begins with the basic concepts and progresses along a continuum of spirally sequentialled learning experiences. As with any learning situation the teacher must preassess student competencies in order to ascertain where to begin on the

³Robert Garofalo, "Blueprint for Band: We Need Sound Curriculums, Not Just Skilled Performers", Music Educators Journal 60 (March 1973):39.

continuum.

Intermediate music classes may be the last formal music education for students in the public school system. They are therefore crucial to establish bases that can enhance further musical growth later. For those students continuing to study music in high school as an elective, a foundation on which to continue building is important. Kodaly realized the importance of these early years when he stated:

Gradually and from childhood the elementary phenomena of music must be ingrained over the years through practice and systematic education in the perception of music. The foundations for this can be laid only in the elementary and secondary schools.⁴

Kodaly continued to stress the importance of early training when he said, "Basic training neglected in youth cannot be made up for later."⁵

The author of this research report believes that the dual media of voice and ukulele are especially suited to intermediate students. The voice, which is maturing and gaining in strength and fullness of tone, when combined with the ukulele accompaniment can produce the effect of a complete musical ensemble. The ukulele itself can supply harmony, rhythm and melody. Chalmers Doane calls it "...the most adaptable

⁴Erzsebet Szonyi, Preface to Musical Reading and Writing, translated by Lili Halapy, (London: Boosey and Hawkes Music Pub. Co., 1973).

⁵Zoltan Kodaly, "Who is a Good Musician?", The Selected Writings of Zoltan Kodaly, (London: Boosey and Hawkes Music Pub. Co., 1974), p.198.

instrument in the world for teaching music."⁶ On it young people can be taught to play everything from the classics to jazz and pop tunes. Thus, the ukulele can accomplish through its versatility the following functions by acting as:

1. an accompaniment for singing
2. a solo instrument
3. an ensemble instrument
4. a social instrument for enjoyment
5. a teaching instrument to reinforce concepts

The voice, as the basis of the elementary school music programme, is therefore given encouragement to continue its growth and maintain its position of importance as it is supported and enriched by the underlying accompaniment of the ukulele.

The ukulele itself is inexpensive and within the financial reach of most school boards and students. The size of the standard ukulele (21 inches in length) is suitable for most grade four or five students, and the tenor ukulele (23 inches in length) can be comfortably held and played by most grade six and seven students. These two factors, price and size, along with the availability of the instrument, make the ukulele very attractive for use in an intermediate music class.

All the basic concepts in music are to some degree possible on the ukulele -- linear pitches, vertical pitches, styles, timbres, dynamics, tempos, forms and durations. Socially, the ukulele fulfills its role with intermediate students as a means

⁶Ken Whittingham, "The Ukulele Ideal to Teach Music", Ukulele Yes 2(Fall 1977):10.

of making music together, vocally and instrumentally, or just instrumentally. It can provide enjoyment for leisure time now and in the future. Acceptable emotional outlets that are needed in the students' lives now as well as in later life can be provided for by this dual media. The ukulele is also a stepping-stone to other fretted instruments. The various musics of our multicultural society can be examined and performed with instrument and voice in an attempt to develop understanding and tolerance in our society. Also, the intellectual development of the students can be fostered, challenged and encouraged in this dual media approach. The educational philosopher Marc Belth believes that "...a primary educational objective which the school will undertake is the nurture of expansiveness of intelligence...development of exploratory power... and development of analytical powers."⁷ The voice and ukulele have been chosen by the writer to aid in the development of these aspects.

Kodaly said, "The purpose of music is to understand better: to evolve and expand our inner world."⁸ This goal he believed could be attained through a concept of music education that is child developmental, spiral, sequential, concept based and consisting of episodes (motivic pitch groupings) leading to

⁷Marc Belth, Education as a Discipline: A Study of the Role of Models in Thinking, (Boston: Allyn and Bacon, Inc., 1965), p.41.

⁸Zoltan Kodaly, from the speech "What is the Purpose of School Music Societies", The Kodaly Concept of Music Education by Helga Szabo, (London: Boosey & Hawkes Music Pub., 1969), p.4.

mastery. Music education thus deals with the development of intelligence, aesthetics, ear training and performance which Kodaly said, "...can only be acquired through many-sided work and nothing less..."⁹ This approach assumes the above characteristics plus the addition of time and effort to achieve its goals.

The strategies devised herein can only be appropriately used by the music specialist. There is no attempt to presume that a teacher without the required music knowledge and skills would be able to instigate this programme successfully. The required skills are grouped under the headings of performing, organizing and analyzing as delineated in Creating Curriculum in Music.¹⁰

The author believes that before beginning any instrument certain basic musicianship skills and concepts should be acquired. Kodaly supports this by saying "To teach a child an instrument without first giving him preparatory training...(is to)...build on sand."¹¹ Therefore, it is necessary to begin building this programme with the voice alone in Phase I before embarking on the dual media of voice and ukulele in Phase II.

Phase I (voice) and Phases II and III (ukulele and voice)

⁹Zoltan Kodaly, "Epilogue to Pentatonic Music IV", The Kodaly Concept of Music Education, p.34.

¹⁰Stefan Edelstein, L.Choksy, P. Lehehan, N. Sigurdsson and D. Woods, Creating Curriculum in Music, (Menlo Park, California: Addison-Wesley Pub.Co., 1980).

¹¹Zoltan Kodaly, "Children's Choirs", The Selected Writings of Zoltan Kodaly, p.123.

are designed to include the principles of comprehensive musicianship. The Music Educators National Conference has as one of its major goals the incorporation of comprehensive musicianship programmes in all schools. This indicates the value of and the emphasis attached to this concept in the United States. The comprehensive music programme as outlined by the Music Educators National Conference is "...challenging to all students..."¹² and directed towards their needs, encouraging the correlation of performing, creating and listening to music and promoting music of all periods, styles, forms and cultures. The programme presented here demonstrates the interdependency of these aspects and a diversity of music activities.

The Purpose of the Study

The purpose of this study was to develop an alternative music programme for general music classes in the intermediate grades using the dual media of ukulele and voice. Comprehensive musicianship, as portrayed through the Contemporary Music Project sponsored by the Music Educators National Conference, supplied a significant part of the theory, principles and concepts in developing such a programme. Its ideals were coupled with Kodaly principles to present a programme to develop basic musicianship skills, develop an understanding of music concepts and to create an atmosphere for continued cognitive and

¹²Charles L. Gary and Beth Landis, The Comprehensive Music Programme, Washington, D.C.: Music Educators National Conference, 1973), p.2.

affective growth on the pathway to comprehensive musicianship. Phase I of the programme was designed to develop basic musicianship skills chiefly through using the voice. Phase II reinforces and expands the basic skills taught in Phase I using the voice and ukulele. Phase III is a more advanced voice and ukulele programme that may be included as part of the general music course or added as enrichment. The effectiveness of a part of the programme was addressed both qualitatively and quantitatively.

Scope of the Study

This study was undertaken to develop a structure for teaching voice and ukulele in the intermediate general music class based on the principles and concepts of comprehensive musicianship and Zoltan Kodaly. The study consisted of the following steps:

1. From the study of the literature to:
 - i) identify principles and characteristics of comprehensive musicianship
 - ii) identify principles and characteristics of the Kodaly method
 - iii) investigate ukulele music programmes
 - iv) investigate Kodaly programmes in Hungary, Finland, the United States and Canada
 - v) investigate music programmes based on comprehensive musicianship
2. Utilize the writer's experiences with comprehensive musicianship and Kodaly concepts by:
 - i) reporting on direct experiences with comprehensive musicianship and Kodaly concepts used in ukulele and voice in general music classes

- ii) reporting on a pitch recognition test given before and after the teaching of a comprehensive pitch recognition unit
- 3. Develop a general music programme based on selected comprehensive musicianship and Kodaly principles by:
 - i) developing Phase I, a preparation programme, using the voice as the prime instrument
 - ii) structuring Phase II as a reinforcement and expansion of concepts and skills of the first phase using the dual media of voice and ukulele
 - iii) structuring Phase III, an advanced programme using the voice and ukulele
 - iv) devising an evaluation process to run concurrently with each phase

Limits of the Study

This study was:

- 1. limited to curriculum development for the general music class in the intermediate grades (grades 4 to 7)
- 2. principally concerned with content and strategies for developing concepts and skills
- 3. limited to selected Kodaly principles of music education and the proposals put forth by the Contemporary Music Project and its offshoots in the area of comprehensive musicianship
- 4. applied to the voice medium in Phase I and the dual media of voice and ukulele in Phase II and III
- 5. limited to the writer's applications and observations of the programme proposed

The research literature was:

- 1. limited to accessible Kodaly materials from Hungary, Finland, the United States and Canada
- 2. limited to relevant material in comprehensive musicianship and comprehensive music programmes growing out of the Contemporary Music Project in the United States

3. limited to ukulele programmes in effect in Canada

Method and Organization

The writer developed a music programme consisting of three phases for voice and ukulele for the general music classes of the intermediate grades based on:

1. an adaptation of selected principles of the Kodaly approach to music education,
2. principles and characteristics of comprehensive musicianship,
3. direct experiences of the writer with comprehensive musicianship implementation and
4. some comprehensive musicianship programmes already in effect and documented.

The framework for the three phases of the programme was based to some extent on that set up by the team of Edelstein, Choksy, Lehman, Sigurdsson and Woods in Creating Curriculum in Music which was supported by a grant from the Ford Foundation. This study utilized the team's common elements or conceptual base approach using the eight major concept headings of linear pitch, vertical pitch, duration, form, style, timbre, dynamics and tempo. The activities were organized as suggested under the three categories of performance, analysis and organization. The Comprehensive Musicianship Project incorporates essentially the same concepts and activities but under different headings. The content was chosen by the author for its appropriateness to this age group, its level of difficulty, its suitability for playing on the ukulele and/or singing and its representation in the broad scope of musics available. The basic skills are listed

under aural, dextral and translatable as designated in the Manhattanville Music Curriculum Project. The programme is set up in three consecutive phases. The teaching of the concepts is for the most part sequential but may be altered to serve needs as they arise in individual circumstances. One of the purposes of the hierarchy is to insure that nothing is omitted. Phase II consists of three levels which may run concurrently if a class consists of more than one level. With the advent of mainstreaming this is highly likely. The average intermediate music class usually has a spread in musical knowledge and abilities and a levels approach may be necessary to meet all the pupils' needs. The levels are listed as easy (E), medium (M) and difficult (D).

An evaluation component was included to assist in ascertaining the extent to which students had accomplished the tasks. A study on pitch recognition within the pentatonic scale was undertaken to see if there is a difference in the mean achievement scores before and after a comprehensive musicianship programme for pitch recognition. The group receiving this treatment was then compared to a group receiving a traditional music programme and the results noted.

Finally, the conclusions, recommendations and implications of this study were addressed. Possible applications of the programme and further research were suggested.

Chapter 2

REVIEW OF THE LITERATURE

Principles and Characteristics of Comprehensive Musicianship

The term "comprehensive musicianship" has been in use for some time. Zoltan Kodaly in a 1953 address at the Liszt Academy of Music in Budapest gives us some insight into his concept of this term when he says,

You will not be a good musician if you shut yourself up like a hermit and pursue mechanical exercises, but only if you have lived a many-sided musical life and have particularly close contact with choirs and orchestras.¹

He also states that, "...the title of good musician can be earned only by a sustained many-sided effort."² His belief that comprehensive musicianship involves basic training built upon a many-faceted approach is evident. Even before 1953, Kodaly stressed broad and comprehensive musical training as a necessity for a worthwhile music education. The majority of musicians, he says, are half-musicians because they have not been wholly

¹Zoltan Kodaly, "Who is a Good Musician?", p.190.

²Ibid., p.198.

developed musically. As early as 1944, Lilla Belle Pitts encouraged broad and varied music experiences, breadth of interest and depth of understanding in her book The Music Curriculum in the Changing World.³

It seems that the modern definition of comprehensive musicianship has evolved because of a felt need of musicians and music educators to understand one another by broadening their horizons. In order to accomplish this "...a broader scope of music repertoire and experience than has usually been provided for in school and college curriculums"⁴ was necessary. Basic musicianship is now thought of as a fundamental requirement to the full growth of every child and has been stated so in the White House Joint Statement about the arts. (See Appendix D.)

The term comprehensive musicianship has been prominent since the instigation of the Contemporary Music Project, a project funded by the Ford Foundation from 1963 to 1973. The Music Educators National Conference administered the grant and also supported the project financially from 1968 to 1973.

In 1959, the Young Composers Project, also funded by the Ford Foundation, was initiated and put thirty-one composers into schools in the United States to work with, compose for and have their compositions performed by the students. This encouraged

³Lilla Belle Pitts, The Music Curriculum in the Changing World, (New York: Silver Burdett Co., 1944).

⁴Contemporary Music Project -- Comprehensive Musicianship, A Project of the Music Educators National Conference, Music Educators Journal, 59 (September 1973):34.

young composers and also broadened the outlooks on contemporary music of both students and teachers. In 1963, the title "Young Composers Project" was changed to "Contemporary Music Project for Creativity in Music Education". Its purpose was fivefold:

1. to increase the emphasis on the creative aspect of music in the public schools
2. to encourage the contemporary music idiom
3. to reduce compartmentalization
4. to cultivate taste and discrimination
5. to discover creative talent⁵

Since 1965, a comprehensive approach to music education has been central to the programmes of the Contemporary Music Project. In 1969, grants were given to selected teachers -- four elementary, seven secondary and fourteen university or college -- to devise programmes to develop comprehensive musicianship. The Contemporary Music Project later was referred to as the Comprehensive Musicianship Project because people had mistakenly begun to link the Contemporary Music Project with contemporary music alone. This was not its only intent.

The Contemporary Music Project (CMP) encouraged a "common-elements" approach. These elements were defined as frequency (pitch), duration, intensity and timbre. The horizontal organization of sound was described as movement through time and encompassed both rhythm and melody. The vertical organization encompassed harmony and texture. The expressive qualities were

⁵Ibid., p.34.

designated as volume, dynamics and timbre. Form was also treated as an element. Style and context were dealt with historically, socially and aesthetically. The CMP encouraged musicianly behaviours by

...developing a broad base of competencies through a reasonable balance of experiences in analysis (listening and evaluation): composition (and improvising) and performing, as well as scholarship (research) and communication (teaching).⁶

Norman Dello Joio, the director of the CMP, proposed that "...comprehensive musicianship can be that solid base on which one can build for the future without rejecting the past."⁷ Rudolf Radocy conducted an evaluation of comprehensive musicianship in June 1971 and found that

...teachers can espouse a philosophy of Comprehensive Musicianship, teach in accordance with objectives and show measureable gains in the learning of their students without sacrificing traditional 'musical learning.'⁸

There has been almost a conscious effort on the part of the CMP not to define comprehensive musicianship in order that it be a living, growing effort and not just a stagnantly defined term. Robert Werner states that

Defining Comprehensive Musicianship is never an easy task, even for those of us involved on a day-to-day basis with its implementation. Comprehensive Musicianship has to do both with the organization and content of the instructional programs at all levels and most important, with the goals and attitudes that lie behind the teachers' efforts.⁹

⁶Ibid., p.39.

⁷Ibid., p.34

⁸Ibid., p.41.

At the Music Educators Conference in Atlanta in 1976, concerned music educators stated that comprehensive musicianship was not defined because it then becomes jargon. But, they suggested that music educators should attempt to define it more clearly through the quality and means of its implementation.

The interpretations of comprehensive musicianship are as varied as the individuals that propose that kind of programme. Such programmes for band, orchestra, choir, guitar, theory and classroom music have been devised. Experiments and observations have been performed on such programmes and researchers have shown the value in them.

Robert Werner presents what is said to be the "heart" of comprehensive musicianship, that is, achieving the "synthesis". He states that it "...commits us to the never-ending scrutiny and revision of our attitudes and techniques in teaching."¹⁰ This synthesis imposes the necessity of a wide variety of activities. One activity that music educators feel has been neglected is creating. This implies composing, arranging and improvising. Traditionally, these activities have been left to the end of programmes and are seldom accomplished. If they are undertaken at all it is usually by a select few. Therefore, in a comprehensive musicianship programme, creating should progress along with all the other activities in the synthesis. Not only should the integration of activities take place but also the integration of elements. Separate musical elements should be

⁹Robert J. Werner, "CMP Means Comprehensive Musicianship Personified", Music Educators Journal, 56 (March 1969): 131.

¹⁰Ibid., p.133.

synthesized in a global setting if they are to result in real musical learning. The wholeness of music, then, -- its cognitive, affective and psychomotor aspects -- needs to be experienced and linked in this synthesis. Walton views the synthesis taking place in theory classes when:

All aspects of music -- harmony, polyphony, style, texture, form, structure -- combine and become the basis for the study of music literature. This synthesis is what is rightly called musicianship. The course of study should pull everything together to increase and deepen the student's insights.¹¹

Comprehensive musicianship, however, has been interpreted in many ways. Charles Ball says, "...comprehensive musicianship in the present context, simply means an understanding of the structure of music applied to music itself."¹² Beth Landis calls it a myth.¹³ Others say it is an ideal. The authors of Prelude to Musicianship view music teaching as

...the comprehensive, step-by-step development of musical materials, both aural and written, in a logical sequence, always proceeding from known to the unknown and leading the student in ever widening circles to a full understanding of the concepts and techniques involved.¹⁴

This is in keeping with the CMP's principles of comprehensive

¹¹Charles W. Walton, "Targeting the Teaching of Theory", Music Educators Journal, 67 (June 1981):40.

¹²Charles Ball, "The Answer Lies in Improved Teaching", Music Educators Journal, 56 (February 1969):59.

¹³Beth Landis, "Comprehensive Musicianship - A Look in the Crystal Ball", Music Educators Journal, 58 (January 1970) :48.

¹⁴Linda Mankin, Mary Claire Wellman & Angela M. Owen, Prelude to Musicianship: Fundamental Concepts and Skills, (New York: Holt, Rinehart and Winston, 1979), p.v.

musicianship. David Boyle cites teaching comprehensive musicianship as helping all musicians increase their understanding and perception of music.¹⁵ The term "musicianship" has also been described as "...an awareness of and learned ability to discriminate and respond to tonal and rhythmic patterns which are expressively organized in music."¹⁶ Linton says musicianship is synonymous with the term "musicality" and that,

This discrimination ability is based on an understanding of the structure of music and the relationship and functions of elements of music which comprise that structure, as well as on a sensitivity to the aesthetic or expressive purpose of organized patterns.¹⁷

So it would seem that there are many tracks leading to the same goal of a comprehensive musician. This goal appears to be an aim that one strives for but never fully attains. Kodaly says, "Obviously, a perfectly good musician is an unattainable ideal; for even the best can find shortcomings in themselves."¹⁸

There is a certain amount of agreement on what ingredients are needed for an effective, well-rounded music programme. The

¹⁵David Boyle, "Teaching Comprehensive Musicianship at the College Level", Music Educators Journal, 57 (July 1971): 330.

¹⁶Melinda Edwards, "An Instructional Objectives Model for Teaching Comprehensive Musicianship in a Senior High School Elective Music Course", (D.Ed. dissertation, Columbia University Teachers College, 1979), p.6

¹⁷Stanley Linton, "The Development of a Planned Program for Teaching Musicianship in the High School Choral Class", Council for Research in Music Education Bulletin 10 (Summer 1967):8.

¹⁸Kodaly, "Who is a Good Musician?", p.199.

common-elements approach, as mentioned earlier, is supported by the CMP and in general by all the authors of current music texts. The four basic avenues of musical experience in which the CMP states comprehensive musicianship should be developed are listening, analyzing, creating and performing. These activities allow students to integrate their musical knowledge. Another area of concern lies in presenting music of a wide variety of styles, periods and cultures. Serious contemporary music is also considered important in the repertoire presented. Musical independence, another goal, can be achieved by allowing the students to make informed judgments about music based on their total knowledge of music, and encouraging them to function as musicians. Jerome Bruner, with this general statement on education, says, "Instruction is a provisional state that has as its object to make the learner or problem solver self-sufficient."¹⁹ Werner says that comprehensive musicianship programmes should produce a person who is able

"...to make independent value judgments about music, judgments based on a thorough knowledge of all the elements in the musical process, involving creator, performer, and listener. This is perhaps the most significant ability any student can gain from his music education."²⁰

All comments, however, on comprehensive musicianship, repeatedly refer to the need for a thorough knowledge of,

¹⁹Jerome Bruner, Toward a Theory of Instruction, (Cambridge, Massachusetts: Belknap Press, 1967), p.53.

²⁰Werner, "CMP Means Comprehensive Musician Personified", p.131.

understanding of and skill base in music concepts without which musical development is restricted. Walton agrees with this when he says "...teachers must help develop the students' abilities to identify the elements of music and develop their skills as 'tools' so that they can be better musicians."²¹ Students are assumed to have grasped basic concepts when they can apply them. Labuta reminds us that the true test of musicianship lies in applied examination.²²

Summary of the Term "Comprehensive Musicianship"

The fundamental principles of comprehensive musicianship can be stated as follows:

1. that musical knowledge is synthesized through the integration of activities and concepts
2. that the common-elements approach (the basic concepts which make up music) is the best approach to develop musical understanding
3. that musicianly behaviors (having pupils function as musicians) need to be experienced to truly understand and appreciate music.

In order to develop musicianship the CMP proposed that the following abilities were needed:

1. ability to synthesize musical knowledge, skills and understandings
2. ability to discriminate musical relationships in order to develop independence and self-direction
3. ability to think creatively and imaginatively²³

²¹Charles W. Walton, "Targeting the Teaching of Theory", p.40.

²²Joseph A. Labuta, Teaching Musicianship in the High School Band, (West Nyak, New York: Parker Pub. Co. Inc., 1972), p.218.

The basic premises on which comprehensive musicianship is based are consistent with most music programmes but are re-emphasized in the literature because they are sometimes overlooked or unbalanced in their presentation and can cause the distortion of programmes. Four such premises are:

1. The proper study of music is music itself -- thus music should be approached through the actual piece of music and not some other channel.
2. The focus of instruction is on the individual student in order for him to gain independence.
3. Comprehensive musicianship serves both music and the student, not one or the other.
4. Students learn in diverse ways and at different speeds and therefore need many avenues of learning in order to come closer to achieving their goals.

Comprehensive musicianship, as it is currently understood, is an evolving theory of music instruction. It is an umbrella term that implies a holistic, integrated approach to music. It is a non-static term because it is always in a state of evolution as the philosophy is interpreted and used by individual teachers. A comprehensive musician is an ultimate musical goal that can never be reached completely, but towards which all can strive. In order to develop depth and breadth of musical learning proponents of comprehensive musicianship encourage the use of music from all styles, periods and cultures; a broad base of musical knowledge -- historical, biographical, stylistic and vocabulary; and skill development encompassing aural, dextral and translatable skills. In order to develop musicianship, then, music must be viewed in a broad

²³Contemporary Music Project, Procedures for Evaluation of Institutes for Music in Contemporary Education, (Washington, D.C.: Music Educators National Conference, 1967), p.1.

context.

Comprehensive musicianship, then, is a concept of music education that lays particular stress on the relatedness of ideas. The elements of music have little meaning individually, but when combined in the synthesis, present a mood or feeling to the listener. It is through the breakdown (the analysis) of this whole, and the ensuing synthesis of its parts, that deeper meaning is grasped. In order to achieve this analysis, comprehensive musicianship proponents believe that the learner must constantly relate and compare. In order to compare, one aspect must be differentiated from another. When the analysis of the elements for a particular aspect are complete, and put back into context, a synthesis is then achieved by viewing the whole in a new perspective. The narrow way in which concepts were introduced and developed in music education in the past have led to experiments in experiencing instances of the concepts in a multitude of ways as in the comprehensive musicianship approach. Not only are students in such a programme expected to experience many instances illustrating a concept, but they are required to analyze, evaluate and use these concepts in creating compositions, improvising and arranging. All types, styles and periods of music provide a varied experiential background. In order to accomplish all the activities involved, basic musicianship skills (aural, dextral and translatable) must be developed. And finally, to gain an overall perspective in music, the historical and biographical aspects about music are required.

Developing comprehensive musicianship is not an easy task, but neither is it an impossible task. Some vision of the basic avenues for developing it are necessary and a dedication to accomplishing the synthesis is mandatory. More and more emphasis in music education is being given to developing musicianship. Each teacher who cherishes this goal will have his own procedure for the application of the ideas espoused. There is no "magic formula", but the teacher's dedication to the comprehensive musicianship philosophy combined with the student's potential, and the aforementioned ingredients, can create the right environment for developing comprehensive musicianship.

The comprehensive musicianship concept is still in the process of refinement. It is perceived as many routes to the same goal and encompasses knowledge, skills and understanding with depth and breadth in each.

Zoltan Kodaly's Principles and Concept of Music Education

Zoltan Kodaly, a composer, ethnomusicologist, music educator, author and linguist, was born in 1882 in Kecskemet, Hungary and died in 1967. From 1905 to 1906 Bela Bartok and Kodaly tried to break through the barrier of the predominance of German music in Hungary by collecting and publishing Hungarian folksongs. Through their efforts they strove to give Hungary its own rich heritage of music located in its folk culture. So great was Kodaly's belief in the need for Hungarians to experience the rhythms and melodies indigenous to their country

that he incorporated these folk themes into his own compositions. Among his writings were vocal works, for preschool to high school students, permeated with the Hungarian folk idiom.

Kodaly believed that music should be for all the people not just a select few. This means that the masses must be educated musically. In order to accomplish this he emphasized that music education should begin with the young child. To assist teachers with this he composed Fifty Nursery Songs for the very young. Kodaly stressed that music education begin with the child's own voice, saying, "It is a long accepted truth that singing provides the best start to music education..."²⁴

In conjunction with this is the concept that the child should sing in his mother-tongue -- the language that he speaks and listens to and the rhythm to which he can relate. Kodaly believed that musical literacy, like linguistic literacy, is the right of every human being. He said,

In 1690...(the) idea that everybody could learn to read and write his own language was at least as bold as the idea today that everybody should learn to read music. Nevertheless, this is something no less possible.²⁵

Along with stressing the value of the Hungarian musical culture, Kodaly believed that composed music of quality from all countries should be taught.

²⁴Kodaly, in Preface to the Volume "Musical Reading and Writing" by Erzsebet Szonyi, The Selected Writings of Zoltan Kodaly, p.201.

²⁵Ibid., p.201.

That Kodaly's philosophy of life encouraged a well-rounded existence is stated in the following quotation:

Every art offers something that is its own and cannot be found in any other. Look into all aspects of life, other arts and sciences too.²⁶

Kodaly encouraged people to be "social human beings" and help one another because

... every person's worth is measured by how much he can help his fellow men and serve his country. Real art is one of the most powerful forces in the rise of mankind and he who renders it accessible to as many people as possible is a benefactor of humanity...²⁷

Thus emotional growth is important for today's students who will be tomorrow's teachers as they must be equipped "... to establish a firm bond of sympathy with the people so as to bring music into their lives."²⁸ These social and emotional growth aspects Kodaly labels as "heart" training. If one does not have a well-trained heart one may become what Kodaly terms a "machine operator" in the field of music -- going through the motions but void of the human aspect of feeling. Kodaly also called these people "half-musicians" because they did not acquire a full training in music. Kodaly listed the four corner stones of comprehensive music training as developing:

1. a well-trained ear
2. a well-trained intelligence

²⁶Kodaly, "Who is a Good Musician?", p.198.

²⁷Ibid., p.199.

²⁸Ibid., p.167.

3. a well-trained heart

4. a well-trained hand²⁹

Kodaly thought a well-trained hand was the most developed in the majority of musicians. All four, he says, must develop together, in constant equilibrium. To accomplish the above, he recommends the use of "sol-fa" and the science of form and harmony along with varied musical experiences such as playing chamber music and singing in chamber choirs. First and foremost Kodaly emphasized training the ear.

Kodaly selected three tools for teaching music. First he chose the sol-fa system with the moveable doh because he felt that,

Through the use of sol-fa the singer is presented with an exact definition of the tonal function of each note rather than its exact pitch, and thus it provides for certainty of intonation. It also defines the melodic, and later, harmonic significance of what is sung by relating it to the overall tonal scheme.³⁰

Then he adapted and incorporated the hand signs used by John Curwen (1816-1880) in England. (See Appendix F.) Finally he adopted a rhythm syllable system similar to that used by Emile-Joseph Cheve (1804-1864) in France. (See Appendix E.)

The materials Kodaly advocated were authentic folk music, authentic children's songs and games, and music of great composers. He felt a background in and experience with music

²⁹Ibid., p.197.

³⁰ Zoltan Kodaly Choral Method, (New York: Boosey and Hawkes Pub. Co., 1962), p.4.

was needed in order to judge new music. Kodaly wrote music for children because of the lack of Hungarian material for this age group. He saw composing for children as an important task to which every composer should attend. In his opinion, it was an honour to compose for children.

Emphasizing that music education should be geared to the development of the child, he encouraged the arrangement of the teaching process into a sequence that paralleled the child's growth and abilities at various stages of development. Using this concept he advised starting with "moving" rhythms in keeping with the child's inner rhythms -- the quarter note being the walking pace and the eighth note being the running pace. The first books written using Kodaly's ideas began with the notes mi-re-doh but were later changed to the child's natural chant soh-mi-lah which is thought to be universal with children. In keeping with the progression from simple to more complex, simple duple meter rhythms were presented first. The range of notes for the young voice was limited to five or six notes and gradually increased as the child matured. Kodaly provided the ideas and the impetus for music education and his students and colleagues used and refined these ideas. Today, various countries such as the United States, Australia and Japan have adopted his ideas using them in a slightly different format depending on their unique circumstances and native languages.

The Consensus of the Kodaly and the Comprehensive
Musicianship Principles of Music Education

The Kodaly principles and the comprehensive musicianship principles intersect in many ways. One such area of agreement is in the types of music to be utilized. Although Kodaly definitely specifies beginning with mother-tongue songs and pentatonic music, he then states that "...pentatony is an introduction to world literature: it is the key to many foreign musical literatures, from the ancient Gregorian chant, through China to Debussy."³¹ Norman Dello Joio, director of the Contemporary Music Project, stated in 1973, that there is a "...need for a broader scope of musical repertoire."³² To include music of varied styles and times in the music curriculum has become a major aim of the Contemporary Music Project as it has been with Kodaly. Both agree that through broadening repertoire one gains more musical knowledge, skills and understanding.

Another area of consensus is the common-elements approach. Roach, in speaking of a comprehensive outlook says that, "Development of concepts of pitch, duration, intensity, timbre, and form is of paramount importance. These are the building

³¹Kodaly, "A Hundred Year Plan", p.162.

³²"Contemporary Music Project - Comprehensive Musicianship, A Project of the Music Educators National Conference", Music Educators Journal, 59 (September 1973):34.

³³Donald W. Roach, "Contemporary Music Education: A Comprehensive Outlook", Music Educators Journal, 60 (January 1973):40.

blocks of all music."³³ Kodaly believed in a common-elements approach presented in the form of basic singing training. Although he did not use this term, the approach is similar: the duration or rhythm syllables are spoken and sung; the development of inner hearing and pitch discrimination through sol-fa and hand signs are attended to; dynamic levels are used in exercises as well as songs; timbre of the high, middle and low voices is discerned; and form is studied through vocal exercises and song. In referring to Kodaly's 333 Reading Exercises, Erzsebet Szonyi says, "The musicality of the exercises and their perfection in small form are as useful as they are pleasant to every beginner, providing a valuable aid for the teacher."³⁴ Kodaly also believed that improvising develops a sense of form. Thus, the common-elements basic to music comprehension are considered fundamental in both approaches.

The student's direct participation in music through musicianly behaviours is another point of agreement. Kodaly believed this was best accomplished in the beginning with the voice. The comprehensive musicianship advocates allow the teacher to choose the medium through which the child will participate. Kodaly said, "It is a long accepted truth that singing provides the best start to music education; moreover, children should learn to read music before they are provided

³⁴Erzsebet Szonyi, Kodaly's Principles in Practice, (London: Boosey and Hawkes, 1973), p.71.

with any instrument."³⁵ In comprehensive musicianship programmes one of the goals is the performance of music which may be in the form of singing, playing an instrument, moving or conducting. Although Kodaly insisted that instruments be left until other prerequisites, such as reading and writing music were accomplished, he did however, encourage the use of movement accompanied by the voice in singing games. Kodaly encouraged such activities as beating time, clapping, tapping and conducting singly, and in combinations.

Other aspects of being a musician, such as creating and analyzing, were stressed and encouraged in comprehensive musicianship programmes. Creating encompassed composing, arranging and improvising, and analyzing incorporated listening and evaluating. By putting the student in the musician's position comprehensive musicianship proponents felt more insight into and understanding of music would be achieved. Kodaly also encouraged creating through improvising with the voice as well as improvising with rhythmic elements alone. Through dictation, he felt writing skills, concentration and a keen ear would be developed enabling the pupils be free to use these skills to compose. Kodaly underlined that,

...it is first and foremost the composer who needs an internal ear as keen as possible...How can he hear and write down accurately what is sounding within the sounds coming from outside?³⁶

³⁵Kodaly, "Preface" to the Volume Musical Reading and Writing, p.201.

³⁶Kodaly, "Who is a Good Musician?", p.197

Of listening and evaluating Kodaly emphasized that:

Individual singing and listening to music (by means of active and passive well-arranged experiences) develops the ear to such an extent that one understands music one has heard with as much clarity as though one were looking at a score.³⁷

The Seminar on Comprehensive Musicianship that took place at Northwestern University in 1965 declared in one of their "essential" statements that, "The goal of aural and analytical training should be the achievement of more penetrating insight into musical structure..."³⁸ This document also states that, "Training in the practice of composition is an essential element in the development of comprehensive musicianship..."³⁹ Thus the student taking on the roles of the musician is prevalent in both points of view.

Another item that appears incessantly in the comprehensive musicianship literature is "integration". In the college designed courses this meant that theory, history, performance, composition and other required music courses were combined to bring real meaning to each part through interrelating one aspect with another. Edwards comments that,

Integration is the central principle around which the comprehensive musicianship philosophy revolves. It means that the basic areas of musicianship -- analyzing, performing, and creating -- should be experienced as unified activities rather than studied separately in a random fragmented manner.⁴⁰

³⁷Ibid., p.204.

³⁸Contemporary Music Project, CMP2, (Washington, D.C.: Music Educators National Conference, 1965), pp.46-47.

³⁹Ibid., p.38.

Integration was an important part of Kodaly's approach. Kodaly called music education a many-sided effort and said that musical experience as varied as possible is indispensable. He believed that all aspects of music training must develop together, in constant equilibrium. Sight reading, ear training, singing, theory, improvising, analyzing, composing, conducting, arranging and moving may all be accommodated in one lesson following the Kodaly concept. Thus, he approved of a highly integrated teaching method. Edwards states that in the comprehensive musicianship approach,

The student's ability to synthesize his musical knowledge depends on how thoroughly the teacher has integrated the areas of musicianship and how well he has taught for relationships among these areas.⁴¹

Both the Kodaly and comprehensive musicianship approach focus on the individual student. Werner⁴² suggests that the student should begin to make judgements of his own based on his knowledge and experience as a creator, performer and listener. Kodaly expressed several ways for the individual to achieve musical independence:

Try to sing, however small your voice, from written music without the aid of an instrument. This will sharpen your ear...You must learn to understand music on paper too.

Learn the basic laws of harmony early. Do not be frightened by words like; theory, figured bass, counterpoint.

Developing the ear is the most important thing of

⁴⁰Melinda Edwards, "An Instructional Objectives Model for Teaching Comprehensive Musicianship in a Senior High School Elective Music Course", p.2.

⁴¹Ibid., p.4.

⁴²Werner, "CMP Means Comprehensive Musicianship Personified", p.33.

all.⁴³

Thus, realization of the need for knowledge, understanding and skills to help each student to become musically independent is another point of consensus.

One of the major outcomes of the embryonic comprehensive musicianship curricula was the realization and reiteration of the importance of the teacher. If the teacher were not truly comprehensive in his approach and did not fully believe in the programme it seemed to be doomed to failure. Comprehensive musicianship has to do "...with the goals and attitudes that lie behind the teacher's efforts. The integrated comprehensive musicianship course requires a comprehensive musician to teach it..."⁴⁴ Kodaly's concern was for the lack of enough well-trained professional teachers. He believed that the finest curricula and the wisest regulations issued from above are of no value if there is nobody to put them into practice with conviction and enthusiasm. Kodaly even goes so far as to say that everything depends on the leader. The teacher, then, is a key figure in carrying out both sets of principles.

The goals of the CMP and the Kodaly approach are closely aligned. The CMP's goal is comprehensive musicianship achieved through various channels. For Van Slyke, "The main goal of the program is to create a more knowledgeable, better rounded

⁴³Kodaly, "Who is a Good Musician?", p.186.

⁴⁴Werner, "CMP Means Comprehensive Musicianship Personified, p.33.

musical adult population through more complete involvement in music as students."⁴⁵ Kodaly had similar goals. Choksy states that Kodaly's "...first concern was the musically literate amateur. He wished to see an education system that could produce a people to whom music was not a way to make a living but a way of life."⁴⁶ Kodaly wanted to aid in the well-balanced social and artistic development of the child. His chief goal was to develop the power of musical comprehension to the highest degree. This, he said, could only be accomplished through a full training in music. It is interesting to note that Choksy's book, The Kodaly Method is subtitled Comprehensive Music Education from Infant to Adult showing that the Kodaly philosophy also aims at a comprehensive music education. Boyle concurs with Kodaly when he says, "Development of comprehensive musicians not merely competent performers should be the primary goal."⁴⁷ Kodaly said disparagingly at a sol-fa competition, "They only play with their fingers and not with their heads and hearts. They are not musicians but machine operators."⁴⁸

Another major agreement in the two approaches to music

⁴⁵James K. Van Slyke, as quoted by Woods in "The Development and Evaluation of an Independent School Curriculum Stressing Comprehensive Musicianship at Each Level, Preschool Through Senior High School", p.136.

⁴⁶Lois Choksy, The Kodaly Method, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974), p.15.

⁴⁷J. David Boyle, "CMP's Summer Workshops - Comprehensive Musicianship for Teachers", Music Educators Journal, 59 (July 1971):67.

⁴⁸Kodaly, "Who is a Good Musician?", p.196.

education is in the area of pedagogy. Choksy proposes that:

Kodaly represents a body of living, growing thought about music education. It should not be frozen into one rigid pedagogy. Within the clearly defined philosophy of Kodaly many sequences, many teaching techniques should be possible.⁴⁹

She believes that teachers must decide upon their own goals, determine their own sequences and write their own long-range plans. Kodaly provided the basic principles and it is up to the teacher to assess his students and devise a plan to utilize these principles. The comprehensive musicianship principles are also outlined and teachers are encouraged to develop their own curricula to meet the needs, abilities and interests of their particular students. From 1968 to 1973 the CMP gave grants to twenty-one teachers to develop a variety of approaches to teaching music comprehensively. For Werner,

Comprehensive musicianship represents basically an attitude or an approach to music education which offers a solid yet flexible enough framework upon which the strengths and weaknesses of both the faculty and students can be adapted.⁵⁰

Mitchell asserts that, "By definition (comprehensive musicianship) has no set methodology, for it thrives on resourcefulness and inventiveness in endlessly variegated

⁴⁹Lois Choksy, The Kodaly Context, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1981), p.177.

⁵⁰Robert Werner, "The Contemporary Music Project: The Development of the Theory of Comprehensive Musicianship", (paper presented at the CMP Conference on College Music Curricula, Arlie House, Va., October 28, 1970), p.5.

situations."⁵¹

Although disciplinary tactics, the media for achieving basic musicianship and the choice of tools to reach goals may differ, it is apparent that Kodaly's principles of music education and those of the comprehensive musicianship proponents have some basic ideas in common. It is because the two are closely allied in certain fundamental aspects that they can be combined into a programme such as the investigator is proposing.

Chalmers Doane Ukulele Programme

The Chalmers Doane Ukulele Programme has been disseminated primarily through provincial workshops held annually throughout Canada for the last nine years. His two books, Classroom Ukulele Method⁵² and Ukulele Encore,⁵³ and the various recordings that Doane and his Halifax student and adult ukulele groups have produced provide the backbone for the programme. The organization "Ukulele Yes!", of which Doane is the president, offers journals and newsletters of special interest to the classroom ukulele teacher.

The Classroom Ukulele Method, a ukulele method for classroom teaching, is not intended to be a self-teach method because of sparsely scattered instructions. Doane has purposely

⁵¹William Mitchell, "Observations on the Arlie House Symposium", MENC Historical Centre, McKeldin Library, University of Maryland, p.3. n.d.

⁵²Chalmers Doane, Classroom Ukulele Method, rev. ed. (Waterloo, Ontario: Waterloo Music Co. Ltd., 1980).

⁵³Chalmers Doane, Ukulele Encore, (Waterloo, Ontario: Waterloo Music Co. Ltd., 1975).

done this to encourage teachers to attend in-service with teachers he has personally trained. Through both vocal and instrumental avenues Doane pursues aural development similar to that identified in CMP and Kodaly programmes. Theory, both written and aural, is also a major concern. For Doane, "Areas such as 'picing', rhythmic strumming, sight reading and changing chords by ear, should be emphasized according to the student's needs."⁵⁴ He outlines the four objectives of his ukulele course as follows:

1. to teach the basic skills of ukulele playing
2. to present ear training indirectly
3. to teach the basic concepts of theory
4. to increase the student's enjoyment of music ⁵⁵

The method book consists of thirty lessons which provide a skeletal structure for starting the programme which can only be implemented by a knowledgeable teacher. It is assumed that the songs presented are well known to the teacher as in many cases no music is given, just words, chords and starting pitches. Doane cautions the teacher to proceed slowly with the assignments in this book.

Doane's second book, Ukulele Encore, is essentially a book of songs and arrangements for the voice and ukulele. It provides a convenient initial repertoire for the technical skills introduced in the method book. The selections in this book may be performed by groups or soloists. He verifies that

⁵⁴Chalmers Doane, Classroom Ukulele Method, p.3.

⁵⁵Ibid., p.4.

all the arrangements have been "...successfully used with ukulele groups before finding their way into this book."⁵⁶ It is of importance to Doane that nothing is added to the programme in terms of pedagogy, materials or curriculum until it has been piloted in classrooms by teachers and evaluated in terms of effectiveness in building an operational musical capability.

The specifics of the Doane curriculum can be found in what are known within the programme as the "workshop levels". For teachers, six levels are presently identified within a basic conceptual framework of ten areas of growth in skills and musicianship: scales, reading skills, strumming techniques, chord patterns, solo skills, ear training, playing by ear, improvisation, singing and theory.

The Doane programme starts with both the voice and ukulele at the same time. Because of the deficiencies which frequently exist in the music background of beginning ukulele students, particularly in a general classroom, Doane has developed vocal and instrumental techniques to help overcome initial weaknesses. An example of this is the concept of "singing the strings", an effective and accessible entry into vocal harmonization based on the close similarity of the instrument's first position range and the vocal range of elementary school children. This not only provides the interest of song harmonization but also assists aural development. His comment that, "When you can

⁵⁶Chalmers Doane, Ukulele Encore, p.3.

harmonize...the world is yours."⁵⁷ indicates a major area of emphasis in his approach.

Because an innovative programme such as this starts without a resource pool of developed materials, content and curriculum, the Doane programme is still in a process of steady evolution. The recently introduced A Music Reading Program for Ukulele⁵⁸ was published only after some three years of continuous revision resulting from the actual classroom experience of teachers using it. Interesting to note also is the gradual inclusion of relevant playing techniques from the ukulele's companion instruments, the mandolin and the guitar.

Doane promotes an experiential use of the ukulele incorporating all the musical concepts. His curriculum contains the following:

1. varied time signatures in simple time
2. literacy skills with a starting point in the key of D, a beginning determined by the instrument's open string tuning of A, D F# B and moving through the keys of G, C, F, Bb and A
3. right hand strumming techniques, largely unique to the instrument, which include on-beat, off-beat and syncopated accent patterns
4. adaptation of right hand guitar and mandolin techniques
5. chords for all keys: major, minor, dominant and diminished utilizing basic patterns and barring.
6. music theory: notation, intervals, scale

⁵⁷Chalmers Doane, "A New Look at the Keyboard", Ukulele Yes, 4 (1979):9.

⁵⁸Marven Shields, A Music Reading Program for Ukulele. (Waterloo, Ontario: Waterloo Music Co., 1982).

structure, transposition, and introductory harmony in terms of chord sequence and modulation

7. the study of scales as central to the development of instrumental playing skills including their harmonization as a requirement for combining melody and harmony in solo performance
8. playing by ear, melodically and harmonically and the introduction of improvisation as a teachable musical skill
9. singing

While his repertoire consists mainly of twentieth century popular music, jazz and folk songs, the adaptability of this instrument suggests the capacity of substantial enlargement of its repertoire. It must be remembered that this approach, the first to utilize a relatively sophisticated string instrument for students nine to twelve years old, on a mass basis, is still in its infancy. No pre-existing repertoire like that available for the recorder lies ready at hand. The fact that some Doane-trained specialists have already made a start on adapting classical repertoire suggests that a range of musical styles will gradually be available for the instrument.

The Doane method has as its goal "...not to learn pieces, but rather, to become a musician."⁵⁹ For him a musician is,

...someone who thinks he is a musician...when a student thinks enough of his own ability to play, sight read, write or sing music that he counts himself as being a musician, then the teacher's main job has been accomplished.⁶⁰

⁵⁹Chalmers Doane, "President's Message", Ukulele Yes, 2
2(1977):1.

The aesthetic attributes for his method are addressed when Doane says:

Music creates in the human soul an emotional response capable of extreme and direct communication without the use of language. The ukulele is one of the best means of starting students along the road to this end.⁶¹

The Doane programme is a unique Canadian approach to music education. Its Canadian content makes it especially attractive for use in Canadian schools but its broad conceptual base makes the programme adaptable for musics of other countries as well. Doane's comprehensive musicianship outlook is manifested by his inclusion of various styles of performance. The recordings show a focus on the performing activities of reading and playing and the organizing activity of arranging. Due to its grass roots beginnings and quality of repertoire little serious consideration has been given to the Doane programme. The author, however, has personally used it for several years and found it to be a very exciting and productive way of teaching music. Some of the useful and essential aspects of Doane's programme are incorporated in the phases presented here in Appendix A, B and C.

⁶⁰Ibid., p.1.

⁶¹Ibid., p.1.

Manhattanville Music Curriculum Programmes

The MMCP Interaction and the MMCP Synthesis are two of the major products of the Manhattanville Music Curriculum Programme (MMCP). From 1965 to 1970 this project was sponsored by the Arts and Humanities Programme of the United States Office of Education.

The MMCP Interaction is a comprehensive music programme for early childhood. "It has been developed as a basic experience in musicianship for children of the pre-primary and primary grades."⁶² Interaction is process-oriented accentuating personal involvement. The focus is on sound and on music in an aural form with no emphasis on notation. This programme can be implemented by the classroom teacher guiding and initiating musical activities and integrating them with many activities during the day. The authors state that the programme is not an exclusive learning plan. Although the activities in the book are oriented to the creative, discovery, exploratory and judgmental aspects, other experiences are presented such as group and individual singing, listening activities, dancing, painting and theatre. The authors state,

...the study must provide the child with the fullest experiences in music as dictated by the nature of the art. He must become involved in the total process, composing, performing, conducting, listening with critical awareness, and evaluating.⁶³

⁶²Americole Biasini, Ronald Thomas & Lenore Pogonowski, MMCP Interaction, (Bardonia, New York: Media Materials, Inc., 1970), p.v.

⁶³Ibid., p.5,6.

The five areas with which this curriculum deals are as follows:

1. experience within the creative process
2. development of sensitivity to sounds
3. understanding of basic concepts of musical elements
4. acquisition of simple skills which allow the child to operate as a creative musician
5. development of positive attitudes toward music and self.⁶⁴

The developmental phases of musical exploration are free exploration, guided exploration, exploratory improvisation, planned improvisation and reapplication. Each phase is laid out with sample encounters, principal ideas, objectives, procedures and evaluation making it relatively easy for the classroom teacher to follow.

An alternate series of encounters is given for teachers needing more material or wishing to extend the process into the intermediate grades. These include mental encounters and vocal encounters. A glossary of terms, list of unconventional sound sources, bibliography, and discography furnish additional information a teacher might need.

The MMCP Synthesis on the other hand, emphasizes concept and skill development as well as experience in the processes of musicianship. It incorporates a spiral approach in presenting these musical concepts. The Synthesis, which is suitable from intermediate grades to college level, requires the teacher to be a knowledgeable musician.

⁶⁴Ibid., p.9.

The Synthesis consists of sixteen cycles or spirals and strategies grouped in fours. Each cycle consists of the musical concepts to be encountered under the subtitles timbre, dynamics, form, pitch and rhythm. The skills for each cycle are listed under aural, dextrous and translatable followed by a list of vocabulary for each cycle. Sample strategies are then presented to give the teacher direction in how to set up the environment to accomplish the tasks. Suggested listening examples are given. Sometimes optional activities or possible extensions are listed. Of additional value are the cycle index, concept index, bibliography and extensive discography under headings such as contrasting sounds, complementary sounds, duration, dynamics, pitch, modes, motives, canons and fugues, ostinati, polyphony, animal sounds, machines, mood, portraits and so on.

These two major productions of the MMCP have importance in that they explore felt needs in music education. The authors believe that these needs can be met by viewing music education in the following ways:

1. Music must be comprehended from within and flourish as an outward expression of the individual through taking the part of a musician -- creating music in various ways and responding to music in various ways.
2. The music experience is a very individualistic happening as each child brings his own musical background to the music class.
3. Music must be relevant to the child as we cannot eliminate what the child hears outside of school.
4. Aural discrimination is of paramount importance in the music experience. The writers do not advocate imposing values on the child but

stress intelligent listening with sensitivity.

5. The music programme must be highly structured and yet open-ended allowing for personal embellishments.

The pervading idea is, "Totality of experience in the musical process is essential to the development of musicality..."⁶⁵ where musicality is defined as "refined sensitivity". Ronald Thomas underlines that musicianship cannot be acquired but can be facilitated by the acquisition of skills and data through diverse experiences.

The ideas put forth in the MMCP are not new but place a different emphasis on the above aspects. This new way of looking at music education has stimulated others to review their curricula and reassess their processes of music education. The Synthesis is still being revised, adapted and implemented by teachers interested in its basic philosophy. For example, Steven Zvengrowski⁶⁶ patterned his spiral cycle for developing musicianship using the guitar on the MMCP Synthesis.

⁶⁵Ronald B. Thomas, MMCP Synthesis: A Structure for Music Education, (Elinora, New York: Media, Inc., 1970), p.21.

⁶⁶Stephen Zvengrowski, "The Treatment of Idiomatic Sonority in Selected Compositions for the Guitar as a Curriculum Source for Comprehensive Musicianship", (Ph.D. Dissertation, Northwestern University, 1978).

The Hawaii Music Program

The Hawaii Music Program was developed under the sponsorship of the College of Education Curriculum Research and Development Group at the University of Hawaii. The total programme is a unified K-12 comprehensive musicianship curriculum. The programme is divided into five zones: zone 1 equivalent to kindergarten and grade one; zone 2 equivalent to grades two and three; zone 3 equivalent to grades four, five and six; zone 4 equivalent to grades seven and eight; and zone 5 equivalent to grades nine, ten, eleven and twelve. Zones 1, 2 and 3 make up the Comprehensive Musicianship Through Classroom Music series. Each grade contains a book designated A, B or C and each letter can be overlapped into the preceding or higher grade level. For example, grade six is designated zone 3, book C, but can be used in grade five, seven and eight. The zone most pertinent to this study is zone 3, because of the grade levels. Because the programme developed in this study is both vocal and instrumental, the Comprehensive Musicianship Through Band Performance and Comprehensive Musicianship Through Choral Performance are applicable to some extent.

Zone 3:

For each level, A, B and C, there is both a teacher text and a student text. The student text is both a songbook and a workbook.

The introduction to each book states, "It is assumed that students who participate in this course will have successfully

completed earlier courses of the program or courses of similar substance."⁶⁷ Zone 3 consists of four units dividing the school year into quarters. Each unit has several sections which require one or more lessons to complete. A section may have one or more concepts to be studied. The basic concepts are listed as tone, rhythm, melody, harmony, texture, tonality and form. Tone includes the subconcepts of pitch, duration and timbre. Each section lists concepts, objectives, key terms, materials, activities such as singing, discussing, playing instruments, analyzing, notating, plus additional activities to be used at the teacher's discretion. Each section in the teacher's edition ends with a checklist for the teacher's use. The songs and recordings represent a variety of cultures, styles and periods. The teacher is encouraged to select other songs and recordings to supplement the course.

As stated in the preface:

A major premise of the Hawaii Music Program is that music should be experienced and studied through participation in many different musicianly roles, all of which require a high degree of individualized activity. Since a goal of the program is to help each student discover one or more roles through which he may participate most successfully, attention should initiate procedures that will permit each student to progress at his own rate of learning. This may be accomplished as the musical strengths and weaknesses of students are identified, and as students develop their own personal skills as improvisers, composers, instrumentalists, listeners, dancers, and analysts.⁶⁸

⁶⁷William Hughes, Comprehensive Musicianship Through Classroom Music, Zone 3, (Menlo Park, California: Addison-Wesley Pub.Co., 1974), p.iii.

⁶⁸Ibid., p.v.

At the end of each unit a summary evaluation worksheet is given prescribing ways to assess students individually as they apply the concepts they have studied to new musical situations. The teacher is free to extend or modify these procedures according to his own needs.

Betty M. Kanable, University of Texas, Austin, in her review of Comprehensive Musicianship Through Classroom Music Series, says that it is true to the comprehensive musicianship philosophy in that,

The (comprehensive musicianship) attitude is one of openness to all musical styles and traditions as resources for developing musical understandings; it allows for flexibility in the choice of materials and teaching approaches in the student-centred, experience-oriented classroom.⁶⁹

Zone 4 and 5: Comprehensive Musicianship Through Band

Performance

These zones consist of five or six units each containing a composition for full band as a core study.

The units are considered to be models for the study of musical concepts. Each unit includes objectives... Activities for comprehensive musicianship, and evaluation guides... Activities for full band and small ensembles are provided and correlated.⁷⁰

The compositions are chosen to broaden understanding of

⁶⁹Betty M. Kanable, book review of "Comprehensive Musicianship Through Classroom Music Series", Journal of Research in Music Education, 23 (April 1975):92.

⁷⁰Brent Heisinger, Comprehensive Musicianship Through Band Performance, Zone 4, (Menlo Park, California: Addison-Wesley Pub. Co., 1973), p.v.

concepts, portray diverse musical styles and to provide concert material. The purpose of the small ensembles is to involve students in the performance of chamber music, start students composing, give students opportunities to rehearse and conduct others, and provide small groups for analysis, practice and study of music. Small groups are designed to reinforce and extend understanding and refine performances. The student is also expected to acquire from the small group experiences knowledge about:

1. small ensemble performances
2. basic notation
3. fundamental orchestration and
4. basic rehearsal techniques ⁷¹

Each unit has evaluation questions at the end. Its purpose is to determine to what extent objectives have been met. Every student is expected to have a copy of the student notebook. Included in the notebook are score excerpts for analysis, homework examples and ensemble exercises. In some exercises the student is expected to sing melodic intervals, practise counting aloud using any method preferred and sing songs and parts. Other activities include: performing on an instrument, taking rhythmic and melodic dictation, improvising, transposing, identifying and playing by ear, analyzing (visually and aurally), describing, appraising, identifying, interpreting, listening, improvising, composing, mapping, transcribing, researching, comparing, synthesizing and discussing.

⁷¹Ibid., p.vii.

Zone 5: Comprehensive Musicianship Through Choral Performance

This consists of four books (A, B, C and D) designed for grades nine through twelve.

The rationale underlying the program emphasizes the interdependence of musical knowledge and musical performance...The curriculum is sequentially planned so that primary understandings are revisited, expanded and reinforced. In this way, students grasp the wholeness of music, the interrelatedness of making and thinking music.⁷²

Each book contains seven units - one for each of the basic concepts identified in the series. The four compositions included in each unit, are varied in terms of performing difficulty, musical style and ethnic derivation. Each book can be considered a central core for one year's study. However, the teacher is encouraged to supplement with his own material. One unique part of this choral method is the incorporation of non-Western music. The purpose of the evaluation procedures at the end of each unit is to determine to what extent the objectives which are listed at the beginning of the unit have been met.

Summary of The Hawaii Music Program

The Hawaii Music Program follows the comprehensive musicianship philosophy in the following respects:

1. It is sequential.
2. It encourages continuity of programme from K to 12.
3. It is child-centred -- allows individualization.
4. It focuses on music as the study of music.

⁷²Brent Heisinger, Comprehensive Musicianship Through Choral Performance, Zone 5, (Menlo Park, California: Addison-Wesley Pub.Co., 1973), p.v.

5. It covers a diversity of musics.
6. It encourages teacher and student input.
7. It allows pupils to participate in musicianly roles.
8. It integrates concepts and activities.
9. It is comprehensive in that it covers concepts, basic skills, music knowledge and performance.
10. It considers evaluation an essential part of teaching and learning.
11. Its main purpose is to help the student understand music and thereby aid the development of comprehensive musicianship.

The Hawaii Music Project staff consisted of ten people, each assigned to different areas and zones, but all committed to the same philosophy. The purpose of their efforts in this series is "...to enhance by a focus on musical concepts already existing musical activities".⁷³

Other Programmes Incorporating Kodaly Techniques

I. Colour Strings ⁷⁴ (student book and handbook for teachers and parents)

This Kodaly based violin method devised by the Hungarian music educator Geza Szilvay was produced in Helsinki, Finland with the help of an art grant from the Finnish Ministry of Education. The success of its implementation was attested to at the International Society of Music Educators in London, Ontario in 1978, the many concerts given in Europe, United States and

⁷³Ibid., p.v.

⁷⁴Geza Szilvay, Colour Strings, Violin, (Helsinki, Finland: Fazer, 1980).

Australia, and by the Finnish Broadcasting Company's 38-part pedagogical television series "Viuluviikarit musiikkimaassa" (Mini fiddlers in musicland), which was produced in honour of the International Year of the Child.

In keeping with the Kodaly concept of starting music education at an early age, Szilvay starts with early-preschool aged children. He states that he "...aims to teach them to play the instrument by means of children's songs."⁷⁵ As with Kodaly, Szilvay says the "...songs should be sung both with words and in sol-fa syllables, and hand signs might be added to the exercise."⁷⁶ Szilvay's method is group oriented. Although Kodaly believed one should be taught to play an instrument only after he can read music, Szilvay attempts to have the child see a "note-picture" and hear a sound and vice versa. He feels this is not hindering the development of the audio-visual capacity to hear internally but is enhancing it. Thus the concept for each string is learned -- e.g. from highest string to lowest is pictured a bird, mother, father and a big bear. Each of these indicates to the child something about the pitch quality of the note. This is later transferred to coloured strings of yellow, blue, red and green of different thicknesses according to pitch. Szilvay is concerned with the content of his programme when he says, "A well-chosen collection of songs and musical pieces will provide a background and contribute to the basis of the future

⁷⁵Ibid., p.4.

⁷⁶Ibid., p.5.

emotional life of the child."⁷⁷ Szilvay's goal in music teaching is to develop not only knowledge and skill but also to develop a well rounded personality. He cautions teachers not to demand progress beyond the child's normal rate of development. The method appears to be sequential and leaves a great deal of room for the teacher's imagination. Since this method is devised for very young children a different approach would be needed with older children - one in keeping with the basic premises but on a more sophisticated level.

II. Listen, Look and Sing by Aden Lewis⁷⁸

This Kodaly based method consisting of six volumes and a correlated listening programme to accompany each follows a sequence similar to the Hungarian method initiated by Kodaly. Aden Lewis promotes music literacy through sequential and cyclical learning experiences involving rhythmic movement, inner hearing, singing, games, creative activities and writing activities.

The programme is vocally oriented although resonator bells and recorders may be incorporated at appropriate levels. The usual "tools" of the Kodaly method, such as rhythm syllables, hand signs, and sol-fa syllables are used. The pitch sequence (soh mi la re and doh) and the sound before sight procedures are

⁷⁷Ibid., p.7.

⁷⁸Aden Lewis, Listen, Look and Sing, Grades 1 to 6, (Morristown, New Jersey: Silver Burdett Pub.Co., 1983).

followed. This series of materials is also valuable in that it has a correlated listening programme. Each volume is small enough to allow the teacher to incorporate his own materials and content. It is possible that the regular classroom teacher in the primary grades could implement this programme with little outside assistance.

III. Threshold to Music - Mary Helen Richards

Mary Helen Richards was one of the first to adopt the Kodaly method of music education for use in the public schools in the United States. As with the Kodaly system, her programme is based on a sound rhythmic foundation using rhythm syllables and movement. The melodic patterns are based on the pentatonic scale with the use of sol-fa syllables and hand signals. Both Kodaly and Richards concur that music literacy is a means to achieving greater musical understanding. Richards here has devised a step-by-step process of first hearing, then feeling and then reading music. She states, "The basic instrument for learning music is the voice."⁷⁹

Charts are provided to assist classroom teachers in presenting material and to help regulate the teaching procedures. Richards alleges they may be used for training anyone of any age to understand and to read music. However, the Threshold to Music was devised for the first three grades where

⁷⁹Mary Helen Richards, Threshold to Music, (Palo Alto, California: Fearon Pub., 1964), p.viii.

"...teachers in each of the primary grades must master the material to be presented in all of the primary grades if they are to teach the music work of their own grade accurately and confidently."⁸⁰

Richards cautions that "...the foundation must be built gradually and carefully, but with great enthusiasm."⁸¹

Four vital points stressed are:

1. The joy of music must be communicated by an enthusiastic teacher.
2. The child is the musical instrument.
3. The elements of music are felt. Children must learn to respond to music they see in the same way they respond to the music they hear.
4. Two-part activity is the most useful teaching tool.⁸²

⁸⁰Ibid., p.x.

⁸¹Ibid., p.129.

⁸²Ibid., p.129.

Chapter 3

BASES FOR A COMPREHENSIVE MUSICIANSHIP PROGRAMME

Rationale for the Use of the Voice

The voice, the child's first instrument, has undergone experimentation with tones in a variety of ways from birth. Because a child comes to school equipped with a voice and some prior experience with it, the voice is the logical instrument with which to begin. Not only is the voice cost free but also it is part of the person which makes it a personal and unique instrument. Singing encourages the development of pitch perception and vocal independence. Pitch recognition, intervalic relationships and intonation can be taught effectively with the voice. Kodaly supports this statement when he says, "...the human voice, the finest of all instruments, free and accessible to everyone...should be the foundation to instrumental playing."¹ Landis and Carder say of Kodaly's method that:

The basic mode of instruction in Kodaly's method is singing. He believed that the voice is the most

¹Helga Szabo, The Kodaly Concept of Music Education, (London: Boosey & Hawkes, 1969), p.4, 20.

immediate and personal way of expressing oneself in music...students should be taught to use their voices as well as possible. Pure tone and accurate intonation are required. Development of inner hearing contributes to this ideal...²

Kodaly maintains that "He who is taught to sing first, and only later to play an instrument will grasp the real meaning of every piece more quickly."³ Bennett Reimer says that, "Singing is...(an) effective way to actively engage children in music processes so that these processes can be more clearly understood and more powerfully experienced."⁴ Long also commends teaching singing because "Choral experience correlates more highly with music discrimination than does band or orchestra experience because singers...must listen...more carefully than do instrumentalists."⁵

Instrumentalists, as Jarvis explains,

...identify with this personal experience in learning the importance of the voice in attaining basic musicianship ...Dizzy Gillespie acknowledged the importance of being able to say (sing) a musical phrase. Many research studies emphasize the value of vocalization.⁶

²Beth Landis and Polly Carder, The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly and Orff, (Washington, D.C.: Music Educators National Conference, 1972), p.50.

³Szabo, The Kodaly Concept of Music Education, p.20.

⁴Bennett Reimer, "Patterns", Music Educators Journal, 58 (April 1976):22.

⁵Newell H. Long, "Performance and Music Discrimination", Music Educators Journal, 58 (July 1972):51.

⁶William Jarvis, "Say It To Play It", Music Educators Journal, 67 (January 1980):44.

Roger Sessions concurs with Kodaly's concept of "inner hearing" development when he says,

The listener's real and ultimate response to music consists not merely in hearing it, but inwardly reproducing it; and his understanding of music consists of the ability to do this in his imagination.⁷

This is a part of the singing process.

Speech therapists and reading specialists notice the assistance of the singing voice in developing auditory discrimination. Gladys Uhl suggests that "To sing well one must discriminate between consonants and vowel sounds."⁸

Kodaly, in his writings, encouraged the use of the voice and frequently reiterated William Schumann's ideas:

Try to sing, however small your voice, from written music without the aid of an instrument. This will sharpen your ear...Sing in choirs often, particularly the middle parts. This will help you to become a better and better musician...The fingers should follow the will of the head and not the other way around...Music teaching in Latin countries starts with singing and therefore their instrumental playing also has the nature of singing.⁹

Lois Choksy states that "...musical learning must begin with the child's own natural instrument -- the voice...If one were to express the essence of this education in one word, it

⁷Roger Sessions quoted by Malcom Tait, "Self in Sound", Music Educators Journal, 67 (March 1980):50

⁸Gladys Uhl, "Singing Helps Children Learn How to Read", Music Educators Journal, 56 (April 1969):45.

⁹Kodaly, "Who is a Good Musician?", The Selected Writings of Zoltan Kodaly, p.186-191.

¹⁰Choksy, The Kodaly Context, p.7.

could only be -- singing."¹⁰ Chalmers Doane says that "The fact that singing is the best way to train the ear is pretty well accepted within the music education community."¹¹ He also says, "Singing is essential in training the musical ear."¹² Because of its contributions to developing musicianship, the voice has been embraced as one of the major media in this approach.

Rationale for the Use of the Ukulele

The ukulele in the general music classroom in the intermediate grades is practical because it can be used in conjunction with the major instrument, the voice. In this context, the ukulele can be employed to foster and enrich the vocal experience through its role as an accompanying tool. Other roles for the ukulele lie in solo, ensemble and large group playing of a purely instrumental nature. Because it has the capability of producing rhythm, melodies and harmonies the ukulele can assume the above functions.

One of the advantages of teaching the ukulele at this age level is its size. Not only can it be carried from one location to another by the child but it can also be played without the stretching problems encountered on the guitar. Also, the ukulele is relatively inexpensive so that a school district or an individual child can cope with the cost. The tone of the

¹¹Chalmers Doane, "Singing the Strings", Ukulele Yes, 5(1980):5.

¹² Chalmers Doane, quoted in "The Ukulele Ideal to Teach Music", Ukulele Yes, 2 1(1977):10

ukulele is soft and therefore not irritating to parents in the home when the child is practising.

From the teacher's point of view, visualizing the tones and semitones on a fretted string instrument has definite pedagogical advantages. The ukulele is capable of producing both linear and vertical pitches so that all the basics are possible on the instrument. Another advantage for the teacher is that all students are learning the same instrument and so the problem of diversity of instrumentation such as bands and orchestras encounter is eliminated. The ukulele also prepares students for playing other fretted instruments such as the guitar which may be offered in high school.

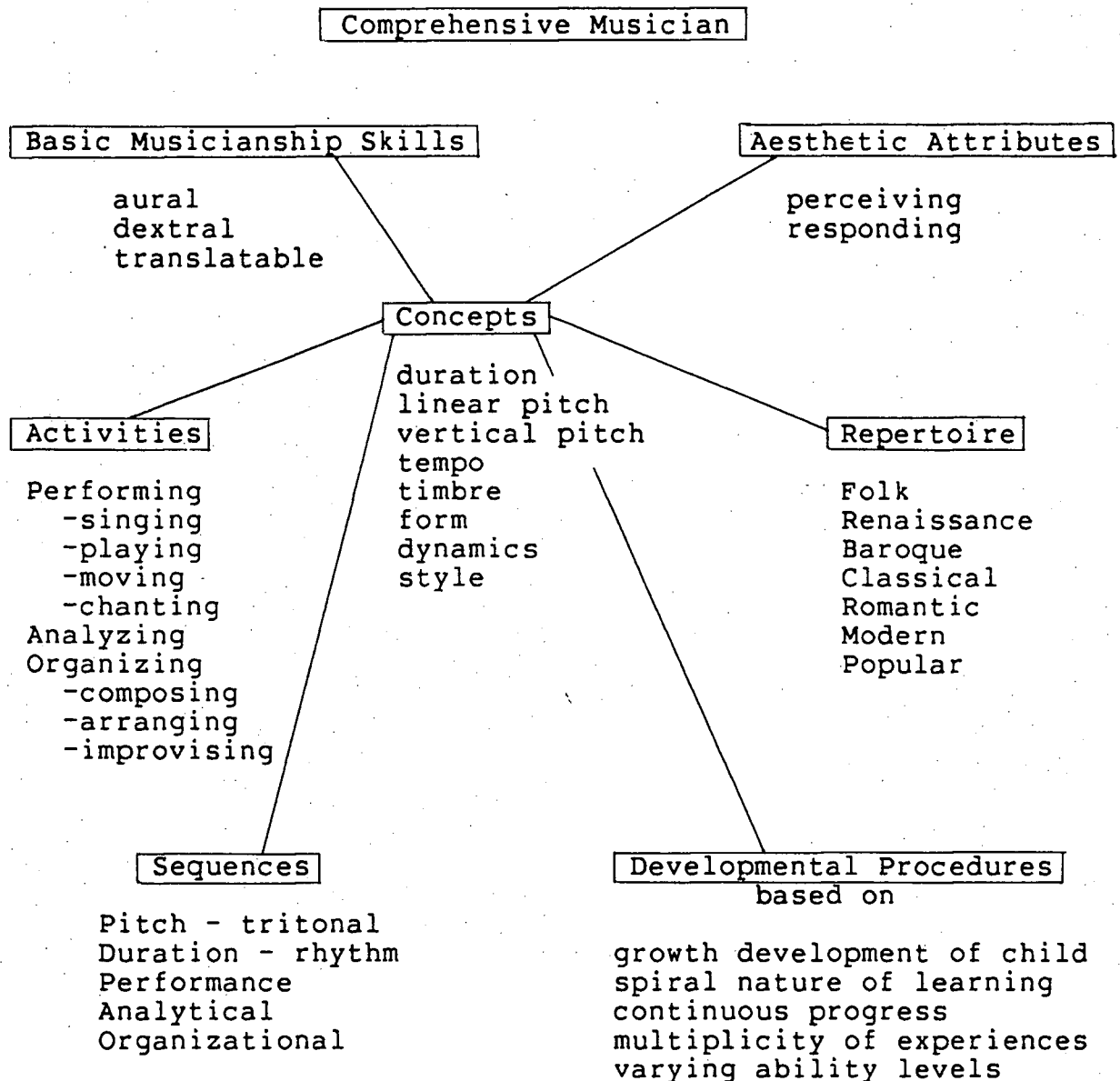
In keeping with the comprehensive musicianship orientation, the ukulele can be adapted to many activities. The potential for integrating and reinforcing concepts using first the voice, then the ukulele, and finally both media together is also advantageous. A broad repertoire is attainable on the ukulele. Doane acknowledges this when he says, "The ukulele's range is limitless...and young people can be taught to play everything from the classics to jazz and pop tunes."¹³ Therefore, because of the ukulele's overall versatility it is suited to assist in this approach to develop comprehensive musicianship.

¹³Chalmers Doane, "Focus '80'", Ukulele Yes, 5(1980):2.

Model of Requirements to Develop Comprehensive Musicianship

The following model is an overview of the components that contribute to the overall goal of the approach. Each component is equally important to the total programme.

MODEL OF REQUIREMENTS TO DEVELOP
COMPREHENSIVE MUSICIANSHIP
(Figure 1)



Conceptual Framework of the Eight Major Concepts

The concepts to be dealt with in this approach are separated into eight categories. These categories were selected for their usefulness in adapting them to both the voice and the ukulele. Each concept is broken down into subconcepts to clarify and identify the content to be covered.

1.0 Duration

1.1 Beat

1.2 Meter - accented and unaccented beats in groups of twos, threes and fours

1.3 Rhythm - pitched or non-pitched patterns of longer or shorter durations - "grouped together and which may be punctuated by silences."¹⁴

2.0 Linear Pitch

2.1 Relative and Absolute Position of Pitches

2.1.1 higher or lower than a given pitch

2.1.2 the same as a given pitch

2.1.3 pitches ascending stepwise or skipwise

2.1.4 pitches descending stepwise or skipwise

2.2 Phrases

2.3 Melodic ostinati

2.4 Intervals

2.5 Scales, tone set and tonal centre

2.6 Melody without harmonic support - monophonic

2.7 Two or more simultaneous melodies - polyphonic

2.8 Imitation of melody at the same pitch or different pitch

¹⁴Edelstein et al, Creating Curriculum in Music, p.25.

3.0 Vertical Pitch

3.1 Chords - three or more pitches sounding simultaneously

- 3.1.1 Triads
- 3.1.2 Four note chords
- 3.1.3 Seventh chords
- 3.1.4 Tonic chord
- 3.1.5 Chord clusters

3.2 Cadences

- 3.2.1 Perfect
- 3.2.2 Imperfect
- 3.2.3 Plagal

3.3 Modulation

3.4 Harmonic accompaniment and ground bass - a melodic line may be supported by a harmonic accompaniment

3.5 Double stops - two notes sounding simultaneously

4.0 Form

4.1 Motives

4.2 Phrases

4.3 Themes

4.4 Periods - two or more phrases

4.5 Introduction

4.6 Coda

4.7 Types of forms

- 4.7.1 A B - binary
- 4.7.2 A B A - ternary
- 4.7.3 A B A C A - rondo
- 4.7.4 Theme and variations
- 4.7.5 Ballads - strophic

5.0 Timbre

5.1 Classification

- 5.1.1 Strings
- 5.1.2 Woodwinds
- 5.1.3 Percussion
- 5.1.4 Brass

5.1.5 Voice type

5.2 Determinants of timbre

5.2.1 Size

5.2.2 Shape

5.2.3 Material

5.3 Tone Quality

5.4 Role in musical expression

6.0 Dynamics

6.1 Levels - pp, p, mp, mf, f, ff

6.2 Gradual and sudden changes

6.3 Expressive quality contributing to:

6.3.1 Unity

6.3.2 Variety

6.3.3 Form

7.0 Tempo

7.1 Fast, slow and medium - Speed maintained

7.2 Gradual or sudden changes

7.3 Contribution to expressive quality

7.3.1 Unity

7.3.2 Variety

7.3.3 Form

8.0 Style

8.1 Cultural and environmental

8.2 Historical

Basic Skill Development for Comprehensive Musicianship

Music, being a temporal, aural art form, demands a high level of concentration and awareness for certain periods of time. The periods of required concentration may be short at first and increase as the attention span of the pupils

increases. Thus the teacher's task is to judge the period of time the pupils are able to concentrate, start with that and try to gradually increase it.

The basic musicianship skills to develop comprehensive musicianship are listed under the headings of aural, dextral and translatable merely to try to differentiate the types of skills to be developed. These headings were used effectively in the MMCP programme. In reality they are seldom used separately but rather in combination with each other. This is exemplified here in the strategies for teaching specific concepts with the song "Land of the Silver Birch". The skill categories are listed for each example.

The three skill categories are not always given the same amount of time or consideration and therefore do not always progress at the same rate. The aural skills develop from the time one is born and develop according to aptitude, experience and guidance. Dextral skills also develop early as the child experiments vocally with sounds that he is able to make. Gross motor development occurs before fine motor and therefore delays the playing of instruments. Translatable skills are the last to develop and sometimes are neglected. The problem thus presents itself in that what the child is able to read is very simple when compared to what he is able to decipher aurally. The challenge is to somehow advance all the skills without retarding or stopping any one for the benefit of the other. Therefore, what the child can play on an instrument by ear will be more advanced than what he can play from the written score. The

child can listen to and aurally analyze much more complex music than he can sing, play or read. However, the three skills must come together at some time in order to develop the weakest link (translating). This can be done by simplifying the written score -- i.e. presenting the main theme, or motive in a key readable by the student; having the pupil play this theme or motive and then playing a recording of an orchestral arrangement of the selection. In this way the dextral and translatable skills can be enhanced as well as the aural skills challenged.

Aural Skills

Aural skills depend a great deal on tonal memory for such concepts as linear and vertical pitch. This means that a certain amount of repetition is required. For example, to remember what a perfect fourth sounds like, or what the tonic and dominant chord sounds like involves a great deal of practice. To develop these skills students need to experience the concepts in many different ways to ensure and consolidate understanding. Thus, a perfect fourth could be experienced, formally taught and practiced in the form of soh, to doh. The same procedure could be followed with lah, to re; re to soh; and mi to lah within the framework of the pentatonic. All are perfect fourths but all have a different vantage point according to their position in relation to the tonic. As students progress through the phases they then experience the perfect fourth within the diatonic -- doh to fah and ti, to mi.

Although tonal memory plays a secondary part in the concept of duration, rhythmic memory plays an important role here. For

the students to repeat correctly a rhythm given by the teacher or another student requires a certain amount of experience with rhythmic elements. This may be accomplished through clapping given rhythms; writing given rhythms; dictating rhythms themselves to the class; saying the rhythm syllables; saying speech rhythms; freely moving to rhythms; doing set dance routines, etc. The concept of duration is also relative. The eighth note in relation to the quarter note is twice the speed. The quarter note in relation to the half note is half its speed. It is through these relationships that we can ascertain the time value of a given note. If the quarter note is the tempo beat and used as the note value to which other notes are related, notating rhythms becomes clearer. The students simply ask themselves how many sounds they hear to each tempo beat. The tempo beats can be written as — — — — and the rhythm beats inserted such as \perp \perp \square \perp . Pupils in Hungary with daily practice and attention to duration have been known to listen to, memorize and notate a thirty-two beat rhythm dictation within a very short time span. This again requires concentration and practice.

Aurally, the other concepts, form, dynamics, timbre and style, are much simpler to develop. Form is linked to duration and linear pitch and their similarities and differences. Dynamics is an entity unto itself but is linked somewhat to form and style. It is a concept that is easy to discern aurally. Timbre increases in difficulty as it becomes more restrictive. For example, in order to gradually increase aural discrimination

difficulty, the differences between classes needs to lead to differences within classes of instruments.

Aural skills are listed in the Phase I and II teaching strategies for developing specific concepts using the song "Land of the Silver Birch" under the heading "skills". Some specific items to develop basic aural skills contributing to comprehensive musicianship would be to:

- describe basic elements of form (similarities, differences, question-answer, number of phrases, etc.)
- identify the tonal centre
- identify a closing cadence
- distinguish between acceptable and unacceptable tone quality
- identify dynamics - pp, p, mp, mf, f, ff
- identify legato and staccato
- identify modulations
- identify beat, meter and rhythm patterns
- identify pitches
- identify the way pitches move
- identify mood
- differentiate between acceptable and unacceptable improvisations and compositions

Dextral Skills

Dextral skills are those involving muscular movement through singing, playing or bodily movement. Singing and moving to music begin very early in life developing muscular control to produce certain pitches and to move parts of the body in time with music. Because playing an instrument requires fine motor

co-ordination, many previously unencountered problems are presented. It is therefore necessary to isolate these technical deficiencies from time to time. For ukulele, initial dextral skills are of utmost importance and need to be taught, re-emphasized and corrected immediately. Students very quickly develop set holding and finger positions. With some students five repetitions may be all that is necessary to solidify the muscle memory and from then on changing that muscle movement could be very difficult. However, if great care is taken to form the correct muscle patterns in the beginning stages no reteaching will be necessary and fewer corrections will be required. The teacher must be as perfect a model as possible for the imitator students. Every student's holding position in the class needs to be checked constantly during the first few lessons. In other words, dextral skills must take priority above other skills when the students are forming muscular movements and positions that are foreign to them. Once the correct basic positions are established the focus of attention may shift to other skills. The translatable skills can be put aside for a short time while the basic positions are being established thus allowing the students to place all their attention on muscular coordination. (See Technical Exercises Without Music Notation.) Aural skills are used along with the dextral ones to determine whether the correct note, or chord, is being played. Dextral skills, such as holding the ukulele correctly, using the correct finger positions and finger playing positions, eventually must become automatic in order to gain any

facility on the instrument. The more correct the the basic positions are the greater the chance for facility on the instrument. An incorrect position may feel easier for some students, but as the technical difficulties increase these faults will hamper the progress of the pupils.

Some basic dextral skills to develop comprehensive musicianship in Phase I are:

- to sing songs by rote
- to repeat a given rhythm or melody
- to improvise vocally and on melody bells
- to sing and play using dynamics - p, mp, mf, f
- to sing and play in a legato or staccato style
- to sing and play basic forms - rondo, binary and ternary forms
- to sing and play cadences - V I, IV I, V7 I, I V
- to sing and play with acceptable tone quality
- to sing using hand signs

Some basic dextral skills in Phase II are:

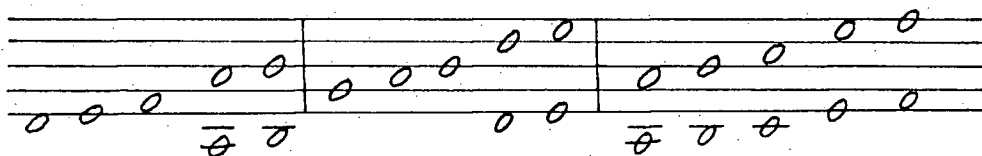
- correct angle of holding the ukulele
- left hand thumb position - behind neck of instrument
- left hand finger position - curved fingers
- left hand finger placement on finger board
- right hand position for strumming
- right hand placement for strum
- right hand wrist action for strum
- right hand finger action for strum
- general body position

- right hand digit movement
- left hand barr chords

Since the left hand is usually weaker than the right in right-handed people, finger strength, facility and coordination need to be developed. Both guidance and practice are required for correct hand position.

Translatable Skills

Translatable skills are covered in Phase I leading to the use of the ukulele in Phase II. The ukulele in this approach is tuned to the key of D major, the strings being (lowest to highest) A-D-F#-B. Instead of beginning in C major, as is the case with the recorder and the Orff instruments which play in C, F and G pentatonic, the ukulele will start with D pentatonic and proceed to G and A pentatonic. In Phase I this does not cause any real problem since key signatures need not be used at the outset. For example,



The tritonal approach deals first with doh, re and mi in each key, following the simple visual rules, such as, if doh is in a space mi is in the space above. For this concept key signatures or clef signs are not required but become necessary when playing the ukulele in Phase II. The relationship of frets to semitones is also established here allowing the pupils to create chromatic

scale patterns.

Some basic musicianship skills that develop the translatable aspect are:

- to read notes from the staff
- to read rhythms
- to write notes on the staff
- to write rhythms
- to transpose
- to identify on a staff, doh, or tonal centre
- to recognize a written rhythm pattern that is sung or played
- to write from memory a melody using known notes
- to identify the terms piano, forte and mezzo
- to identify the terms legato and staccato, and how to write them in music

The basic aural, dextral and translatable skills, that help in the development of comprehensive musicianship are taught through the performing, analyzing and organizing activities. The skills are in actuality inseparable from the activities, but have been isolated here to show the significant part they play in a comprehensive musicianship programme.

ACTIVITY FRAMEWORK

Performing -- Playing, Singing and Moving

The performing activities are generally the ones on which most attention is focussed. In many ways this is justified as it signifies to the teacher that the students can or cannot do

what they were taught. However, most children are good imitators and devise means to acquire the correct response, sometimes without much understanding of what they are actually doing. There are instances where the students are asked to perform music they have never heard before, as in sight-reading rhythm alone, or rhythm and melody combined. Here no amount of imitation could accomplish the task.

In a comprehensive musicianship programme the more types of performance activities employed the more chances the students have of understanding the concepts, and utilizing the skills. Thus, until the ukulele is introduced in Phase II the playing activities are delegated to classroom percussion, melody instruments and body percussion. These should include drums of various sizes and shapes, wood blocks, sticks, finger cymbals, individual resonator bells, Orff pitched-percussion instruments and recorder, to name a few. Body movement can be incorporated into all phases of the programme, and should not be overlooked once the ukulele is introduced in Phase II.

The performing activities require aural skills. The students must be able to discern whether the sound is right or wrong, and why. All performance depends on this. Aural discrimination thus becomes the keynote of all performing activities.

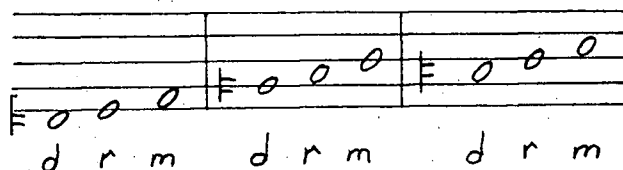
Dextral skills, those requiring muscular movement, are also part of every performing activity. Such requirements include movement of the throat and diaphragm to produce the correct pitch while singing, correct finger movement required to produce

the correct note on the recorder or ukulele, and co-ordination of the feet with the beat of the music required to do a dance. The dextral skills must be nearly automatic in order to function when called upon. Often frustration results when the mind knows what to do, but the muscles do not respond adequately. A programme must allow time for technical drills in order to acquire the necessary quick muscular responses to mental commands. (See Technical Exercises Without Music Notation for Ukulele as an example of isolating and promoting dextral skills.)

Translatable skills, those requiring reading note pitches and/or rhythms are not always used in performing activities. In general, movement, whether it be free or constructed dance, does not require reading. Singing or playing by imitation (rote) or by improvisation also do not require translatable skills. But playing and singing from written music requires translatable skills along with aural and dextral skills. It is because of the many skills incorporated at one time that this area becomes one of the most difficult with which to deal. Thus, to allow attention to focus on hearing and reading the notes the dextral skills must be as automatic as possible. Using the voice to begin reading music allows the students to concentrate on the aural and translatable aspects. The aural development is invaluable in the later phases for judging pitch acuity and pitch accuracy. The translatable skills are taught following the linear pitch sequence. Hand signs are used to demonstrate visually the highness or lowness of the notes in relation to

each other. The sequence is generally tritonal, e.g. doh re mi. In such tritonal patterns students can relate each pitch as follows:

doh in relation to mi is lower
 doh in relation to re is lower
 re in relation to mi is lower
 re in relation to doh is higher
 mi in relation to re is higher
 mi in relation to doh is higher
 re is the pivotal note between doh and mi



The relationships of the three pitches is thus established. They are performed (sung), moved to (hand signed), visualized and written (staff notated). Other tritonal groupings are doh re lah, and doh lah, soh,. Once the tritonal relationships are learned they are linked to other notes where new relationships are established in a four tone sequence, e.g. doh re mi lah,; doh re lah, soh,; and doh re mi soh. These four tone sequences are then related to a fifth tone and results in the pentatonic scale.

The doh note is indicated by a key -- F. Once the visual placement of the notes is established and the relationships between them, the translating skills become automatic. The aural aspect, the inner hearing of a tone in relationship to another tone, also becomes automatic as tonal memory is developed. The process takes time and practice. Therefore,

this first phase is a very important cornerstone and needs a certain amount of "digestion" before proceeding to Phase II.

Analyzing -- Listening, Describing, Identifying, Comparing
and Distinguishing Between

-- Reading, Writing and Moving (when the purpose is
analytical)

Analyzing activities should be in progress a great deal of the time. Like organizing, it tends to be put aside because of the time element. Often telling the students instead of asking them to analyze and discover for themselves seems a more efficient use of time. But telling does not ensure understanding. A comprehensive musicianship programme requires the pupils to think and search for answers. Because of this process they come to a greater understanding of music. This does not mean students should discover everything themselves. It does mean, however, that the tools necessary for the inquiry need to be experienced, formally taught and reinforced through use and practice. Analysis is one means of reinforcing the basic elements or concepts which are the building blocks of music. Just as children gradually develop a number sense in mathematics, so they gradually develop a rhythm and pitch sense in music. Analyzing activities are required to assist in the understanding and application of concepts.

The listening activity demands concentration and focus of attention on certain aspects of the music. The teacher may direct the students to identify aurally the number of beats in each measure (duration); the intervallic leaps within a section (linear pitch); the number of chords used in a phrase (vertical

pitch); the number of phrases in a song (form); the classification of instrumentation in a symphony (timbre); the use of dynamics in a section (dynamics); the tempo changes within a sonata (tempo); and the repeated rhythmic pattern in a Habanera (style). One problem with the listening activity is how to ascertain whether or not the pupils are actually listening. Because of this dilemma, written quizzes help students to pay closer attention and judge for themselves whether they are analyzing correctly as well as inform the teacher how each pupil's analyzing abilities are developing. Listening activities need to be geared very carefully to the concepts already taught. Immediate feedback is crucial to inspire confidence in listening abilities. Ideally, after the papers of a listening activity have been collected a replaying of the material and an oral presentation of the correct answers (by teacher or pupils) would have more impact than delaying feedback until the next period. The listening quizzes may be short, consuming little time, but reaping big dividends in learning because of their possible frequency. The listening activity encourages development of aural skills. Dextral skills may also be utilized if movement is included while listening and interpreting the music. Translatable skills may be required during the listening activity in the form of dictation.

Describing is another aspect of analyzing that can include verbal, written or dextral skills. For example, the students could say what they think the mood of a piece is, write a description, or move to the music in such a way as to show the

mood of the piece. All the concepts can be described in various ways.

Another aspect of analyzing is identifying. This activity could require the identification of the title of a piece of music or the number of times a motive appears in a score. It can be a written (words or notes), verbal (sung or expressed in words) or dextral (played or moved to) response. In the dextral response the students could move in similar ways to similar sounds they hear in the music.

Comparing is an analytical activity which requires two items (notes, bars, motives, themes, phrases, sections or whole pieces). It may involve comparing concepts previously studied and applying them to the above. For example, the rhythm of one section in a piece can be isolated, compared to another section and similarities noted. Comparisons need to be formally taught in order to be assured that the students are consciously aware of similarities. Comparing can be done for the performance and organizing activities as well.

Distinguishing between requires that students focus their attention on the differences in what they hear and/or see. This can and should be done in performing and organizing activities as well. All concepts can be analyzed to note their differences by applying aural and translatable skills. For example, the linear pitch in "Land of the Silver Birch" lines one and four is distinguished between by the perfect fifths in the first line and minor thirds in the fourth line.

Reading, writing and moving, as apparent above, also come

under the heading of analytical activities. In reading a score for analytical purposes, students may determine many things they will need to know when performing that piece -- e.g. the time signature. Writing music for the purpose of analysis is another way of helping students become more aware of certain concepts. For example, students may be asked to notate all the perfect fourths they hear or see in a theme. This activity requires translatable skills (and aural skills if the item is presented aurally instead of visually). Moving, when the purpose is analytical, generally entails listening to a passage and interpreting it for one, or a combination of concepts. Through movement students could analyze the linear pitch, duration, tempo and dynamics of a piece of music. Linear pitch could be kinesthetically described through the level or height at which they move; duration, through feet, body or hand movement; tempo, through the speed at which they move; and dynamics, through the strength levels exhibited.

Analyzing activities help to develop and reinforce concepts. Through the students' concentrated efforts to recall concepts, analyze and consciously use them, understanding emerges. The analyzing activities, then, allow students to practise a process of inquiry which can be used in all musical endeavors.

Organizing -- Composing, Improvising and Arranging

The organizing activities in this comprehensive musicianship programme are incorporated into all phases (I, II

and III). They are also integrated into each skill category (aural, dextral and translatable) at one time or another. All skills and concepts are first prepared through experience, introduced formally, and practiced before they are used in composing, improvising or arranging. In this way the organizing activities act as culminating and testing stages, ensuring their value in the main body of the music curriculum.

In the case of improvising, aural and dextral skills are reinforced, complimented by synthesis and practiced. Sometimes it may be desirable to memorize an improvisation and notate it, thereby using translatable skills.

Arranging may, or may not, encompass translatable skills depending on its purpose. However, performing an arrangement requires aural and dextral skills.

Composing necessarily requires aural and translatable skills, as composing implies hearing the sounds that are to be produced and notating those sounds. The composer or other pupils may perform the compositions requiring utilization of dextral skills.

The organizing activities incorporate the use of concepts. The eight concepts listed in the conceptual framework are considered in each activity, no matter how briefly. For example, the tempo of an improvisation is established and then generally is not consciously thought of as other concepts are brought to attention. Duration, linear pitch, dynamics, timbre and style are dealt with in any organizing activity. Vertical pitch may or may not be included.

The organizing activities not only let the students know if they have mastered the use of the concepts and skills but also act as an evaluation for the teacher. The teacher then has an indication of whether the students understand the concepts, have developed adequate skills, and what techniques need to be employed for reteaching, practicing and reinforcing these concepts and skills.

Through the careful and systematic application of strategies to develop musicianship, success in the various activities is more likely to occur. Because of this, experiencing the joy of music and the message it carries is possible through any of the avenues of performing, analyzing or composing.

Chapter 4

SCOPE AND SEQUENCING OF THE VOICE AND UKULELE PROGRAMME

Overview of the Three Phases

Phase I

The processing depends...greatly on the total previous, stored experience in that particular brain.'

Basic musicianship skills and concepts are extremely important in any music programme as they are the foundation for comprehensive musicianship. The main purpose of Phase I is to teach the basic musicianship skills and concepts as efficiently and effectively as possible in order that they may be applied to the dual media of voice and ukulele in Phase II. Phase I uses only the voice medium to avoid the mechanical interference of an instrument. To construct the broad base required for a comprehensive musicianship programme, aural, dextral and translatable skills need to be experienced and dealt with using deliberate, mastery learning techniques, such as those devised by the followers of Kodaly. This process can all be

'Leslie A Hart, "The New 'Brain' Concept of Learning", Phi Delta Kappan, 59 (February 1978).

accommodated using the voice. Jarvis says, "Many instrumentalists may identify with this personal experience in learning the importance of the voice in attaining basic musicianship."²

The consensus of opinion regarding a programme beginning by teaching basic musicianship skills using the voice is widespread. Gordon says, "To play an instrument before you can audiate or move is ridiculous."³ Kodaly had the same viewpoint when he said, "To teach a child an instrument without first giving him preparatory training... is to build upon sand."⁴ Gagne says of learning in general that, "If learning at any level is to occur with greatest facility, careful attention must be paid to its prerequisites."⁵

Research in readiness procedures prior to learning an instrument also supports their instigation. Noble⁶, from the results of his research, stresses the value of being able to recognize tonal and rhythm patterns in notational form before

²William C. Jarvis, "Say It to Play It", Music Educators Journal, 67 (September 1980):44.

³Edwin Gordon, The Psychology of Music Teaching, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1971), p.123.

⁴Kodaly, "Who is a Good Musician?", p.196.

⁵Robert Gagne, The Conditions of Learning, 2nd ed., (New York: Holt, Rinehart and Winston Inc., 1970), p.274.

⁶Robert Noble, "A Study of the Effects of a Concept Teaching Curriculum on Achievement in Elementary School Beginning Bands", Washington, D.C.: Department of Health, Education and Welfare, Office of Education, Bureau of Research, (1969).

learning to manipulate a musical instrument. Because note reading itself is two-dimensional, rhythm and pitch, Froseth⁷ suggests that students should concentrate on interpreting rhythm notation independent of pitch notation before they read for their instrument. This they can do by using body percussion or classroom instruments. Thus,

The research results of Froseth...and Gordon..indicate that any student can profit from instrumental music instruction just as soon as he has developed the music readiness which can reasonably be expected from knowledge of his levels of musical aptitude.⁸

Gordon concludes through his research:

Instrumental music readiness, then, in the form of a developed sense of tonality and meter and of an established vocabulary of tonal and rhythmic patterns, must be developed before a student can be expected to learn to perform well on a musical instrument.⁹

MacKnight, in her research states, "Control over the instrument and mastery of notational symbols are often substituted for an understanding of music."¹⁰ Therefore, in her experiment she initiated a tonal pattern training as opposed to note identification training and used such techniques as singing in sol-fa, chanting rhythm syllables, and a conceptual approach.

⁷James Froseth, "An Investigation of the Use of Musical Aptitude Profile Scores in the Instruction of Beginning Students in Instrumental Music", (Ph.D. dissertation, University of Iowa, 1968).

⁸Gordon, The Psychology of Music Teaching, p.123.

⁹Ibid., p.125.

¹⁰Carol B. MacKnight, "Music Reading Ability of Beginning Wind Instrumentalists After Melodic Instruction", Journal of Research in Music Education, 23 1(1975):53.

The results revealed statistically significant differences in favour of the experimental approach indicating to this author that this aspect is possibly where the first phase of a programme should begin. Pupils should be encouraged to read with musical understanding using the voice rather than to read mechanically with an instrument.

Two experiments that lend support to the vocalization of music along with instrumental performance are reported by Tatting and McGarry. Tatting¹¹ implies that the experimental group of students receiving sight-singing instruction along with instrumental lessons learned to read music more effectively than those students who received only sight reading instruction. McGarry concludes his experiment by saying:

Vocalization as a teaching procedure is significantly effective in developing performance skills for instrumental music students below average ability...vocalization is particularly effective in the absence of this bias (private lessons)...vocalization had a levelling influence which narrowed the achievement range within performing groups, thereby facilitating selection of repertoire, the formulation of lesson plans, and efforts to sustain interest during rehearsals.¹²

Therefore, it seems possible that developing basic skills and concepts using the voice prior to playing an instrument could

¹¹Warren Frederick Tatting, "An Investigation of the Effectiveness of Teaching Melodic Aspects of Music Reading By Means of Dictation", (Ph.D. dissertation, University of Minnesota, 1975).

¹²Robert J. McGarry, "A Teaching Experiment to Measure the Extent to Which Vocalization Contributes to the Development of Selected Instrumental Music Performance Skills", (Ed. D. dissertation, New York University, 1967).

result in more efficient and effective instrumental programme in Phase II.

Another reason for including vocalization prior to and along with instrumental performance lies in the interpretation of music. Many conductors and educators utilize the singing approach to help the production of tone on instruments as well as to assist in phrasing. If teachers are going to use this method of relating instrumental playing to the voice then some prior training with concepts using the voice is advantageous.

The basic musicianship skills in Phase I encompass aural, dextral and translatable skills as categorized in the Manhattanville Music Curriculum Project.¹³ The degree to which these skills are mastered determines the level of musicianship that is reached. The concepts in this programme categorized under the headings duration, linear pitch, vertical pitch, dynamics, timbre, tempo, form and style were adopted from the authors of Creating Curriculum in Music.¹⁴ As the required skills and concepts are the basis of further learning, a high degree of mastery is necessary. The teacher evaluates the level of mastery and decides the many routes and repetitions needed to develop competence in these basic musicianship skills.

In learning the basic musicianship skills and concepts in Phase I, the pupils are exposed to the aesthetic properties of

¹³Ronald B. Thomas, Manhattanville Music Curriculum Project -- Synthesis.

¹⁴Edelstein et al, Creating Curriculum in Music.

shape, space, line, colour, style and texture, and the feelings they elicit. The aesthetic properties and the resultant attitudinal effects play an important role in the Kodaly concept of educating the whole child as well as with the comprehensive musicianship advocates. But, because the experimenter feels that "All new powers bring enjoyment to the possessor..."¹⁵ the aesthetic or attitudinal aspects of a programme will not be dealt with here. Positive attitudes and feelings for music can be built by the careful and precise treatment of skills and concepts. Barzun says that what we should be worried about is "...the course that leads nowhere because it aims only to please by fooling around with the art..."¹⁶ Garofalo, in his book Blueprint for Band,¹⁷ claims that attitudes, appreciations and habits are by-products of his programme that encompasses understanding, knowledge and skills.

The first phase covers the reading skills necessary for the beginning ukulele and voice programme. The author posits that it is through the attempt to master some of the aural, dextral and translatable skills in Phase I using the familiar vocal instrument that the students' chances of success when the ukulele is introduced are enhanced.

¹⁵Jacques Barzun, "Art and Educational Inflation", Art in Basic Education, (Washington, D.C.: Council for Basic Education, 1979), p.12.

¹⁶Ibid., p.12.

¹⁷Robert J. Garofalo, Blueprint for Band: A Guide to Teaching Comprehensive Musicianship Through School Band Performance, (Portland, Maine: J. Weston Walch, 1976).

Phase I may require two months or two years depending on the levels of achievement in skills and conceptual development of the group. It is always the teacher's dilemma as to whether a class is "ready" for the next phase of a programme. Fortunately, in this music programme, when the majority of students have reached an acceptable standard, the group may move on to the next phase carrying with it the few remaining students who have not achieved that standard. Because of the spiral, cyclical nature of the programme, slower students will get a chance to review basic skills and concepts in the next phase as they are re-encountered. The more adept students will have a chance to consolidate and expand on basic skills and concepts. The cognitive, psychomotor and affective development will also be allowed to progress at the students' rates of growth.

The level at which Phase I is geared is as simple as the structure of music will allow. It is founded on the most basic skills, concepts and subconcepts as it spirals upwards interrelating activities, concepts and content. The following are some examples of concepts that can be introduced, developed and practised using the Canadian folksong, "Land of the Silver Birch". Each one must be experienced, brought to the students' conscious awareness by direct teaching and explanation, and repeated in order to develop wider and deeper understanding. Each major concept will be numbered consecutively and each subconcept numbered after the decimal point as follows:

e.g. Duration 1.0

beat 1.1

meter 1.2

rhythm 1.3

Activities will be categorized into three areas:

P = Performance activity

O = Organizing activity

A = Analyzing activity

Skills will be designated as:

a = aural

d = dextral

t = translatable

Phase II

(Voice and Beginning Ukulele Programme)

If the required basic musicianship skills have been achieved in Phase I, the beginning ukulele skills should be the focus here. However, basic aural and translatable skills and the eight major concepts will be reinforced using the ukulele. The only new element initially will be the dextral skills required to play the ukulele.

Duration concepts can be performed by plucking individual strings or by strumming chords. The linear pitch sequence may be presented using one, two or three keys (D, G or A major) depending on the level of the group. Within a group there may be more than one level. The lowest level could play in D major, the middle group could cope with D and G major, and the top group could handle D, G and A major. Thus all groups could be

equally challenged. The vertical pitch sequence involving aural and visual identification of chords could again be handled in three levels of ability as the three keys, D, G and A major are incorporated. When a child is unable to play every chord in a key he may be able to sing one note of the chord and thus fulfill some performance criterion until he can play it. Doane calls this "singing the strings" (choosing one string to sing while the chords change). Another possibility is to sing the root (tonic) of the chord and "pic" (pluck with finger) it on the ukulele at the same time. Singing the strings and singing the roots also enhances aural development.

Form, timbre, dynamics, tempo and style are all incorporated into the first three concepts. Music, in most instances, comprises all the concepts and cannot be realistically separated. For focussing on a specific skill, or making the child aware of a certain subconcept, an item may be extracted and then put back into the selection. This results in the whole, part, whole approach. This synthesis also assumes that the final whole presentation will be different from the initial whole, as more insight and understanding of concepts are attained.

Essentially Phase II is a repetition of Phase I with the addition of the ukulele. Dextral skills need a great deal of attention throughout Phase II. Exercises for these are in the section "Technical Exercises for Ukulele Without Music Notation". Exercises can be played musically re-enforcing designated concepts. For example, finger patterns for

strengthening fingers, and for gaining dexterity and a feel for the fingerboard can be done using the meters 2, 3 and 4. Many variations of accent could also be used. The recycling of concepts at higher levels in varied ways plays an important part in developing comprehensive musicianship. Single strumming chords with a steady tempo is a prerequisite to more difficult strum patterns just as keeping a steady tempo while singing or clapping is a prerequisite to strumming with a steady tempo. The left hand and right hand skills need to be practised focussing on one hand at a time. If the left hand technique requires all the child's attention, the left hand should be practised separately, then combined with the right hand (which should initially be kept as simple as possible). For example, while the child is learning the left hand configurations for chords the right hand should play single strums. Once the left hand becomes somewhat automatic, the focus can then shift to the right hand strumming pattern which can be increased in difficulty to a double strum. The right hand strum patterns are sequenced under "A Possible Chord Sequence for Ukulele".

The second phase, like the first, is merely one route to developing aural, dextral and translatable skills but with the addition of the ukulele medium. The sequence can be adjusted to a certain extent to the pupils' needs, and does not have to be adhered to rigidly. The aural skills are naturally more developed than the others. Thus, this suggests two routes of development:

1. aural/dextral (hearing, singing or playing)

2. translatable/aural/dextral (reading or writing/
hearing/ singing or playing)

In the first route, the ear leads in discriminating what pitches it wants to hear the voice sing or the ukulele play. There is in the performer's mind a preconceived idea of the sounds he wants to produce. This approach relies a great deal on tonal and rhythmic memory which can be developed through "trial and error", repetition and musical experiences. In the second route, the performer looks at the score or writes the score, hears the written notes and plays accordingly. The second route requires more steps as the performer is compelled to deal with the reading process. Ideally, both routes need to be developed simultaneously with equal attention. This is possible in all phases of this programme through the activities of performing, analyzing and organizing.

Aural skills need to be developed in conjunction with dextral and translatable skills. The instructional procedures and activities are designed to encourage this dual development. Phase II has skills and concepts integrated.

The linear pitch sequence for singing and playing develops along a continuum beginning with two pitches doh and re (for note reading D E; G A; A B and for aural presentation any major second) and continues to include all the notes of the pentatonic scale. As seen in the "Linear Pitch Sequence for Singing and Playing" section, a range from low A (lowest note on the ukulele) to high F# is encompassed. A wide singing range is thus encouraged. Pupils can play and sing their pentatonic

songs in three keys using single notes or chords.

The time line for this sequence will differ with each group. It may take advanced groups part of a year. An ordinary class, with mixed levels, will necessarily require more time than an advanced group. The phases do not indicate the grade or the years spent on the instrument but simply indicate achievement level. The goal is not to finish each phase in record time, but rather to teach skills and concepts effectively. The goal is to develop comprehensive musicianship at whatever level the child is capable. The basics learned thoroughly, and integrated and synthesized through a myriad of activities, will stand a pupil in good stead for continued growth in the high school. Rushing through a curriculum without providing adequate experiences for concept and skill development will not accomplish the goal of comprehensive musicianship. Therefore, the timing of any curriculum rests with the teacher's expertise in assessing progress each step of the way. (See Evaluation Procedure Summary)

Phase III

Phase III takes the pupils further up this spiral curriculum to include a melodic sequence of major scales, minor scales and modes. The pitches and their placements on the staff for the most part will already be known. It is a matter of putting them together in the correct order. For example, the notes of the D major scale have all been covered in Phase II in the pentatonic. The notes of the G major scale will also have

been covered. The only new note to be introduced is G'. The notes of the A major scale have been covered except for G#' and A'. The major scales of C, E and B are then added. Minor scales, along with the Dorian and Aeolian (natural minor) modes make up the new material in Phase III. Because certain scales are specified does not preclude the introduction of other scales as the teacher sees fit. These may be discovered aurally or theoretically.

Summary

The three phases are boundless as each one can be extended with materials and activities. The programme is an ongoing sequential learning cycle of preparing concepts, presenting them and practising their applications with the voice and/or ukulele. Each phase has a skill component (aural/dextral/translatable) and an activity component (performing/analyzing/organizing). The concepts, skills and activities are continuously integrated.

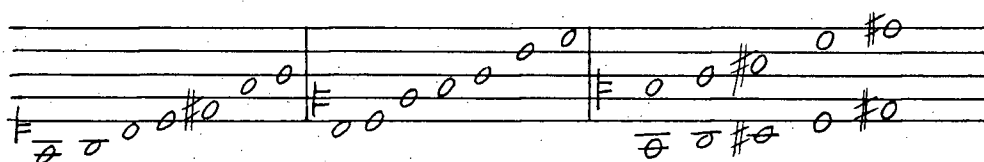
Linear Pitch Sequence for Singing and Playing

The following linear pitch sequence is appropriate for Phases I, II and III. It need not be strictly adhered to but offers a guideline for introducing and integrating linear pitches.

LINEAR PITCH SEQUENCE FOR SINGING AND PLAYING:*

Phase I and II -- Pentatonic

<u>Sol-fa</u>	<u>D Major</u>	<u>G Major</u>	<u>A Major (both octaves)</u>
d r	D E	G A	A B
d r m	D E F#	G A B	A B C#
d r l,	D E B,	G A E,	A B F#,
d l,s,	D B,A,	G E,D,	A F#,E,
d r l,s,	D E B,A,	G A E,D,	A B F#,E,
d r m l,	D E F# B,	G A B E,	A B C# F#,
d r m l,s,	D E F# B,A,	G A B E,D,	A B C# F#,E,
d r m s	D E F# A	G A B D	ABC#E
d r m s l	D E F# A B	G A B D E	ABC#EF#
drmsll,s,	DEF#AB,A,	GABDEE,D,	ABC#EF#F#,E,



Phase III -- Diatonic

D major scale (all pitches have been covered in Phase I and II)

G major scale -- introduce C and G'

A major scale -- introduce A'

Dorian mode

Aeolian mode

* Any note below the tonal centre (final note) is designated by a comma following the sol-fa syllable or the letter name. Any note an octave or more above the tonal centre is designated by an apostrophe following the sol-fa syllable or the letter name.

Learning Outcomes for Each Concept

(Adapted from the goals in
Creating Curriculum in Music¹⁸)

I Duration

Students will:

1. Develop and demonstrate awareness of beat and will detect and indicate beat, if present, in music, speech and environmental sound.
2. Be aware of the function of accentuation in music.
3. Develop an awareness of rhythm as a fundamental source of motion in music and a sensitivity to various rhythmic phenomena.
4. Develop an awareness of meter as an organizing force in music and a sensitivity to various metric patterns and combinations.
5. Develop a sensitivity to extended simultaneous use of different rhythmic or metric patterns.

II Linear Pitch

Students will:

1. Develop a sensitivity to sound and pitch as fundamental elements of music.
2. Develop a sensitivity to the rise and fall of pitch patterns and contours and to the relationship between pitch contour and overall musical effect.
3. Develop a sensitivity for the phrase as a musical entity.
4. Develop an ability to recognize intervals, scales and tonal centre. They will be aurally familiar with and sensitive to these phenomenon and will understand their function and use in music.
5. Develop a sensitivity to melodic lines and to their use in musical compositions. They will be familiar with monophonic and polyphonic textures and be able to distinguish these from homophony.

¹⁸Edelstein et al, Creating Curriculum in Music.

III Vertical Pitch

Students will:

1. Be sensitive to the vertical organizations of pitch that produce harmony and to the use of harmony in musical composition. They will be familiar with various harmonic traditions and practices.
2. Develop an ability to recognize tonal center. They will be aurally familiar with and sensitive to the phenomenon of tonality and will understand its function and use in music.
3. Develop a sensitivity to the uses of harmony to accompany musical lines. They will be familiar with homophonic texture and will be able to distinguish it from monophony and polyphony.
4. Develop a sensitivity to the simultaneous existence of two or more tonal centers or to the relative weakness or non-existence of tonal center. They will be familiar with various compositional practices relating to these phenomena.

IV Form

Students will:

1. Develop a sensitivity to the existence of unity and variety in music and an ability to identify the sources of unity and variety in musical compositions.
2. Develop a sensitivity to the existence of structural units in music and a familiarity with the uses of such units in musical composition.
3. Develop a sensitivity to form and structure within and between small and large units in music. They will be familiar with the structural principles by which the elements of music are combined to produce the phenomenon of form, and will be knowledgeable with respect to the various formal structures in which music has been and continues to be organized.

V Timbre

Students will:

1. Be sensitive to differences in timbre and will recognize distinctive timbres.
2. Be familiar with the factors that determine or influence timbre.
3. Be familiar with the role of timbre as an expressive element in music and with the function of timbre in defining musical form.

VI Dynamics

Students will:

1. Be sensitive to differences in dynamic levels and to changes in dynamics.
2. Be familiar with the factors that determine or influence dynamics.
3. Be familiar with the role of dynamics as an expressive element in music and with the function of dynamics in defining musical form.

VII Tempo

Students will:

1. Be sensitive to differences in tempo and to changes in tempo.
2. Be familiar with the role of tempo as an expressive element in music and with the function of tempo in defining musical form.

VIII Style

Students will:

1. Develop a sensitivity to style in music and an ability to recognize the characteristics that define musical style.
2. Be knowledgeable with respect to the factors that influence style and will be familiar with diverse musical styles of past and present.

Instructional Objectives for the
Concepts to be Taught

(based on Creating Curriculum in Music¹⁹)

I Duration

A. Beat

Students will:

1. Demonstrate the beat by stamping, tapping, clapping, snapping, patsching and marching to music while

¹⁹Ibid.

singing or listening. (These movements creating sound off the body are called body percussion.)

2. Represent beat in notation and will translate such notation into sound.

B. Meter

Students will:

1. Demonstrate various meters by singing, moving and using body percussion.
2. Aurally and visually identify and distinguish between various meters.
3. Notate music in various meters
4. Improvise and compose music in various meters.

C. Rhythm

Students will:

1. Perform rhythm patterns.
2. Identify and distinguish between various durational values of notes and rests.
3. Notate rhythm patterns.
4. Organize durational values of notes and rests, and combine them in units of various lengths.
5. Perform and notate rhythmic ostinati.

II Linear Pitch

Students will:

1. Distinguish between higher and lower pitches.
2. Demonstrate melodic contours by physical movement.
3. Reproduce melodic contours represented by traditional and nontraditional notation.
4. Compare and describe melodic contours.
5. Represent melodic contours graphically or by notation
6. Improvise and compose utilizing specific melodic contours.
7. Perform pitch patterns and phrases musically.
8. Represent pitch patterns and phrases by movement.
9. Identify and analyze pitch patterns and phrases by using traditional or invented symbols.
10. Notate pitch patterns and phrases by using traditional or invented symbols.
11. Improvise and compose musical phrases.
12. Perform melodic ostinati.
13. Given aural or visual examples, identify, compare or notate melodic ostinati.
14. Create melodic ostinati.
15. Demonstrate various intervals using the voice,

- movements and graphic representation.
16. Given aural or visual stimuli, identify, classify or notate various intervals.
 17. Improvise or compose music emphasizing specified intervals or intervals patterns.
 18. Compare, analyze and describe various usages of stepwise patterns in aural or notated examples of musical compositions.
 19. Improvise or compose music emphasizing specified stepwise patterns.
 20. Identify the tonal center of melodies.
 21. Perform monophonic music from various periods and cultures.
 22. Compare and analyze given aural or visual examples of monophonic music.
 23. Notate or graphically represent examples of monophonic music.
 24. Improvise and compose monophonic music.
 25. Perform vocal canons from various style periods and cultures.
 26. Improvise and compose canons.
 27. Perform polyphonic music from various style periods and cultures.
 28. Given aural or visual examples, identify, compare and analyze various kinds of polyphonic music.
 29. Notate or graphically represent examples, of polyphonic music.
 30. Improvise and compose polyphonic music.

III Vertical Pitch

Students will:

1. Given aural or visual examples, identify chord changes.
2. Identify and analyze triads and other chord changes.
3. Sing the notes of the chord.
4. Sing the roots of chords.
5. Identify the tonic chord as the tonal centre.
6. Perform specified cadences.
7. Notate specified cadences.
8. Given aural or visual examples, identify and describe various types of cadences.
9. Improvise and compose music illustrating various types of cadences.
10. Perform homophonic music from various style periods and cultures.
11. Given aural or visual examples, identify various kinds of homophonic music.
12. Perform specified modulations.
13. Given aural and visual examples, identify, describe and classify modulations.
14. Notate modulations in specified musical examples.

15. Improvise and compose music illustrating specific modulations.

IV Form

Students will:

1. Identify and perform recurring rhythmic or pitch motives.
2. Given aural examples, identify motives and notate them.
3. Given aural or visual examples, compare and analyze motives and the ways in which they are used.
4. Use original or given motives when improvising or composing music.
5. Identify and perform themes from musical compositions.
6. Given aural examples of musical compositions, compare and analyze themes and the ways in which they are used.
7. Use original or given themes when improvising or composing melodies.
8. Identify introductions and codas in music performed.
9. Identify and compare binary and ternary forms in music they listen to, perform and create.
10. Given aural or visual examples, analyze and describe binary and ternary forms.
11. Improvise and compose words demonstrating clearly identifiable binary or ternary form.
12. Identify and compare other forms such as rondos, themes and variations, canons, fugues and ballads.
13. Analyze and describe the rondos, themes and variations, canons, fugues and ballads they listen to, perform and create.

V Timbre

Students will:

1. Identify, compare and classify sound sources and timbres.
2. Improvise, dramatize, compose and perform works utilizing specific timbres or timbral combinations.
3. Compare and describe the influence of the size, shape and material of a sound source on its resulting timbre.
4. Identify, describe and compare various means of tone production.
5. Compose, improvise and perform words illustrating various means of tone production.
6. Respond to uses of timbre by means of movement.
7. Given aural or visual examples, describe and compare various composers' uses of timbre.

8. Through improvisation or composition, illustrate various specific uses of timbre.

VI Dynamics

Students will:

1. Demonstrate various dynamic levels and changes in dynamics and utilize them in the interpretation of music.
2. Given aural or visual examples, identify, compare and describe various dynamic levels and changes in dynamics.
3. Improvise, dramatize, compose and perform works utilizing various specific dynamic patterns.

VII Style

Students will:

1. Perform, with appropriate interpretation, music of various styles.
2. Given aural or visual examples, describe, analyze and compare various ways in which duration, pitch, timbre, dynamics, tempo and form are organized and combined in various styles.
3. Through listening and study, describe and analyze the extra-musical forces.
4. Analyze through listening and illustrate through composition various functional applications of music.
5. Through listening, identify, analyze and classify examples of popular music and ethnic music of various cultures. They will indicate the specific uses of the elements of music on which these conclusions are based.
6. Given aural examples of compositions inspired by or based on folk music, or ethnic music of various cultures, analyze and describe how composers have utilized these idioms in their works.
7. Improvise or compose examples of popular music or works influenced by folk or ethnic music.
8. Describe, analyze and compare aural or visual examples of music of various styles, periods or cultures.

VIII Tempo

Students will:

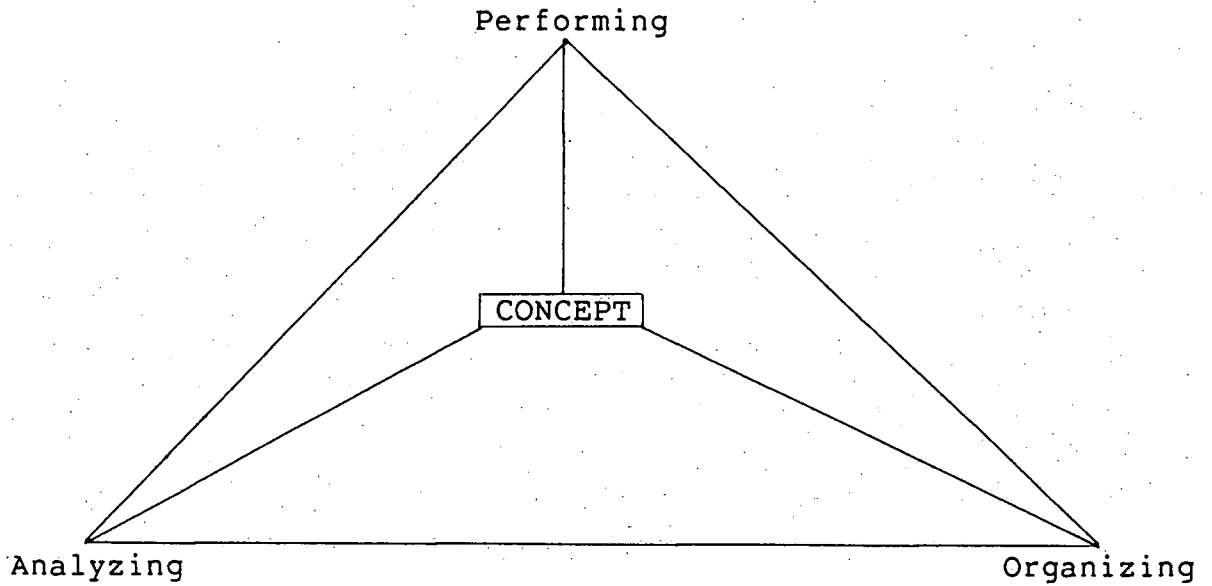
1. Demonstrate various tempos and tempo changes and utilize them in the interpretation of music.
2. Given aural or visual examples, identify, compare and describe various tempos and tempo changes.

3. Improvise, dramatize, compose and perform works utilizing various specific tempo patterns.
4. Respond to various tempos and tempo changes when moving to music.
5. Given aural or visual examples, describe and compare various composers' uses of tempo and tempo changes.
6. Through improvisation or composition, illustrate various specific uses of tempo and tempo changes.

Teaching Concepts Through a Multiplicity of Activities

The following model illustrates the many avenues available for experiencing, teaching and reinforcing concepts in a comprehensive musicianship programme.

TEACHING CONCEPTS THROUGH A MULTIPLICITY OF ACTIVITIES
(Figure 2)



Performing

singing
playing
moving

Analyzing

listening
identifying
describing
comparing
distinguishing
between
moving } when the
reading } purpose is
writing } analytical

Organizing

composing
arranging
improvising

Chapter 5

EVALUATION OF COMPREHENSIVE MUSICIANSHIP PROGRAMMES

EVALUATION PROCEDURE SUMMARY

Evaluation, as exhibited in quality music programmes, often determines eventual outcomes. It can be an asset to both the student and the teacher. Most evaluation in music should be formative evaluation. Formative evaluation is conducted during the instructional procedure and consists of "...the observation of student progress and difficulty in learning followed by adjustment in instructional procedures to improve that progress."¹ The other type of evaluation is summative. It is conducted after the instructional procedure is completed "...to make judgements about the effectiveness of the learning, the instruction, or the curriculum."²

The students should know exactly what the expectations are for every step of the programme in order to strive to achieve the standards set by the teacher. These directions and

¹ Educational Researcher, 2(March 1973), p.7, quoted in David Pratt, Curriculum: Design and Development, (Harcourt, Brace and Jovanovich, Inc., 1980), p.228.

²Ibid., p.228.

expectations aid in giving impetus to accomplishing the task. Every music period should be evaluated individually by the students to ascertain what accomplishments were made. This type of general, overall evaluation of how the learning is proceeding may be carried out through student and teacher evaluation. It is interesting again to note that Bruner said, "Kids are not very sure about what they know, or about how they know things."³ With this general type of evaluation students may realize that they do know something. This also helps to build confidence in what they know.

The more common type of evaluation, that of individual testing, either written or oral, is also valuable in letting the students know what they know and letting teachers know what the students know. Short oral tests can be done periodically by individually testing five or six pupils on a concept or skill. This informs the teacher immediately as to the effectiveness of his teaching and whether to back-track or continue. This method is used frequently in Hungarian music classes. An example of this could be to ask individuals to clap different patterns using the rhythm element being studied in the lesson. Small groups or the whole class could also be evaluated in this way.

Written tests can be administered at intervals further apart than oral tests because they usually take more time. But some written work in the form of practice, or short quizzes can

³Jerome Bruner, Psychology Today, "Schooling Children in a Nasty Climate", Interview by Elizabeth Hall, (New York: Ziff-Davis Pub.Co., January 1982), p.59.

be done almost every period requiring little time and with good results. For example, to write rhythms in stick notation requires very little time. The pupils can see the answers put on the board by their peers and mark their own papers. The teacher can have immediate feedback by walking around the room to see what students are having trouble and what the problems are. Short quizzes can be handed in to the teacher to mark periodically for further feedback to teacher and students.

The goal in all testing is 100 per cent accuracy or mastery of what is being taught. Bloom says,

Most students (perhaps 90 per cent) can master what we teach. Our basic instructional task is to define what we mean by mastery of a subject and to discover methods and materials to help the largest proportion of our students reach it.⁴

Certain aspects of music require this, others approximate it. For example, if the teacher sings a short melodic passage and the students are required to write it in musical notation, 100 per cent accuracy is expected. But if the students are asked to compose a four bar phrase certain aspects cannot be measured. Whether the teacher likes the melody created or not is a purely personal opinion. But the correctness of the theoretical aspects are indeed measureable. It is this dichotomy in music -- the emotional and intellectual -- that often causes teachers to choose one side or the other. The intellectual side should not be neglected because teachers want all children to "love"

⁴Handbook of Formative and Summative Evaluation of Student Learning, (1971), p.47, Bloom quoted in Pratt, Curriculum: Design and Development, p.219.

music. The emotional side should not be neglected because teachers believe a knowledge of the rudiments is mandatory to the understanding of music. Both should exist side by side with equal emphasis. Kodaly makes this point time and time again. One without the other results in an unbalanced musician.

How can we test for feeling? How can we tell a child is singing or playing musically? Richard Colwell⁵, to illustrate that people can discriminate musicality, played a tape of a pianist performing five excerpts, each in two different ways -- once "musically" and the second time "unmusically" or vice versa. It was interesting to note that even though the playing of the excerpts was technically identical, all present were able to distinguish which playing of the excerpt was "musical" and which was not. Children's discrimination in this area was also noticed by the experimenter. This somehow intrinsic ability to discriminate musicality is being further researched. Although the aesthetic evaluation of performing or organizing (composing, improvising and arranging) is somewhat possible it has to be handled in a different manner than technical and theoretical aspects. Numbers do not always suffice. Teachers may wish to devise a system of their own using words to describe the situation such as excellent, good, average, fair or poor, or simply pass or fail. Generally, excellent should be reserved for the truly outstanding pupils. Other words that describe the

⁵Lecture on "Evaluation of School Programmes" on February 20, 1982 in Kamloops, B.C. for the BCMEA Conference.

mood created could be used -- joyful, urgent, sombre, etc. The performances could be recorded on tape and played back to the whole class for their evaluation. Videotaping could be used if the visual aspect, such as movement, is incorporated. Elliot Eisner⁶ says that we must search for new ways to evaluate the arts. He also suggests using some of the new technology to do this.

Evaluation should be done by all concerned in the learning process. Individual students should evaluate their own work constantly. They should also evaluate their peers' works and in turn be evaluated by their peers. The teacher is the overall examiner evaluating students, the curriculum and curriculum implementation.

A list of possible test forms suggested by Labuta is as follows:

1. Information examinations
 - a. true-false
 - b. multiple choice
 - c. matching
 - d. completion
 - e. short answer
 - f. essay
2. Listening tests
3. Student reports
 - a. book reports
 - b. musical analyses
 - c. project report
 - d. research paper
 - e. term paper
4. Interview

⁶Elliot W. Eisner, The Educational Imagination, (New York: Macmillan Pub., Co., Inc., 1979), p.17.

- a. oral examination
 - b. conference
5. Performance measures
 - a. rating scales
 - b. check lists
 - c. adjudicators form
 - d. videotape scales
 - e. tryout
 - f. applied examinations (juries)
 6. Activity inventories (what do you do, collect, etc.?)
 - a. books
 - b. records
 - c. practice routine
 - d. listening habits
 - e. music file
 7. Anecdotal records
 8. Student logs
 9. Direct observation (informal)
 10. Self-evaluation
 11. Attitude scale or opinionnaire⁷

The types of evaluation may take any of the above forms and should be as comprehensive in scope as are the objectives of the programme. Since, as Taba says, "The scope of evaluation determines what types or levels of learning are emphasized..."⁸ a variety of testing procedures is required to test a comprehensive musicianship programme. All of the evaluation procedures listed by Labuta may be used at some time during the course of this comprehensive musicianship programme. The

⁷Joseph A. Labuta, Guide to Accountability in Music Instruction, (West Nyack, New York: Parker Pub.Co., Inc., 1974), pp. 127,128.

⁸Hilda Taba, Curriculum Development: Theory and Practice, (New York: Harcourt, Brace and World, Inc., 1962), p.313.

teacher needs to look at the instructional objectives and decide on ways of evaluating them.

Creating Curriculum in Music⁹ lists twenty-three evaluative criteria that are linked to specific instructional objectives throughout the book. These criteria are mainly the teacher's judgement as to whether the task has been completed correctly. (e.g. #14 "The performance must reveal a clear awareness of beat..." and #7 "The performance must reflect high standards of musicianship with respect to tone quality, intonation, dynamics, phrasing, style, expression, and other aspects of musical interpretation."¹⁰

The Manhattanville Music Curriculum Program Synthesis states that evaluation procedures also emerge from the stated objectives. Thomas says that in any comprehensive musicianship type programme:

One of the major principles of this curriculum deals with the totality of experience from the musical and educational points of view. The grading system should be consistent with this principle in every way. For example, to emphasize an evaluation of skill development separately from the total musical experience which includes attitudes, cognition and aesthetic sensitivity is to create distorted hierarchy of values which can ultimately narrow the entire learning experience.¹¹

The Hawaii Music Program uses a summative evaluation procedure by including evaluation materials at the end of each

⁹Edelstein et al., Creating Curriculum in Music.

¹⁰Ibid., p.226.

¹¹Thomas, Synthesis, p.12.

unit. They state that, "These prescribe ways for you to assess students individually as they apply the concepts they have studied to new musical situations."¹² Although not listed under the subheading evaluation, daily assessment is considered through worksheets with most lessons and a checklist for the teacher to record student responses throughout the lesson and to record impressions in relation to each objective. The checklist is a three point system -- 1 = highly acceptable, 2 = to some degree and 3 = not at all.

The problem of accountability is prominent in today's literature and with parents and school boards. In the book Accountability and Objectives for Music Education¹³ the authors link evaluation and objectives by using the objectives as testing devices to form a check list. The students receive numbers to indicate how well they performed the task:

1. can achieve the objective with 100 per cent accuracy
2. can achieve the objective with 75 per cent accuracy
3. can achieve the objective with 50 per cent accuracy
4. needs much help
5. should drop the course and listen to records

In an attempt to encourage a multiplicity of evaluation

¹² Hawaii Music Program, Zone 3, p.v.

¹³ J.A. Livingston, M.D. Poland, R.E. Simmons, Accountability and Objectives for Music Education, (Costa Mesa, California: Educational Media Press, 1973).

methods to suit this comprehensive musicianship programme, and the needs and abilities of students, some examples of ways of assessing development follow.

EVALUATION TECHNIQUES FOR "LAND OF THE SILVER BIRCH" (Phase I)

Each item to be tested will be number referenced to correspond with the section "An Example of Teaching Specific Concepts Through the Song 'Land of the Silver Birch'". Evaluation procedures specified for each item are as follows:

- 1.1 i Clap beat of song while singing. Grade on two point scale - satisfactory/ unsatisfactory; the beat should be steady and exact. Notate beat on board while singing the song. Grade on a three point scale - good/satisfactory/needs improvement; assess according to steadiness and accurate timing.
- 1.2 iii Conduct two beats in a bar while class sings. Conduct with confidence, steady, accurate timing and correct motions. Grade on a five point scale - excellent/good/satisfactory/fair/unsatisfactory. Retest pupils in the bottom two categories at a later date. Five pupils can be tested at one time in front of the class. Pupils can singly conduct in front of the class. Each class member has a class list and grades his peers according to how he thinks they performed on a five point scale as above.
- 1.3 vi Pupils prepare paper . Teacher claps a rhythm (repetitions are more numerous in beginning stages). Pupils notate rhythm. Grade pupils as to correct (100% accuracy) or incorrect. Answer may be put on board for pupils to check, papers may be handed to peers for checking or the teacher may collect the papers and check them. After completing five of the above patterns pupil(s) claps back patterns consecutively. Grade pupils as to accuracy and steady beat. Deduct one point for each mistake from a total of 10. Any mark less than 8 repeats the test at a later date after more practise.

2.1.1

h Pupil sings bar 1,2 and 13 using words. Grade according to correct intonation, rhythm, and enunciation. Grade according to each on a 5 point scale. Pupils sing bar 1, 2 and 13 on tape without giving names. After all students have taped these bars play tape back to class. Evaluate as above. Guess name of person singing.

2.1.5

b Pupils prepare staff lines by marking off four bars on one line. The tone set is sung by the teacher and pupils and notated on the board. (d r m s l l,). The teacher sings bars 5, 6, 7 and 8. Pupils write notes on prepared staff lines. As a variation, teacher may change the song rhythmically or melodically and pupils notate the variation. From a total of 10 marks one mark is deducted for each error in duration or pitch. Pupils may be presented with the score of the song in which there are a set number of mistakes. Pupils are asked to locate and correct the mistakes. One mark is given for each error detected. One mark is given for each error corrected.

2.2 i Pupils are asked to write short answers to questions such as how many phrases are there in the song? On what word does each phrase end? Which two phrases are almost the same? Which phrase has a wide interval in it? Which phrase fades away?

2.3 i One pupil performs the melodic ostinato while another pupil sings the melody of the song. Then they alternate parts. Both pupils are judged on their ability to hold their part securely. Intonation, adherence to the rhythmic structure and a musical performance are assessed. They are marked on a three scale system - good/satisfactory/needs improvement.

2.4 i Pupils write the distance of each interval for one phrase or the whole song. (e.g. D to A = Perfect 5th) Pupils also state the sol-fa names for each interval. As a variation, pupils are grouped into sixes and each person is assigned a note (d r m s l l,) Each pupil sings his note as it occurs in the song. Each group is graded according to accuracy of pitch and rhythm on a three

point scale - good/satisfactory/
unsatisfactory. Groups not achieving at
least a satisfactory, practise and repeat
test later.

2.5 iv Given the written score of the song, pupils notate the tone set on the staff and label scale. Circle tonal centre. Given three tone sets on staff lines, pupils are asked to identify which one is for this song. One mark is given for each response.

2.6 Individuals sing the song or specific phrases without any accompaniment. Intonation is graded on a five point scale:

- 1 = 100% accuracy
- 2 = 75% accuracy
- 3 = 50% accuracy
- 4 = unsatisfactory - repeat test at a later date

3.1.1

v Three pupils, each singing one note of the triad, sing the three triads as specified. Pupils give their names and sing the triads on the tape. They may play it back and retape until they are satisfied with their performance. The class grades the performance on a seven point scale - A B C+ C C- D E.

x Each pupil then writes what notes he sang on staff lines or on the board giving absolute letter names.

3.1.2

ii Teacher plays major and minor chord in succession in root position and inversions. Pupils identify as to major or minor by writing their response on paper. One mark for each note in the chord correctly identified is given.

v Each pupil sings the notes of the chord played by the teacher as a solid chord. One mark is given for each note sung correctly.

3.1.4

x Pupil plays the tonic chord on the bells every time it occurs in the song. From a score of 10 deduct one mark for playing the tonic chord at the wrong time and one mark for not playing the tonic chord when it should occur.

3.2 iv Teacher plays the song on the piano with chordal accompaniment. Pupils from multiple choice

answers circle the chord at the end of each phrase.

3.4 i In groups of four, pupils sing melody of song and ground bass note "A" (two on each part). Grade overall performance satisfactory or unsatisfactory.

4.1 iv Compose motives using the same pitch patterns as in the song but changing the rhythmic patterns. Correct pitch patterns = 10 marks; correct rhythmic patterns = 10 marks. Sing motives on tape. Teacher grades according to correctness in singing what each pupil wrote on a five point scale.

4.2 ii Pupils create movements in groups of two or three. Videotape each group. Teacher and class adjudicate each performance.

4.5 iii Pupils perform their introduction in groups of five. Grade as to suitability - yes or no; and overall effect - satisfactory or unsatisfactory.

4.7 iv Pupils compose additional verses. Grade as to correct syllabication -satisfactory/needs a few changes/needs many changes. Suitability of words is satisfactory/unsatisfactory.

5.4 ii Listen to two recordings of song. Write a description of each and compare them according to timbral effects. Say which recording you prefer and why. Grade good/satisfactory/unsatisfactory according to pupils ability to aurally discriminate timbre and give a justifiable reason for the appreciation of one above another or equally liking both.

6.1 xi Pupils move according to the sound of the drum being played at different dynamic levels. Move in groups of five. Videotape each group. Play back videotape without sound. Pupils determine at what dynamic level the drum is playing- pp, p, mp mf, f ff. Each group is graded according to how well the class is able to discern at what dynamic level the drum is playing.

100% of the time = 1

75% of the time = 2

50% of the time = 3

less than 50% of the time = 4

6.2 i On the score pupils mark in the dynamics they wish to use. They then perform it using their dynamics. Grade as to appropriateness - satisfactory/unsatisfactory.

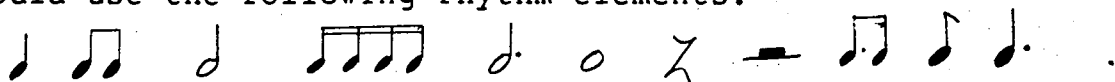
7.2 ii Pupils write why the song should or should not have any tempo changes in it after having explored its possible uses. This is a personal decision. Some editions specify a tempo change, others do not. Since this question is mainly included to make pupils analyze their preference most answers will be acceptable and assessed as satisfactory or unsatisfactory.

8.1 iv Pupils write a story about what they think has happened in the song. Teacher and students listen to stories being read and together determine if it is feasible. Mark possible or not possible for each.

OBSERVATION OF A MODEL COMPREHENSIVE MUSICIANSHIP PROGRAMME

Some of the ideas put forth in this thesis were used with the grade six and seven students of the CMP group and are described in chapter 6. Organizing activities of composing and arranging provided a starting point for the following exercise example. The resultant compositions and arrangements were in turn performed and analyzed.

Students were asked to compose music using given the pitches mi re and doh in the keys of D major or G major. They could use the following rhythm elements:



They were asked specifically to end on the tonic. Compositions are numbered to retain the anonymity of the pupils. All students were to compose without the use of the ukulele in order to encourage internalization of sound. After the eight bar

composition was completed it was checked by the teacher for technical errors. Pupils then practised their compositions on the ukulele. They were allowed to change any part of their piece after playing it. This was done by some students to make it easier to play or to enhance their ideas.


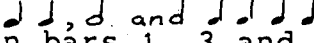
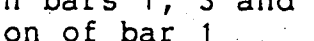
The teacher chose at random compositions to be put on overhead transparencies. When a student's composition appeared on the screen he/she was asked to play it for the class. Then the whole class played the composition. Sometimes rhythms and pitch progressions were reviewed before playing. This formed part of the analytic process. Sometimes the piece was sung using hand signs. After performing the piece (using voice and/or ukulele) an analysis of the concepts contained therein took place. Such as an analysis of the composition that follows:



The analyzing activities of identifying, describing, comparing and distinguishing between were used to discover the components of the composition.

Duration (1.0) and Linear Pitch (2.0)

- the m, r, d sequence occurs four times in different forms -- i.e. some notes are repeated
- the d, r, m sequence occurs two times
- the d to m skip occurs two times
- the m to d skip never occurs

- begins on m; ends on d
- the m, r, d in bar 1 is reversed in bar 2 to d,r,m
- bar 1 and bar 6 contain the same pitches but the rhythm is different
- when bars 4 and 8 are compared one gives the feeling of finality and the other does not
- when bars 3 and 7 are compared the use of augmentation is noted
- intervals in the piece are: m r =M2; r d =M2; d r =M2; r m =M2; d m =M3; unisons d, r and m
- rhythm elements used - 
- recurring rhythm pattern -  and 
- m, r, d patterns compared in bars 1, 3 and 6 show bars 3 and 6 a simplification of bar 1
- bar 2 and 5 contain the same pitch pattern of d, r and m
- the meter is 4/4

Form (4.0)

- four two-bar phrases

Timbre (5.0)

- pic melody with thumb (pizzicato)

Tempo (7.0)

- moderato

When the piece had been partially analyzed, further insights as to what effects the student desired were added. For example, vertical pitch (3.0) was added with the analysis of chords. It was determined by the students that the tonic and dominant seventh chords would be used to match the notes in the piece. Thus harmony (chords played on the ukulele) was added. Some students went even further to add a second part to create a duet. They were allowed to use more pitches than in the original composition.

Dynamics (6.0) were then decided upon to give added interest. Style (8.0) was discussed -- mood, effect created, etc.

When the above had been decided the pupil was asked to present the composition to the class. Other pupils were recruited to assist in the presentation. The composer was also responsible for arranging the piece. It sometimes required two or three pupils -- e.g. one to pick the first part, one to pick the second part and one to play the chords. The composer could choose to conduct these pupils or play a part. The piece was presented on a tape or live before the class. One piece was chosen and performed by the whole class at a school concert.

In the above process the organizing activities of composing and arranging played a major role. All concepts were considered to varying degrees depending on the piece. Listening to pupil compositions, identifying, describing, comparing and distinguishing between were all employed in the analyzing activities. The performing activity of playing the ukulele was used as well as encouragement to include singing in the arrangement. For example, a title could be selected and lyrics -- words or just vowels or nonsense syllables -- written. Movements to accompany the piece could be added to complete the performance activities. Through composing and arranging a multiplicity of activities can be involved. (See also Teaching Concepts Through a Multiplicity of Activities)

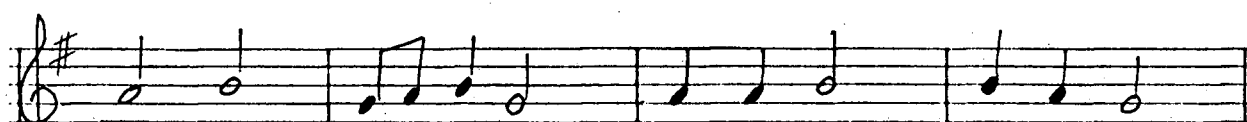
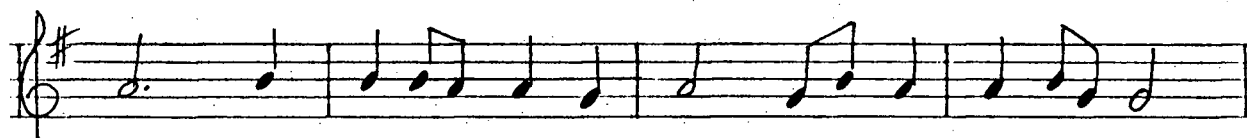
The students were surprised that they could compose pieces that sounded well. They thus gained confidence in their ability to make music. All pieces were playable and pupils were praised for their individual efforts. Through the analysis pupils became aware of what they actually composed and gained insight

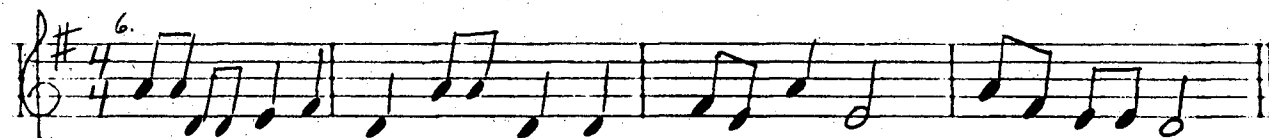
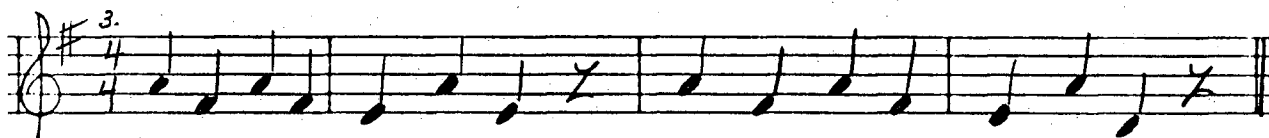
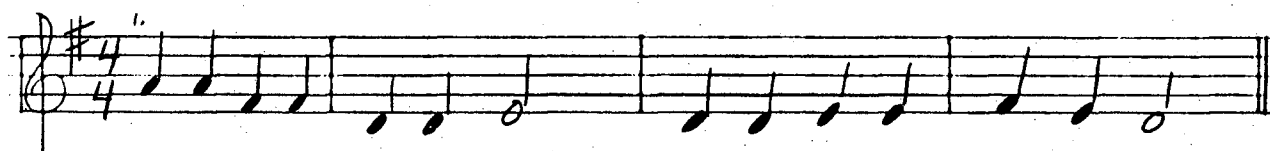
into previously mystical activities, that of composing and arranging.

TWO NOTE STUDENT COMPOSITIONS

The first staff of music is in treble clef with a 2/4 time signature. It begins with a first ending bracket over the first two measures. The melody consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The piece ends with a double bar line.

Handwritten musical notation for the third system of 'The Rose Tree'. The system is marked with a '3.' above the first measure. The time signature is 2/4. The melody consists of eighth and quarter notes, with some measures containing a fermata. The system ends with a double bar line.

THREE NOTE STUDENT COMPOSITIONS

FOUR NOTE STUDENT COMPOSITIONS

FOUR, FIVE AND SIX NOTE COMPOSITIONS

1.

2.

3.

4.

5.

6.

7.

2.

Chapter 6

QUANTITATIVE EVALUATION OF A COMPREHENSIVE
PITCH RECOGNITION TREATMENT

METHODOLOGY

The Specific Problem Investigated:

In this pilot study encompassing one aspect of a comprehensive musicianship programme, the main area of interest was in the students' ability to ascertain pitches within the pentatonic scale.

Main Question: Does encountering pitches in a variety of ways as specified in this comprehensive pitch recognition study enable students to significantly increase their ability to identify pitches?

Population and Sample

The two senior classes in an elementary school in the Vancouver Lower Mainland area were selected for administering two music programmes. One class, consisting of 26 grade seven pupils (13 girls and 13 boys) was randomly assigned to the traditional music treatment (TMT). A second class consisting of 9 grade six pupils (4 girls and 5 boys) and 21 grade seven pupils (9 girls and 12 boys) was assigned to the comprehensive musicianship treatment (CMT). Since it is mandatory by law that

all grade six and seven students receive music training it was impossible to test a group that had no music classes during the treatment period. Essentially, then, both groups were treatment groups, one on a traditional music treatment and the other on a comprehensive musicianship treatment, both using voice and ukulele.

There were no obvious differences between the two classes at the outset except that one class consisted of grade six and seven pupils and the other only grade seven pupils. Students at this particular school, for class purposes, are grouped heterogeneously by teachers according to academic ability as well as on social, physical and emotional factors. This applied to split classes as well. The teachers assigning students to these two classes were unaware that these groups would be used in this study. The achievement level of the students in the two classes ranged from those that scored in the first percentile to the ninety-ninth percentile on the British Columbia Ministry grade seven mathematics and reading tests. The grade sixes also showed a similar spread in their academic standing as registered on the Canadian Tests of Basic Skills. According to the results of these tests the students as a group appeared to represent a cross-section in aptitude and achievement. Analysis of covariance was proposed should mathematical equating of groups be necessary.

The pretest was given to the two groups (56 students). The post-test was administered to 24 grade sevens on the TMT (12 girls and 12 boys) and 28 grade six/sevens on the CMT (5 boys

and 4 girls in grade six and 10 boys and 9 girls in grade seven). A girl and a boy in the TMT group and 2 boys in the CMT group left for other schools before the post-test was given. The generalizability of the study is limited because of the small sample size. See chapter 7 for further assumptions.

Instrumentation

The author devised a 36-item pitch recognition test entitled the Madhosingh Pitch Recognition Test (MPRT), which included tones from the pentatonic scale with "D" tonal centre. (See Appendix G.) Each of the 36 items consisted of two tones played on the piano three times preceded by an ascending and descending pentatonic scale (D E F# A B D' B A F# E D B, A, B, D). The intervals were selected randomly. Each item took approximately 30 seconds to play. Pupils were asked to write the two tones in sol-fa syllables on a previously numbered answer sheet. Both tones in an item had to be correct for one point. Each group took a pretest and scores were recorded. After a treatment period of approximately four months a post-test, identical to the pretest, was administered to all.

A Hoyt estimate of internal consistency (i.e. reliability) for the MPRT was obtained using pretest scores with the Laboratory of Educational Research Test Analysis Package (LERTAP).¹ An estimate of test-retest reliability was obtained

¹ L.R. Nelson, Guide to LERTAP Use and Interpretation, (Dunedin, New Zealand: Dept. of Education, University of Otago, 1974).

using a separate sample of 40 grade five students. Students wrote the MPRT and after a two week interval wrote a modified version of the test (items were reordered and the test was given on paper of a different colour and dimension). Using the SPSS-x Pearson correlation procedure² a Pearson product moment correlation coefficient was obtained for the pre- and post-test scores of the 40 students.

Two pitches of the pentatonic scale were randomly selected to make up each item of a relative pitch test consisting of 36 questions. The subjects were then required to name both pitches in the order played. The MPRT contained pitches which could be recognized without subjects having "perfect" or "absolute" pitch. However, it seems unlikely pupils would be able to recognize many pitches without having some understanding of the relationship of the two given pitches to each other or to the tone set.

Experimental Design

The dependent variable was the MPRT scores for the pretest and post-test (24 on the CMT and 28 on the TMT). A three-way analysis of variance (ANOVA) with repeated measures³ was used to analyze the effects of the independent variable factors gender, programme (CMT and TMT) and time (pre and post) as well as their interactions. Grade level scores were first tested to see if

²SOSS Inc., SPSS-x, User's Guide, (New York: McGraw Hill, 1983).

³ W.J. Dixon et al, BMDP Statistical Software, (Los Angeles: University of California Press, 1983).

this created a difference within the CMT group. When an analysis of variance with repeated measures (i.e. pre and post-MPRT scores as the repeated factor) was performed using the BMD:P2V statistical programme⁴ to see if grade was a factor in performance, an F ratio of 3.07 and a tail probability of 0.0923 showed that the grade main effect was not significant at the .05 level. It was from this point on that the grade sixes and sevens were treated as one group under the title CMT group. (See Appendix H for further results.) The two groups were given different treatments as outlined below. The same test was administered before and after treatment to both groups. The adjusted means on the pre- and post-MPRT's of the CMT and TMT groups were plotted.

The following statistical hypotheses were investigated:

Hypothesis I

There is no statistically significant time factor difference at the .05 level between the pre- and post-MPRT mean scores for all subjects.

Hypothesis II

There is no statistically significant gender factor difference at the .05 level between the male and female MPRT mean scores for all subjects

Hypothesis III

There is no statistically significant programme factor difference at the .05 level between the CMT and TMT MPRT mean scores for all subjects.

⁴Ibid.

Hypothesis IV

There is no statistically significant time by gender interaction effect at the .05 level among the MPRT mean cell scores for all subjects.

Hypothesis V

There is no statistically significant time by programme interaction effect at the .05 level among the MPRT mean cell scores for all subjects.

Hypothesis VI

There is no statistically significant gender by programme interaction effect at the .05 level among the MPRT mean cell scores for all subjects.

Hypothesis VII

There is no significant time by gender by programme interaction effect at the .05 level between the pre- and post-MPRT mean cell scores for all subjects.

Treatment Procedures

Both the CMT and the TMT subjects were familiar with the sol-fa system and the corresponding hand signs before the pretest. During the treatment period the TMT group did learn some song material through sol-fa presentation, but this was incidental rather than part of a deliberate plan. Both groups performed together at school assemblies and district events. Another commonality was the use of the voice and ukulele in the treatments. Both groups met on Tuesdays and Thursdays. The TMT group met from 1:40 to 2:20 P.M. and the CMT group from 2:20 to 3:00 P.M.

The CMT group went through the following procedure as time permitted during the four month treatment. This generally took place for the first ten minutes of the two periods per week.

The ensuing comprehensive pitch recognition programme was prepared and instigated by the experimenter. The TMT group did not go through this procedure. The CMT group were asked to:

1. sing pentatonic scale with hand signs
2. sing intervals from each step of the pentatonic scale
3. identify from song material pentatonic intervals
4. identify intervals played on the piano and ukulele
5. reproduce vocally and identify pitches sung by the teacher and individual students
6. write all intervals on the staff
7. play all intervals on the ukulele
8. reproduce vocally and instrumentally intervals played on ukulele
9. improvise with intervals using voice and ukulele
10. compose and notate pieces using some or all of the intervals

The TMT consisted of the following activities:

- 1) listening to recordings of songs to be sung and played
- 2) playing these songs on the ukulele
- 3) singing the above songs while playing the ukulele
- 4) reading to varying degrees the music of the above songs
- 5) composing with some or all of the pentatonic notes

Testing Procedure

Both pre- and post-MPRT's were given to whole groups at one sitting in the afternoon by the experimenter. Pupils were encouraged to do their best on this survey type test for

recognizing pitches. The post-test was treated similarly in that pupils were told to try their best on a test to see whether they had improved their ability to recognize pitches. They were assured that this mark did not mean they would pass or fail their music course because it only indicated their ability to recognize pitches which is but one aspect of music training.

Analysis

Two scores were obtained for each of 52 subjects. A three way analysis of variance with repeated measures was used to analyze the factor scores.

Hypothesis I to VII

Using pre- and post-MPRT scores for the CMT and TMT group boys and girls, a three way repeated measure analysis of variance -- group by sex by occasion with occasion as the repeated factor -- was performed using the BMD:P2V statistical programme.⁵ The computed F ratios and tail probabilities under the respective null hypotheses were examined for sex, group and occasion main effects and their interactions. The tail probabilities were compared with the .05 critical value to determine whether or not to reject the respective null hypotheses.

RESULTS

The estimate of internal consistency reliability obtained

⁵Ibid.

for the pretest MPRT scores was 0.92. The value of the test-retest reliability coefficient was 0.88. (See Table 1.)

Table 1. Test-Retest Reliability for the MPRT Using Grade 5 Pupils

Variable	Cases	Mean	Std.Dev.	Correlation
Test	40	6.63	5.71	0.88
Retest	40	6.65	5.54	

Tests of Hypothesis I

Hypothesis I

There is no statistically significant time factor difference at the .05 level between the pre- and post-MPRT mean scores for all subjects.

As can be seen from Table 2 and 3 below all students made some gain from pretest mean scores to post-test mean scores. All improved over time.

Table 2. Means and (Standard Deviations) for CMT and TMT Groups

	CMT	TMT
Actual Pretest Mean	10.68	7.12
Pretest Std.Dev.	(8.57)	(7.06)
Actual Post-test Mean	15.54	8.54
Post-test Std.Dev.	(8.50)	(7.13)
Adjusted Pretest Mean	9.15	8.91
Pretest Std.Dev.	(8.57)	(7.07)
Adjusted Post-test Mean	14.00	10.33
Post-test Std.Dev.	(8.50)	(7.13)

Table 3. Means and (Standard Deviations) for Subgroups
CMT(B), TMT(B), CMT(G) and TMT(G)

	Boys		Girls	
	CMT	TMT	CMT	TMT
Pretest	9.77	6.83	11.47	7.42
Std. Dev.	(10.38)	(9.61)	(6.93)	(3.45)
Post-test	13.38	8.08	17.40	9.00
Std. Dev.	(9.93)	(8.08)	(6.83)	(6.37)

Table 4. Main Repeated Measures Analysis of Variance for Pre-
and Post-MPRT Scores of the CMT and TMT Groups

	SS	df	MS	F	Prob.
Mean	11196.97	1	11196.97	93.85	0.00
Gender (G)	83.84	1	83.84	0.70	0.41
Programme(P)	689.69	1	689.69	5.78	0.02
G X P	28.60	1	28.60	0.24	0.63
Error	5726.63	48	119.30		
Time (T)	247.08	1	247.08	30.60	0.00
T X G	11.33	1	11.33	1.40	0.24
T X P	72.68	1	72.68	9.00	0.00
G X T X P	6.35	1	6.35	0.79	0.38
Error	3.87	48	8.07		

The F ratio of 30.60 (tail probability of 0.00) for the time main effect as shown in Table 3 indicates gain over time for all subgroups tested. Thus one rejects null hypothesis I.

Tests for Hypothesis II

Hypothesis II

There is no statistically significant gender factor difference at the .05 level between the pre- and post-MPRT mean scores for boys and the pre and post MPRT mean scores for girls.

As seen in Table 4 the F ratio of 0.70 and a tail probability of 0.41 indicates that the gender factor was not significant. One therefore fails to reject the null form of hypothesis II.

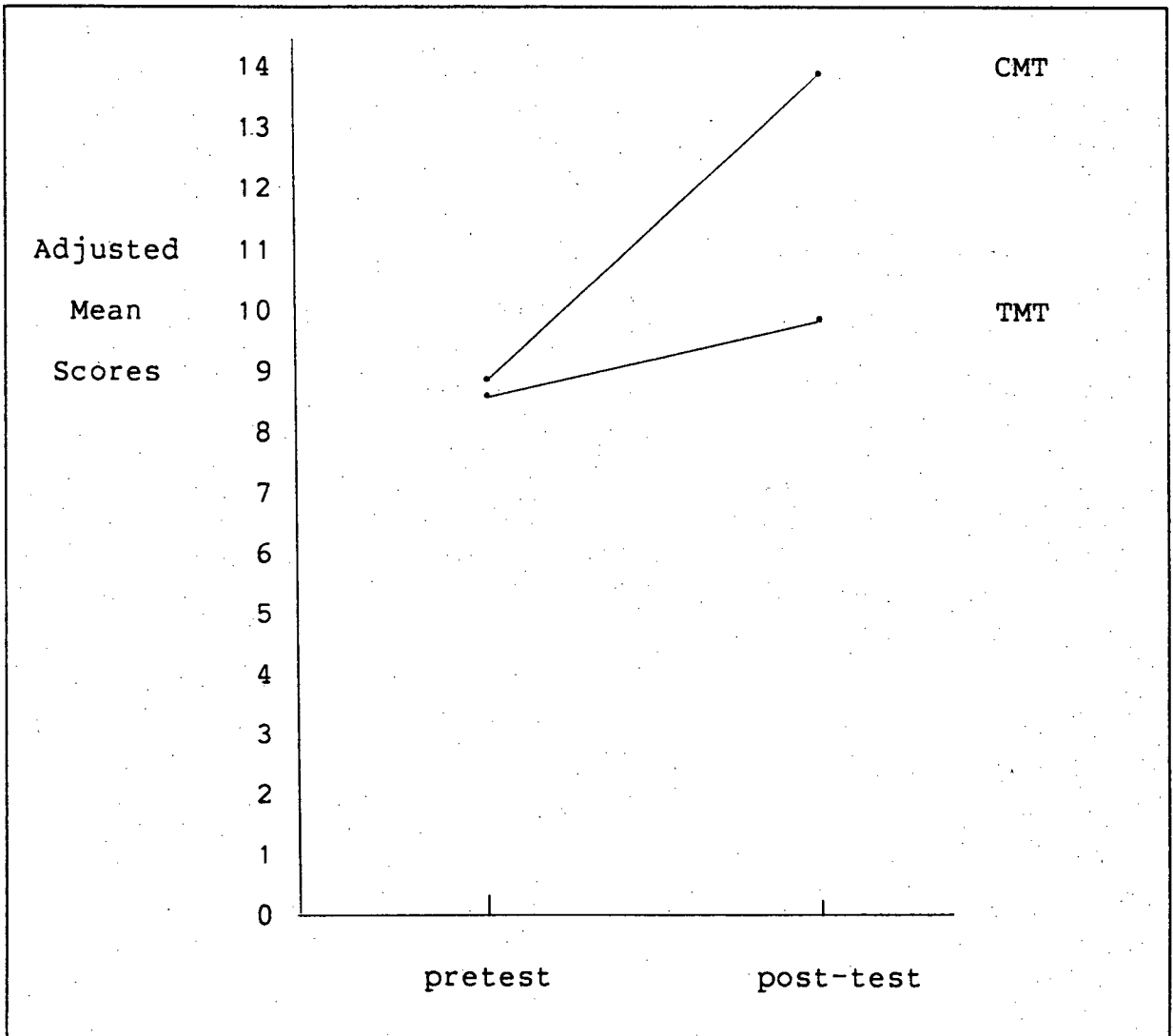
Tests for Hypothesis III

Hypothesis III

There is no statistically significant programme factor difference at the .05 level of pre- and post-MPRT mean scores between all the subjects of the CMT group and the TMT group.

Because of the lower pretest mean score for the TMT it was necessary to adjust the mean scores to more accurately gauge the difference in gains made by the two groups. There appears to be greater gains by the CMT group than the TMT -- e.g. the CMT group increased their mean score by 4.85 while the TMT only increased by 1.42. (See Figure 3 following.)

Figure 3. Adjusted Means for CMT and TMT Groups on MPRT's



There was a significant programme main effect as noted in Table 4 with an F ratio of 5.78 (tail probability = 0.02). This, therefore, caused a rejection of hypothesis III. Table 5 below shows a programme main effect F ratio of 12.11 (tail probability of 0.001) which is significant at the .05 level. This further evidences the gain difference according to the programme (CMT or TMT) the students were on.

Table 5. Repeated Measures Analysis of Covariance for CMT and TMT Groups' Pre- and Post-MPRT Scores Using the Pretest as the Covariate

Source	SS	df	MS	F	Prob.
Programme(P)	93.82	1	93.82	12.11	0.001
Error	379.47	49	7.74		
Time(T)	254.33	1	254.33	31.27	0.000
T X P	76.48		76.48	9.40	0.003
Error	406.63	50	8.13		

Dependent t-test values were obtained on pre- and post-test scores for each group. As can be noted from Table 6 following, the CMT group with a 2-tailed probability of 0.000 and a t-value of -6.58 showed a significant improvement from pre to post-test results. Whereas the TMT's t-value was only -1.66 with a 2-tailed probability of 0.110.

Table 6. Means and (Standard Deviations) for Dependent t-test Values on Pre- and Post-MPRT Scores for CMT and TMT Groups

	CMT	TMT
Mean Pretest	10.68	7.12
Pretest St.Dev.	(8.57)	(7.06)
Mean Post-test	15.54	8.54
Post-test St.Dev.	(8.50)	(7.13)
St. Error of Mean	1.62	1.44
t-value	-6.58	-1.66
df	27	23
2-tail Prob.	0.000	0.110

Tests for Hypothesis IV

Hypothesis IV

There is no statistically significant time by gender interaction effect at the .05 level between the pre- and post- MPRT mean scores for all subjects.

As can be seen from Table 4, the F ratio for time by gender interaction of 1.40 is not significant at the .05 level. The tail probability of 0.24 is greater than .05 causing a rejection of a significant time by gender interaction effect.

Tests for Hypothesis V

Hypothesis V

There is no statistically significant time by programme interaction effect at the .05 level between the pre- and post- MPRT mean scores for all subjects.

Table 4 indicates that the F ratio of 9.00 is significant with a tail probability of 0.00 which is less than .05. One,

therefore, can assume a time by programme effect and reject hypothesis V. (See Figure 3.)

Tests for Hypothesis VI

Hypothesis VI

There is no statistically significant gender by programme interaction effect at the .05 level between the pre- and post-MPRT mean scores for all subjects.

Table 4 also indicates with an F ratio of 0.24 and a tail probability of 0.63 that there is no significant gender by programme interaction. Therefore one fails to reject hypothesis VI.

Tests for Hypothesis VII

Hypothesis VII

There is no statistically significant time by gender by programme interaction effect at the .05 level between the pre- and post-MPRT mean scores for all subjects.

This three-way interaction with an F ratio of 0.79 and a tail probability of 0.38, as shown in Table 4 was nonsignificant. One, therefore, fails to reject hypothesis VII.

DISCUSSION

A significant factor in the MPRT study was the effect of time. All students, whether on the CMT or TMT, made some progress over time. (See Figure 3.) This supports the idea that as long as students are exposed to music training over a period of time some gains are inevitable. A second significant factor

was the effect of programme. Although both groups did not achieve the identical pretest mean score, the CMT group improved significantly but the TMT group did not (Table 6) indicating that the programme probably played a role in the post-test outcome for the CMT group. A third significant factor was the time by programme interaction effect. The students in the CMT group showed a significant improvement while the TMT group did not. Thus, it may be deduced from this study that the CMT group, over time, produced results significantly better than the TMT.

Gender was a nonsignificant factor with boys and girls on both programmes performing equally well. Also, the interaction effects of time by gender and programme by gender were nonsignificant. The three-way interaction effect of gender, time and programme, was also nonsignificant.

This statistical study represented an attempt to investigate the role that a comprehensive musicianship programme, using the voice and ukulele, plays in increasing pupils' ability to recognize pitches of the pentatonic scale. Based on the test results, pitch discrimination was developed to varying degrees by this age level. The differences would appear to be due largely to training as suggested by the results produced by the CMT experiment.

It was observed that the 36-item test was long causing concentration problems for some students in both the CMT and TMT groups for the pre- and post-tests. The difficulty of the items was randomized with some easily identifiable pitches occurring

near the end of the test when students were showing signs of fatigue. It would be worthwhile rearranging items according to difficulty to see if this would influence test scores. Also pupils might perform better if the test had been shortened to possibly 30 items.

Musical training and experiences outside of school were obvious in the pretest results with the top scores recorded by pupils taking private music lessons (e.g. of the top three scores, two were pianists and one was a trumpet player). Even so, gains were made by all pupils regardless of private lessons. Musical aptitude, which is difficult to separate from musical experience, appeared to play a part here as some students in the CMT group who did not take private lessons were able to double their scores from pre- to post-test.

Because all students in this study participated in school and district events the time required to do more aspects of the curriculum in depth was not available. The question arises therefore, as to whether or not a more concentrated CMT treatment would be more effective. Approximately twenty minutes a week spread out over a four month period was however able to produce some significant gains.

SUMMARY

It is unrealistic to measure a comprehensive musicianship programme on one aspect, namely pitch recognition. However, the success of this programme can provide needed encouragement to teachers by showing that this approach can be beneficial in this

segment of music education and that possibly such a programme encompassing the whole spectrum of music education could be viable. Further studies are needed using different age groups and different aspects of the music curriculum to ascertain its total effectiveness and ramifications. In general, it appears that a comprehensive pitch recognition treatment using the voice and ukulele encourages the development of pitch recognition better than a traditional music treatment using voice and ukulele.

Chapter 7

CONCLUSIONS

Summary

Comprehensive musicianship, as it is defined in Chapter 2, necessarily demands that the teacher interpret, analyze and develop his own programme to suit the ages, needs and interests of the students. The teacher also needs to keep in mind that the approach is through:

1. the "basic elements" (the concepts) and the integration thereof
2. the activities of performing, analyzing and organizing
3. the synthesis of the interrelationships inherent in music
4. a broad cross-section of musics from ancient to the present; from folk music to "classical" composed music; and from solo music to orchestral music

The time required to prepare curricula frequently inhibits the above taking place. Therefore, the next best procedure may be for teachers to look at already designed curricula and use the parts that would be suitable and beneficial to their students. It is with this purpose in mind that this study was carried out.

Generally speaking, the more students know about a subject

the more confidence they have in themselves in handling that subject. A comprehensive musicianship approach thus strives to start with the basics and present them in such a variety of ways that success in grasping some understanding is likely. This programme, designed to develop comprehensive musicianship, strives for mastery learning at all levels, creating higher expectations than the "traditional" method.

RECOMMENDATIONS

Comprehensive musicianship programmes need to be developed and experimented with at the elementary school level so that many models using various media can be incorporated. Teachers would then be able to choose and adapt comprehensive musicianship programmes to their advantage.

A longitudinal study, one involving the implementation of a comprehensive musicianship programme using the ukulele as a classroom instrument encompassing linear and vertical pitch and solo and accompanying techniques in conjunction with the voice, needs to be researched. The instigation and effects of the ukulele in the Junior High and High School setting could be investigated. Likewise, comprehensive musicianship programmes in the primary grades using voice and classroom instruments could be examined through research procedures to note their effectiveness.

Teachers need to be encouraged to use comprehensive musicianship techniques through retraining programmes and examples of effective programmes. Teacher training could expose

future teachers to this mode of teaching because of its apparent effectiveness.

Comprehensive musicianship implementation problems such as time allotments, evaluation and accountability, specific repertoire and special areas such as mainstreaming and enrichment need to be investigated.

Similar studies to that reported in chapter 6 with pupils in the lower intermediate grades would assist in defining at what grades the ukulele and voice programme would best assist in musical learning. It may be because of possibly greater receptivity levels that younger pupils would produce greater gains. Studies using the medium of recorder in place of the ukulele would help to indicate whether a string instrument assists pitch perception to a greater degree than a woodwind.

IMPLICATIONS OF THE CMT AND TMT STUDY

1. Musical learning can be achieved in the intermediate grades through comprehensive musicianship programmes using voice and ukulele.
2. Students can successfully accomplish musical tasks through performing, analyzing and organizing activities in a comprehensive musicianship programme.
3. Kodaly principles can be incorporated successfully in a comprehensive musicianship programme.
4. Basic musicianship skills in pitch recognition can

be taught through a comprehensive musicianship programme with greater success than through a traditional music programme.

5. The ukulele when used in conjunction with the voice reinforces the learning of concepts in the intermediate grades.

CONCLUSIONS

This study shows that Kodaly's principles and the ideals of comprehensive musicianship can be interwoven and moulded into one coherent programme. It was found that this type of programme requires more presentation time than the traditional programme because of the multiplicity of ways in which concepts are introduced. Therefore, it is felt that for students to reap the greatest benefits from the programme more time is needed than is traditionally given (i.e. two periods a week on the average). An additional class period per week would be a great asset in teaching a comprehensive musicianship programme. The teachers' preparations are time consuming in the initial stages as well as throughout the spiral continuum. Every concept must be covered in numerous ways which requires a great deal of planning and organizing. Thus, an important requirement in working with comprehensive musicianship programmes is the organizing ability of the teacher. Each programme should be tailor-made for the students being taught. In order to accomplish this, the author sees the need for the teacher himself to be a comprehensive musician, looking at music from

composer, evaluator and performer viewpoints. This programme can be redesigned by the individual teacher having this perspective within the framework offered here. Finally, it is realized that this programme is not a panacea but one approach to encouraging the development of comprehensive musicianship.

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Appendix A

A SEQUENTIAL INSTRUCTIONAL PROCEDURE FOR PHASE I: VOICE

Major Concept - DURATION

Activity

Sub-Concept

Content

Students are expected to:

BEAT



1. perform the beat using body percussion while listening or singing.
2. echo the teacher's four beats of body percussion.
3. sing or listen and do any body percussion by alternately externalizing the beats of one phrase then internalizing the beats of the next phrase.
4. sing or listen and do any body percussion by alternately externalizing four beats then internalizing the four beats
5. notate the beat on the board or in notebook while listening or singing. (Use stick notation) Translate the beat back into sound.

METER

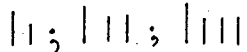
Students are expected to:

1. stamp or use other body percussion to the first beat of each bar while singing or listening to music
 - a) this may be emphasized by patsching the first beat heavily and the remaining beats of the bar lightly.
 - b) patsch the first beat and snap the remaining beats of the bar.

2, 3
4 4

4, 6
4 8

Activity

- c) walk with one shoe on and one shoe off to demonstrate two beats in a bar.
- d) feel externally the first beat and internalize the remaining beats of the bar.
2. determine if a piece of music moves in groups of two's, three's or four's
3. conduct in two's, three's and four's.
4. create dance steps in duple and triple meter.
5. do dance steps in duple and triple meter.
6. determine if the music moves in two's, three's four's or six's.
7. notate music in various meters.
(using stick notation --e.g. 
8. compose and improvise music in various meters -- singing, moving or using body percussion. e.g. a) rondos in two's and three's
b) a rondo comprising two meters -- part A in two and parts B, C, D etc. in three.

Sub-Concept

Content


RHYTHM


Students are expected to:


1. perform quarter and eighth notes using body percussion. (Other elements will be added once once this is mastered with singing or listening activities.)
2. say the rhythm syllables while listening to music.
3. echo four beat rhythm patterns given by teacher using body percussion.
4. echo four beat rhythm patterns given by teacher using body percussion and rhythm syllables.
5. echo four beat rhythm patterns by saying

Music moves in longer and shorter durations which are often grouped together and which are punctuated by


ta = |

ti-ti = 

 = one beat rest

ta-a = 

triplet = 

ti-di-ti-di = 

ActivitySub-ConceptContent

- only the rhythm syllables.
6. sing to rhythm syllables the rhythm of familiar songs.
 7. identify songs from their rhythms only
 8. notate using stick notation rhythm patterns after the teacher has presented it aurally.
 9. notate rhythms of familiar songs.
 10. compose and improvise rhythms. e.g.
 - a) rondo -- each student will make up a four beat pattern which is interspersed with a given pattern.
 - b) compose a rhythmic ostinato to accompany a song.
 11. read rhythms from board, overhead or rhythm cards using rhythm syllables.
 12. read rhythms of familiar songs using rhythm syllables
 13. read rhythms by using body percussion.

Major Concept -- **LINEAR PITCH**

Students are expected to:

1. identify a pitch
 - a) as being higher or lower than another pitch.
 - a) upon hearing two pitches sung or played
 - i) sing them back using a neutral syllable
 - ii) sing them back using sol-fa syllables and hand signs
 - iii) sing them back using numbers e.g. doh = 1, re = 2, etc.
 - iv) sing them back using letter names.
 - b) identify the interval
 - i) in sol-fa
 - ii) in numbers
 - iii) in letters
 - iv) in interval names e.g. P4

Successive pitches may move higher or lower or stay the same.

The rise and fall of the pitch within a melody gives it a distinctive shape or contour

soh mi la doh re

A F# B D E

D' B E' G A

E C# F# A B

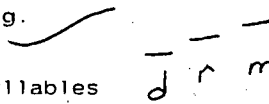
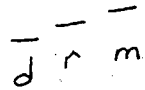
m r d s l

3 2 1 5 6

stems up
stems down

d
p

Activity

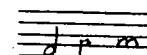
- c) notate the interval on staff
2. move upward or downward or at the same level while listening to music or singing songs to illustrate melodic contours.
3. sing melodic contours from:
 - a) separate line notation and continuous line notation -- e.g. 
 - b) contoured sol-fa syllables 
 - c) sol-fa syllables on staff
 - d) letter names on staff
 - e) notes on staff using sol-fa, letter names or neutral syllables
4. compare and describe melodic contours through:
 - a) movement
 - b) writing -- iconic and traditional notation
 - c) reading -- singing
5. write melodic contours (pitch patterns)
 - a) graphically
 - b) in contoured sol-fa
 - c) in sol-fa on staff
 - d) in letters on staff
 - e) in notes on staff
6. compose and improvise vocally using specific pitches and melodic contours
 - a) d r patterns; d r m; etc.
 - b) descending, ascending and repeated patterns
7. perform melodic patterns and phrases:
 - a) when singing will breath at the end of the phrase
 - b) when singing will show rise and fall of dynamics in phrase and

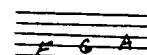
Sub-Concept

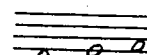
Content

m r d

— — —







hand signals



ActivitySub-ConceptContent

stressed words

8. represent pitch patterns and phrases
 - a) by hand signs
 - b) by drawing phrases in the air
 - c) by using body levels to illustrate high, medium and low
9. identify and analyze whether pitches move up or down or repeat by:
 - a) looking at the written score
 - b) listening to music
10. identify and analyze phrases by:
 - a) looking at the written score
 - b) listening to music
11. represent melodic contours graphically or by notation
12. compose and improvise musical phrases vocally.
13. perform melodic ostinati using:
 - a) soh and mi
 - b) soh mi and la
 - c) doh re mi soh and la
 - d) doh re mi soh and la
 - e) to the above add low soh (s,) and low la (l,)
14. identify, compare and notate melodic ostinati aurally or visually
15. create melodic lines using:
 - a) body levels and voices
 - b) nontraditional notation and voices
 - c) sol-fa syllables and hand signs
 - d) traditional notation and voices
16. demonstrate various intervals using voice:
 - a) sing ascending -- d r; d m;
d s; d l r s; d d'; r m;
r l; r d'; s, d; s, r;
s,m; l, d; l, r; l, m;

A repeated melodic pattern may serve as the accompaniment to a musical work.

d r m s l
s,l,

The distance between two musical pitches constitutes an interval. Each interval has a distinctive sound regardless of which

ascending: M2, M3, P4
P5, M6, m7, P8

Activity

- 1. s; l. l; s, s;
 - b) sing descending -- r d; m d;
m r; s m; s r; s d; l s; l m;
l r; l d; d'd using sol-fa, numbers,
letter names and neutral syllables
 - c) move in direction of intervals at
various levels
 - d) notate intervals
 - i) in icons.
 - ii) in sol-fa
 - iii) in letter names
 - iv) on staff
17. identify, classify or notate
various intervals after they are played --
- a) given a melodic interval aurally or
visually identify the second pitch as
rising or falling
 - b) given a melodic interval identify the notes
by letter names after being told the letter
name of the first note.
 - c) given a melodic interval identify both intervals
in sol-fa
 - d) given a melodic interval identify the interval
e.g. M2; P4; etc.
 - e) given a melodic interval write in sol-fa the
interval after being told the first
note, syllable or tonic chord
 - f) given a melodic interval write the interval
on the staff
18. improvise or compose music emphasizing
specified intervals or interval patterns
e.g. using d r stepwise pattern; skip-wise patterns
d to m; combination stepwise and skipwise
patterns; inverted patterns and intervals;
retrograde patterns
19. students will compare, analyze and
describe usages of stepwise patterns in
aural or notated examples of musical compositions
20. compare, analyze and describe various
usages of skip-wise patterns in aural
or notated examples of musical compositions
21. improvise or compose music using step-wise

Sub-Concept

pitch it is built on.
Two pitches may be sounded
simultaneously or
successively

Content

descending: M2; M3; m3;
P4; P5; M6; m6; m7; P8.

arm, body and
hand signals

Use all known intervals

e.g. compare Hot Cross
Buns and Mary Had
a Little Lamb

Activity	Sub-Concept	Content
and /or skip-wise patterns		
22. identify tonal centre of melodies e.g. final note doh (major) and final note lah (minor)		tonic (home tone)
23. perform monophonic music from various cultures and periods	a melodic line may exist without harmonic support	monophonic music from various cultures and periods
24. compare and analyze given aural or visual examples of monophonic music		
25. notate or graphically represent examples of monophonic music		
26. perform vocally canons from various style periods and cultures		canons
27. improvise and compose canons e.g. using pentatonic scale	a piece of music may be created by imitation of a melody by succeeding voices at the same pitch level	
Major Concept -- VERTICAL PITCH		
Students are expected to:		
1. given aural or visual examples, a) identify chord changes. b) signify when a new chord is heard e.g. I V I	Certain harmonies and harmonic progressions tend to establish a feeling of tonal centre or tonic. This tendency is referred to as tonality. A given tone together with the third and fifth above it constitutes a specific kind of chord called a triad. An additional third may be added to triads producing a seventh chord	tonic chord dominant chord dominant seventh sub-dominant chord
2. analyze and identify triads and other chords and chord progressions a) major and minor triads b) tonic dominant and sub-dominant c) dominant seventh		
3. sing the notes of the chords.		
4. sing the roots of the chords.		

Activity

5. identify tonal centres -- tonic chords.
6. sing cadences
(groups assigned to each note)
7. notate cadences and triads.
8. identify and describe cadences given
aural and visual examples.
9. improvise and compose music illustrating
various types of cadences.
10. perform homophonic music from
various style periods and cultures
-- e.g. Baroque, Classical, Romantic
Modern, Popular, Western, Folk,
Ethnic, etc.
11. perform by singing or moving
to specified modulations.
12. identify, describe and classify,
modulations when given aural or visual examples.
13. notate modulations in specified
musical examples.
14. compose and improvise music illustrating
specific modulations.
15. develop a sensitivity to two
or more tonal centres
simultaneously

Major Concept -- **FORM**

Students are expected to:

1. identify and perform recurring
rhythmic or pitch motives.
2. identify motives aurally or visually
and notate.

Sub-Concept

Certain chord progressions
tend to establish a
sense of finality.

The feeling of tonal
centre may vary from
strong to weak or
may be nonexistent

The tonal centre may
change within a given
piece of music.

Two or more tonal
centres may exist
simultaneously.

Musical works often contain
brief groupings of rhythmic
or pitch patterns called motives.

Motives may function as
identifiable elements in
musical compositions

Content

tonic chord

V I
V7 I
IV I

Musics from various
periods, styles and
cultures

musical selections
that change key

e.g. write Hot Cross
Buns in the key of
D and G major

sing known songs in two
keys at the same time

musical selections
containing motives

Activity

3. compare and analyze motives and the ways in which they are used.
4. use original or given motives when improvising or composing music.
5. identify and perform themes from musical compositions.
6. compare and analyze themes and the way in which they are used.
7. given aural examples of musical compositions, identify and notate the basic themes.
8. use original or given themes when improvising or composing music.
9. identify and compare binary, ternary and rondo forms in music they listen to, perform and create.
10. given aural or visual examples, analyze and describe binary, ternary and rondo forms.
11. improvise and compose works demonstrating identifiable binary, ternary and rondo form.

Major Concept -- **TIMBRE**

Students are expected to:

1. identify, compare, and classify sound sources and timbres.
2. improvise, dramatize, compose and perform works utilizing specific timbres or timbral combinations.
3. compare and describe the influence of the size, shape, and material of a sound source on the resultant sound.
4. identify, describe and compare

Sub-Concept

Musical works often contain melodies which may function as identifiable themes.

Most traditional musical forms are based in imitation or on repetition and contrast.

Many smaller musical works are binary, ternary or rondo.

Sounds may differ in timbre

Sound sources may be classified in various ways according to timbre.

Each sound source produces its own distinctive timbre depending on its size, shape, and material.
Tone quality is affected by

Content

all rhythm symbols and pitches known to date

e.g. Classical Symphony

e.g. "Surprise Symphony

families of orchestral instruments

family of ukuleles

classroom instruments

Activity

- various means of tone production.
5. respond to uses of timbre by means of movement.
 6. given aural or visual examples, describe and compare various uses of timbre.
 - 2)t function in defining musical form.
 7. through improvisation or composition, illustrate various specific uses of timbre.

Major Concept -- **DYNAMICS**

Students are expected to:

1. demonstrate various dynamic levels and changes in dynamics and utilize them in the interpretation of music using
 - a) movement to illustrate loudness.
 - b) body percussion
 - c) voices
 - d) classroom percussion
2. given aural or visual examples, identify, compare, and describe various dynamic levels and changes in dynamics.
3. improvise, dramatize, compose and perform works utilizing various specific dynamic patterns -- using movement, body percussion, voices and classroom percussion.
4. respond to uses of dynamics by means of movement.
5. given aural or visual examples, describe and compare composers' uses of dynamics.

Sub-Concept

a variety of factors relating to tone production
e.g. playing or singing techniques

Timbre provides an important source of unity and variety in music and serves an important

It may also play an important role in musical expression.

Content

examples of same

Musics containing various timbres; Music in which timbral difference are easily discerned.

Sounds may differ in loudness.
Changes in dynamics may occur suddenly or gradually

recordings --e.g.
"Surprise Symphony"

known songs or melodic or rhythmic patterns

sound-scapes
stories
poems

Dynamics play an important role in musical expression, provides an important source of unity and variety, and helps in defining musical form

Activity

6. through improvisation or composition, illustrate various specific uses of dynamics.

Major Concept -- **TEMPO**

Students are expected to:

1. demonstrate various tempos and tempo changes and utilize them in the interpretation of music.
2. given aural or visual examples, identify, compare and describe various tempos and tempo changes
3. improvise, dramatize, compose and perform works utilizing various specific tempo patterns.
4. respond to various tempo and tempo changes when moving to music or rhythm patterns.
5. given aural or visual examples, describe and compare various composers' uses of tempo and tempo changes.
6. Illustrate various specific uses of tempo and tempo changes through improvisation and composition.

Major Concept -- **STYLE**

Students are expected to:

1. perform (sing or move) with appropriate interpretation music of various styles.
2. given aural or visual examples, describe, analyze and compare various ways in which duration, pitch, timbre,

Sub-Concept

Music may move relatively fast or slow in tempo

Changes in tempo may occur suddenly or gradually

Tempo plays an important role in musical expression, provides an important source of unity and variety and helps in defining musical form.

The elements of music may be organized and combined in a wide variety of ways to form characteristic patterns and idioms.

Content

pp, p, mp, mf, f, ff

fast, medium slow

music with contrasting tempos

Ethnic and folk music of various culture
Functional music
-- lullabies
-- marches, etc.

Activity

- dynamics, tempo and form are organized and combined in various styles.
3. through listening and study, describe and analyze the extra-musical forces that may influence music style.
 4. analyze through listening and illustrate through composition various functional applications of music.
 5. through listening, identify,
 - a) analyze and classify examples of popular music and ethnic music of various cultures
 - b) indicate the specific uses of the elements of music on which these conclusions are based.
 6. given aural examples of compositions inspired by or based on folk music, or ethnic music of various cultures, analyze and describe how composers have utilized these idioms in their works.
 7. improvise or compose examples of popular music or works influenced folk or ethnic music
 8. describe, analyze and compare aural or visual examples of music of various styles, periods or cultures.

Sub-Concept

Musical style is influenced to some extent by various external factors including cultural, social, technological

Various ethnic or national groups sometimes tend to develop distinctive musical styles. Musical compositions may reflect the influence of various national or ethnic traditions.

Musical styles may be classified as, Medieval, Renaissance Baroque, Classical, Romantic, etc. Various subcategories may also be identified as well as Non-Western music, folk music and popular music.

Content

e.g. types of dances and economic forces.

popular music
-- use of syncopation

e.g. Oriental music
-- pentatonic
Scottish music --rhythm

musical works of various periods, styles and cultures

AN EXAMPLE OF TEACHING SPECIFIC CONCEPTS THROUGH THE SONG "LAND OF THE SILVER BIRCH" (Phase I)

Tone Set -- d r m s l s. l.

1.0 DURATION

1.1 Beat

	<u>Additional Concepts Incorporated</u>	<u>Activity</u>	<u>Skill</u>
i sing and/or listen to song and tap beat, march beat, say rhythm syllables, play beat on rhythm instrument		P ¹	a,d ²
ii do #i by alternately externalizing beat and internalizing beat for each phrase.	form(f)	P, A	a,d
iii do #ii but teacher performs beat while students internalize beat.		P,A	a,d
iv do #iii but alternate every two beats with students and teacher		P,A	a,d
v do #iv alternating every two beats without teacher participation		P,A	a,d
vi notate the beat on the board or in notebook while listening to music or singing (use stick notation)		P,A,O P,A,O	a,d,t a,d,t
vii make up an Indian dance in circle formation moving feet	tempo(te)	P,A,O	a,d
viii read beat from board or notebook and play a percussion instrument, use body percussion or say the beat		P,A,O	a,d,t

¹where P=Performing; A=Analyzing; O=Organizing

²where a=aural; d=dextral; t=translatable

1.2 Meter

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
i Listen to "Land of the Silver Birch" and determine if it moves in two's or three's		A	a
ii Use body percussion or play an instrument on the first beat of each bar		P	a,d
iii Perform first beat loudly and second beat softly	dynamics(dy)	P,A	a,d
iv Use a different timbre for the accented beat than the unaccented beat	timbre(ti)	P	a,d
v Move (step, jump, bend knees, etc.) on the first beat of every bar; remain still on the other beat(s).		P P	a,d a,d
vi Pupils use body percussion on the first beat of the bar and internalize the second beat	dy	P	a,d
vii One half of the class externalizes the first beat and the other half of the class externalizes the second. Reciprocate procedure. The second beat should be accented.	off-beat	P	a,d
viii Conduct two beats in a bar while singing and/or listening to "Land of the Silver Birch"		P	a,d
ix Create a dance emphasizing the first of each two beats.	style(s)	P,0	a,d
x Write and identify the time signature indicating quarter note in groups of two -- $\frac{2}{4}$		A	t
xi Use stick notation to indicate meter in relation to accented and unaccented beats --e.g. $\underline{1} \quad \quad \underline{1}$	dy	P,A,0	a,d,t

1.3 Rhythm

i Sing and clap the rhythm of the song.	te	P	a,d
ii Echo teacher by clapping two bar phrases after an example has been given.	te	P	a,d

iii	Echo teacher's clapping as in #ii and say rhythm syllables	te	P,A	a,d,t
iv	After teacher has clapped any two bars of the song say the rhythm syllables.	te	P,A	a,d,t
v	After the teacher has clapped any two bars of the song identify the words that have that rhythm.	te	A	a,t
vi	After the teacher has clapped two bars of the song pupils write the rhythm using stick notation.	te	A,O	a,t
vii	Compose rhythm rondos using the rhythms studied in song.	te	P,O	a,d,t
viii	After a song or part of a song is stick notated sing the song/or parts in rhythm syllables.	linear pitch(lp)	P,A	a,d,t
ix	Improvise rhythm rondos using the rhythms studied in "Land of the Silver Birch".		P,O	a,d
x	Play from notation the rhythm of "Land of the	f	P,A	a,d,t
xi	Compose an ostinato or ostinati for "Land of the Silver Birch" using the rhythms contained therein and play it while the class sings the song.		P,A,O	a,d,t
xii	Compose syllables or words to chant with the ostinato/ostinati.		P,A,O	a,d,t
xiii	Pupils sing and play ostinato at the same time.		P	a,d,t
xiv	Compare and describe rhythms of bars and phrases with one another	f	A	t
xv	Compare rhythms of different bars by playing them on different types of drums. Use dynamics to accentuate differences.	ti,dy	P,A	a,d,t

2.0 LINEAR PITCH

2.1 Relative Positions of Pitches and Absolute Pitches:

2.1.1 higher or lower

i) compare bar 1 to bar 2 (D to A)	A	a, t
ii) compare bar 13 to bar 1 and 2 as to which goes higher	A	a, t
iii) compare notes in bar 7 (G F G)	A	a, t
iv) sing above using hand movements or body movements at corresponding levels to indicate notes moving higher or lower	P, A	a, d, t
v) sing above using sol-fa syllables	P, A	a, d, t
vi) sing above using sol-fa syllables and hand signs	P, A	a, d, t
vii) sing above using letter names	P, A	a, d, t
viii) sing above using words of song	P, A	a, d, t
ix) sing above using rhythm syllables	P, A	a, d, t
x) sing above using numbers e.g. re=2	P, A	a, d, t

Duration(du)

2.1.2 same

i) compare notes in bar 1 (D D D)	A	a, t
ii) compare notes in bar 1 with notes in bar 3	A	a, t
iii) compare notes in bar 1 with notes in bar 13	A	a, t

2.1.3 ascending stepwise and skipwise

i) identify ascending patterns in the song	A	a, t
ii) label patterns as to stepwise or skipwise	A	a, t
iii) compare ascending patterns	A	a, t
iv) sing ascending patterns using words	P, A	a, d, t
v) play ascending patterns on melody bells	P, A	a, d, t

2.1.4 descending stepwise and skipwise

i) identify descending patterns in the song	A	a, t
ii) label patterns as to stepwise or skipwise	A	a, t
iii) compare descending patterns	A	a, t
iv) sing descending patterns using words	P, A	a, d, t
v) play descending patterns on melody bells	P, A	a, d, t

2.1.5 Notation of above:

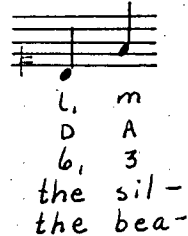
- i) notate relative positions of pitches
- ii) notate pitches and compare pitches visually using

sol-fa

letters

numbers

words



du

A,0

a, t

A,0

t

2.2 Phrases

- i) sing, demonstrate, describe and compare through movement (hand or body) the:
 - a) first phrase (A=a+a)
 - b) fourth phrase
 - c) first two phrases melodically

e.g. perform both phrases at the same using two pupils or groups
- ii) line draw the contour of:
 - a) phrase one and four; describe and compare
 - b) phrase two and three describe and compare
- iii) notate phrases on staff from memory or dictation
- iv) transpose a phrase on staff lines

e.g. to relative minor or tonic major (B minor, D major)
- v) transpose a phrase orally singing words and singing letter names
- vi) compose and/or improvise a phrase using similar melodic contours
- vii) sing phrases incorporating dynamics (to show the rise and fall of the phrase)

P,A,0

a,d,t

du, te,
f, s

P,A,0

a, t

A,0

a, t

s

A,0

t

P,A,0

a,d,t

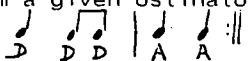
P,0

a,d,t

dy, s

a,d,t

2.3 Melodic Ostinati:

- i) perform a given ostinato
e.g. 
- ii) compose a melodic ostinato using notes of the pentatonic scale and perform it
- iii) compose words or syllables for melodic ostinato
- iv) describe and analyze given melodic ostinato and those composed by pupils

du. t. dy	P,A	a,d,t
du	P,A,O	t
du	A,O	t
du	A	a,t

2.4 Intervals:

- i) sing and identify aurally and visually intervals in the song by sol-fa (on staff and with hand signs), letter names and numbers
-- see list of intervals contained in the song on p. (Analysis of Concepts Contained in in "Land of the Silver Birch")
- ii) name intervals from #1 after they have been played or sung by singing back the interval in sol-fa and then by interval name -- e.g. "s m, minor third"
- iii) notate intervals played consecutively by teacher after being given tonal centre and tone set:
 - a) by interval name e.g. P4
 - b) by sol-fa names e.g. doh' soh (d's)
 - c) by numbers e.g. 8 5
 - d) by letter names C' G
- iv) identify intervals from staff notation as to interval name, sol-fa, numbers and letter names
- v) classify intervals as to major seconds, etc. e.g. l s = M2; r d = M2
- vi) compose a phrase or phrases using specified intervals e.g. ascending M2 or other intervals in the song

P,A	a,d,t
P,A	a,d,t
A	a,t
A	a,t
A	a,t

vii) identify and compare intervals within bars and phrases e.g. phrase one -- ascending perfect fifths, phrase four -- ascending minor thirds

s

A

a, t

viii) compare number and quality of ascending and descending intervals e.g. phrase two -- five descending intervals four ascending intervals

A

a, t

2.5 Tonal centre, Scales and/or Tone Set

i) sing tone set (la-pentatonic -- 1, d r m s 1) to sol-fa and hand signs ascending and descending

P, A

a, d, t

ii) sing tone set in any order.

P, A

a, d, t

iii) sing tones in order presented in phrases of song as teacher or pupil points to them on the board

P, A

a, d

iv) notate tone set on staff

A, O

t

v) sing tone set to letter names

P, O

a, d, t

vi) sing tone set to numbers

P, A

a, d, t

vii) locate tonal centre 'la' orally and visually on the staff

P, A

a, d, t

viii) sing tonal centre 'la' on cue when teacher or pupil stops singing anywhere in the song

P, A

a, d

2.6 Melody Without Harmonic Support (Monophonic)

i) sing song without any accompaniment

P

a, d

ii) sing song with rhythm accompaniment

P

a, d

3.0 VERTICAL PITCH

3.1 Chords

3.1.1 Triads

- i) listen to triads D minor, F major and A minor played linearly
- ii) listen to above triads played vertically
- iii) sing the triads linearly to:
 - a) sol-fa using hand signs
 - b) numbers
 - c) letter names
 - d) to interval names
- iv) sing the triads vertically with pupils or groups holding each note and using #iii format

5C(s)

3A(m)

3A(m)

1F(d)

1F(d)

3E(m)

6D(1,.)

F major

1C(d)

D minor

6A(1,.)

A minor

- v) From the above chords determine what notes could be sung in each triad by a pupil or groups with the least amount of movement

e.g. A — A — A

F — E — F

D — C — C

D minor A minor F major

1p	A	a, t
1p	A	a, t
1p	P, A	a, d, t
	P, A	a, d, t
1p	A, O	t

vi) sing the new arrangement of triads in #v using sol-fa and hand signs numbers and letter names	1p	P,A	a,d, t
vii) sing the chord progressions throughout the song with one pupil or group on a given part	1p	P	a,d,t
viii) sing as in #vii and add one pupil or group on the melody part	1p	P	a,d,t
ix) write the triads in sol-fa, numbers and letter names and notate on staff		A	t
x) notate what was sung in #v		A	t
xi) compare staff notation in #ix with that of #x		A	t
xii) triads can be built on any note of scale -- listen to triads played on the piano or ukulele on each step of and identify them as to major or minor		A	a,t
xiii) notate intervals from the song played vertically		A	a,t
3.1.2 Four Note Chords			
i) listen to the song played on the piano or ukulele using three chords D minor, F major and A minor. Identify aurally how many chords are used		A	a,t
ii) identify aurally the quality of chord as to major or minor		A	a,t
iii) sing each chord linearly using sol-fa and hand signs, numbers, letter names and interval names	1p	P,A	a,d,t
iv) sing each chord vertically with pupils or groups holding each note (see #3.1.1 iv)		P,A	a,d,t
v) identify chord changes played on the piano or ukulele -- note when the chord changes and to what chord		A	a,t

vi) write chords in sol-fa, numbers and letter names and notate on staff		A, O	t
vii) organize the three chords to show the least amount of movement between notes when performed by individuals or groups starting with D minor (see #3.1 v)		A, O	t
3.1.4 Tonic Chord			
i) listen to the first and last chord of the song -- analyze as to quality and sameness		A	a, d, t
ii) sing the first and last chord to sol-fa, numbers and letter names		P, A	a, d, t
iii) notate and label chord as tonic (home chord), 1a centred (root note) and Roman numeral I		A	t
iv) notate D minor chord in root, first and second inversion using sol-fa, numbers, letter names and notes on staff		A	t
v) sing chord in #iv in root, first, and second inversion using sol-fa, numbers and letter names	lp	P, A	a, d, t
vi) sing chord in #iv vertically with individuals or groups holding each note (use above procedure)	lp	P, A	a, d, t
vii) relate first and last note of song tonic chord		A A	a, t a, t
viii) identify the D minor chord in root position and inversions from staff notation		A	a, d, t
ix) experiment by writing chords and playing them on bells		P, A, O	a, d, t
x) experiment by playing chords on bells and then notating them			

- xi) sing pitches with other pupils to form chords. identify the pitches using bells or piano and notate

P,A,O

a,d,t

3.2 Cadences

- i) listen to the final phrase of the song and identify and label the final chord as the tonic (I).
- ii) listen to the final chord of the first phrase in relation to the I chord; sing both chords and note the starting notes in root position; discover what number to call A, (V), by counting up the steps of the scale

A

a,t

P,A

a,t

- iii) label D minor to A minor as chord numbers I to V and as an imperfect cadence

s

A

a,t

- iv) note the chord that ends each phrase
e.g. phrase 1--V, phrase 2--V,
phrase 3--I, phrase 4--I

s

A

a,t

3.4 Accompaniment

- i) ground bass
a) from the three chords discover what note occurs in all (A)
b) an individual or group sings the note A throughout the song while another individual or group sings the song

A

t

lp

- ii) sing and/or play on bells the roots of

lp

P,A

a,d,t

- iii) sing and/or play the triads as in #3.1 vi with the melody

lp

P,A

a,d,t

4.0 FORM

4.1 Motives

- i) identify aurally recurring rhythmic and pitch patterns

du, lp

A

a,t

ii) identify visually recurring rhythmic and pitch patterns	du, 1p	A	t
iii) sing recurring patterns using words and sol-fa hand signs	du, 1p	P,A	a,d,t
iv) compose or improvise motives using pitch or rhythmic patterns from the song	du, 1p	P,A,0	a,d,t
v) compose or improvise motives using inverted pitch patterns from the song	du, 1p	P,A,0	a,d,t

4.2 Phrases

i) label each line (phrase) to indicate likeness e.g. A B Bv C	du, 1p	P,A,0	a,d,t
ii) create movements to indicate phrasing movements are repeated as patterns are repeated	du, 1p	P,A,0	a,d,t
iii) do phrase markings in the air while singing the song e.g.	du, 1p	P,A,0	a,d,t
iv) pupils or groups of pupils sing a specified phrase; all sing phrase 4	du, 1p	P,A,0	a,d,t
v) sing the words of phrase 2 and 3 at the same time using individual pupils or groups and note the difference at the end of the phrases	du, 1p	P,A	a,d
vi) write bars 8 and 12 in: a) sol-fa b) numbers c) letter names d) notes	du, 1p	A,0	t
vii) write phrase 2 and 3 as above	du, 1p	A,0	t

4.5 Introduction

i) create a rhythmic and/or melodic introduction using some pattern/s from the song	du, 1p,	0	a,t
ii) add dynamic markings	dy	0	a,t

iii) perform the introduction		P,(A)	a,d,(t)
iv) analyze and evaluate introduction		A	A,(t)
v) notate introduction		A,O	t

4.7 Types of Forms

i) analyze, describe and identify form of song as strophic	du, 1p	A A	t t
ii) identify repetition of words within phrases		A	t
iii) note phrase 4 is labelled refrain		A	t
iv) write additional words for phrases 1 and 2		O	a,t

5.0 TIMBRE

5.1 Classification

i) classify three types of timbre that could be used effectively for the song		A	a
ii) identify and describe the voice quality that is needed to present this song e.g. soft, longing, hopeful, homesick, etc.		A	a,d
iii) sing and dramatize the song to portray the feelings contained therein	du, 1p	P,A,O	a,d
iv) explore drum sounds on same and different instruments and decide which timbres are most appropriate for accompanying, introducing and ending the song	du, 1p	P,A	a, d

5.2 Determinants of Timbre

i) discover through experimentation what effect size, shape and material have on resultant sound		P,A	a,t
ii) perform the song with drum accompaniment	du	P,O	a,d

- iii) pupils decide on use of recorder to introduce, accompany or end song; teacher as directed by pupils

du, lp. A,0 a

5.4 Role in Musical Expression

- i) move to the sound of various drum timbres played by teacher or pupils
- ii) listen to recordings of various arrangements of the song and describe and compare the uses timbre
- iii) compose a rhythmic composition using the rhythm patterns in the song on drums with different timbres
- iv) play rhythmic compositions of #x
- v) pupils decide on use of ukulele to introduce, accompany or end song; teacher plays as directed by pupils.

du P,A,0 a,d

A a

du A,0 a,t

du P a,t

du,lp,vp A,0 a

6.0 DYNAMICS

6.1 Levels

- i) sing the song three times at three dynamic levels
- ii) sing the song and use movement to illustrate the above three dynamic levels
- iii) sing song and use body percussion to illustrate the three dynamic levels in #1
- iv) sing the song and play classroom percussion instruments to illustrate the three dynamic levels in #1
- v) evaluate and decide what levels are suited to each phrase
- vi) devise own non-traditional dynamic markings for #v

du, lp P,A a,d

du,lp P,A,0 a,d
P,A,0 a,d

ti P,A,0 a,d

ti P,A,0 a,d

f A,0 a,t

A,0 t

vii) label dynamic markings traditionally		A	t
viii) sing the song using the dynamic markings decided on in #v and written in #vii		P,A	a,d,t
ix) play rhythmic patterns contained in the song on drums at various dynamic levels		P,O	a,d
x) pupils listen to the teacher play the recorder using the dynamic markings decided on in #v		A	a
xi) move to drum patterns played by pupil or teacher at various dynamic levels		P,A,O	a,d

6.2 Gradual or Sudden Dynamic Changes

i) analyze and decide what dynamic change could occur between the beginning and end of each phrase and notate it		A	a, t
ii) sing the song from dynamics notated in #i		P,A	a,d,t
iii) evaluate dynamics performed in #ii		A	a
iv) devise non-traditional dynamic markings to show changes		O	t
v) label and write traditional dynamic markings to show changes		A	t
vi) dramatize gradual and sudden dynamic changes played on a drum		P,A	a,d
vii) improvise dynamic changes on a drum using rhythmic patterns contained in the song		P,O P,O	a,d a,d

6.3 Expressive Qualities

i) analyze the feelings dynamics contributed to		A	a
ii) analyze the unity achieved through dynamics	f	A	a
iii) analyze the variety achieved through dynamics	f	A	a

iv) analyze the correlation between dynamics and form

f

A

a,t

v) set dynamic markings for the new words composed in section on form

A

a,t

7.0 TEMPO

7.1 Speeds Maintained

i) sing the melody of the song at three speeds -- fast, medium, and slow; determine aurally what speed is the most appropriate to the words and music

du,lp

P,A

a,d

ii) sing the song adding vocal chordal accompaniment at three speeds; evaluate aurally the most appropriate speed

du,lp,vp

P,A

a,d

7.2 Gradual or Sudden Changes in Speeds

i) explore any possible uses of speed changes in the introduction, song itself and coda

du,lp

P,A,O

a,d

ii) evaluate the effectiveness of gradual or sudden speed changes

du,lp

A

a

8.0 STYLE

8.1 Cultural and Environmental

i) determine from words who is singing the song

A

t

ii) determine from words where the song takes place e.g. forest, lowlands, etc.

A

t

iii) determine from the words what instrument is playing

A

a

iv) determine from words the message of the song and what questions the song evokes through words and music

A

t

v) note repetition of words and linear pitches contributing to feeling of longing to return

lp

A

t

8.2 Historical Features

i) note the repetition of rhythms typical of primitive and folk music

du

A

a, t

ii) note the repetition of intervals typical of primitive and folk music

lp

A

a, t

iii) compare how Indians lived in the past and now

A

a, t

iv) identify range of song

lp

A

a, t

v) note the linear pitches (pentatonic) typical of oriental music

A

vi) note the close relationship of folk music to the love of nature

A

vii) listen to other folk songs praising nature and a desire to be emersed in it


a

3.0 VERTICAL PITCH

Key - D minor

Cadences - I V D minor and A minor
V I

Ostinato accompaniment - Bordun D and A

Triads within song - s m d and m d l,
(major) (minor)4.0 FormA B B_v C ; A = a + arecurring rhythms 

Opens with perfect fifths and ends with minor thirds

5.0 Timbredrum accompaniment timbre (experiment with different
types and sizes of drums)

voice timbre

possible echo effects incorporated

6.0 Dynamics

introduction	pp	=====	p
phrase one	p	=====	mp p=====mp
phrase two	mf	=====	
phrase three	mf	=====	mp
phrase four	mp	=====	p
coda	p	=====	pp

7.0 Tempo

steady tempo beat (moderato)

8.0 STYLE

monophonic originally

Canadian folk song - Indian-like rhythm accompaniment
appropriate; characteristic rhythm

open interval - P5; narrower interval - m3

pensive mood created in la-pentatonic

simple folk song style with repeated motives

strophic - 3 verses

LAND OF THE SILVER BIRCH *

Land of the sil-ver birch, home of the bea-ver,

Where still the mighty moose wan-ders at will,

Blue lake and rock-y shore, I will re-turn once more

Boom dede Boom Boom dede Boom Boom Boom Boom Boom Boom Boom Boom

2. Down in the forest, deep in the lowlands,
My heart cries out for thee, hills of the north.
Blue lake and rocky shore,
I will return once more.
3. High on a rocky ledge I'll build my wigwam,
Close by the water's edge, silent and still.
Blue lake and rocky shore,
I will return once more.

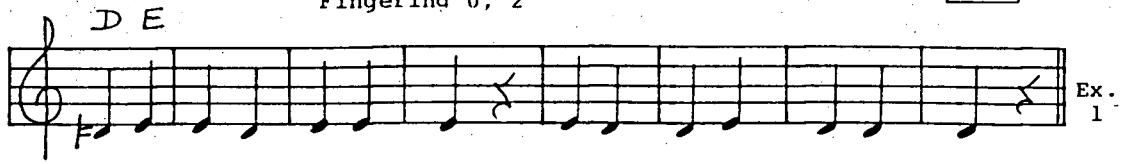
* This song is documented in the book Folk Songs of Canada by Edith Fowke and Richard Johnston, Waterloo Music Co., 1954, p. 191 as follows:

The words and tune of this song were contributed by Merrick Jarrett of Toronto who first heard it up in Muskoka some fifteen years ago. It is widely known throughout Ontario from Lake of the Woods to Ottawa, and all through the Muskoka-Haliburton lakes. It has been sung in summer camps for at least twenty years, but no one seems to know when or where it originated.

Linear Pitch Reading and Writing Exercises
for Voice and/or Ukulele

(based on Kodaly's 333 Reading Exercises*)
Fingering 0, 2

d r



GA Fingering 1, 3 d r

Ex. 1

Handwritten musical notation for the CD section. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in eighth notes, starting on G4 and ascending stepwise to D5, then descending stepwise back to G4. The notation includes a double bar line and repeat signs at the end.

A# B#(C)

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The notation consists of a series of eighth notes, some beamed together, and some marked with a 'v' symbol. The notes are: F#4, A#4, B#4, C5, B#4, A#4, G#4, F#4, E#4, D#4, C#5, B#4, A#4, G#4, F#4, E#4, D#4, C#5. There are 'v' marks above the 8th and 16th notes.

BC#

Fingering 2, 4

Musical notation for the B-flat major scale, fingerings 2, 4. The notation shows a treble clef, a key signature of one flat (B-flat), and a scale starting on B-flat. The notes are B-flat, C, D, E-flat, F, G, A, B-flat, C, D, E-flat, F, G, A, B-flat. The fingerings are indicated by numbers 2 and 4 above the notes.

[illegible]

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is C# D# (indicated by two sharps). The melody consists of eighth notes: C#4, D#4, E4, F#4, G4, A4, B4, C#5, D#5, E5, F#5, G5, A5, B5, C#6, D#6, E6, F#6, G6, A6, B6, C#7, D#7, E7, F#7, G7, A7, B7, C#8, D#8, E8, F#8, G8, A8, B8, C#9, D#9, E9, F#9, G9, A9, B9, C#10, D#10, E11, F#11, G11, A11, B11, C#12, D#12, E13, F#13, G13, A13, B13, C#14, D#14, E15, F#15, G15, A15, B15, C#16, D#16, E17, F#17, G17, A17, B17, C#18, D#18, E19, F#19, G19, A19, B19, C#20, D#20, E21, F#21, G21, A21, B21, C#22, D#22, E23, F#23, G23, A23, B23, C#24, D#24, E25, F#25, G25, A25, B25, C#26, D#26, E27, F#27, G27, A27, B27, C#28, D#28, E29, F#29, G29, A29, B29, C#30, D#30, E31, F#31, G31, A31, B31, C#32, D#32, E33, F#33, G33, A33, B33, C#34, D#34, E35, F#35, G35, A35, B35, C#36, D#36, E37, F#37, G37, A37, B37, C#38, D#38, E39, F#39, G39, A39, B39, C#40, D#40, E41, F#41, G41, A41, B41, C#42, D#42, E43, F#43, G43, A43, B43, C#44, D#44, E45, F#45, G45, A45, B45, C#46, D#46, E47, F#47, G47, A47, B47, C#48, D#48, E49, F#49, G49, A49, B49, C#50, D#50, E51, F#51, G51, A51, B51, C#52, D#52, E53, F#53, G53, A53, B53, C#54, D#54, E55, F#55, G55, A55, B55, C#56, D#56, E57, F#57, G57, A57, B57, C#58, D#58, E59, F#59, G59, A59, B59, C#60, D#60, E61, F#61, G61, A61, B61, C#62, D#62, E63, F#63, G63, A63, B63, C#64, D#64, E65, F#65, G65, A65, B65, C#66, D#66, E67, F#67, G67, A67, B67, C#68, D#68, E69, F#69, G69, A69, B69, C#70, D#70, E71, F#71, G71, A71, B71, C#72, D#72, E73, F#73, G73, A73, B73, C#74, D#74, E75, F#75, G75, A75, B75, C#76, D#76, E77, F#77, G77, A77, B77, C#78, D#78, E79, F#79, G79, A79, B79, C#80, D#80, E81, F#81, G81, A81, B81, C#82, D#82, E83, F#83, G83, A83, B83, C#84, D#84, E85, F#85, G85, A85, B85, C#86, D#86, E87, F#87, G87, A87, B87, C#88, D#88, E89, F#89, G89, A89, B89, C#90, D#90, E91, F#91, G91, A91, B91, C#92, D#92, E93, F#93, G93, A93, B93, C#94, D#94, E95, F#95, G95, A95, B95, C#96, D#96, E97, F#97, G97, A97, B97, C#98, D#98, E99, F#99, G99, A99, B99, C#100, D#100, E101, F#101, G101, A101, B101, C#102, D#102, E103, F#103, G103, A103, B103, C#104, D#104, E105, F#105, G105, A105, B105, C#106, D#106, E107, F#107, G107, A107, B107, C#108, D#108, E109, F#109, G109, A109, B109, C#110, D#110, E111, F#111, G111, A111, B111, C#112, D#112, E113, F#113, G113, A113, B113, C#114, D#114, E115, F#115, G115, A115, B115, C#116, D#116, E117, F#117, G117, A117, B117, C#118, D#118, E119, F#119, G119, A119, B119, C#120, D#120, E121, F#121, G121, A121, B121, C#122, D#122, E123, F#123, G123, A123, B123, C#124, D#124, E125, F#125, G125, A125, B125, C#126, D#126, E127, F#127, G127, A127, B127, C#128, D#128, E129, F#129, G129, A129, B129, C#130, D#130, E131, F#131, G131, A131, B131, C#132, D#132, E133, F#133, G133, A133, B133, C#134, D#134, E135, F#135, G135, A135, B135, C#136, D#136, E137, F#137, G137, A137, B137, C#138, D#138, E139, F#139, G139, A139, B139, C#140, D#140, E141, F#141, G141, A141, B141, C#142, D#142, E143, F#143, G143, A143, B143, C#144, D#144, E145, F#145, G145, A145, B145, C#146, D#146, E147, F#147, G147, A147, B147, C#148, D#148, E149, F#149, G149, A149, B149, C#150, D#150, E151, F#151, G151, A151, B151, C#152, D#152, E153, F#153, G153, A153, B153, C#154, D#154, E155, F#155, G155, A155, B155, C#156, D#156, E157, F#157, G157, A157, B157, C#158, D#158, E159, F#159, G159, A159, B159, C#160, D#160, E161, F#161, G161, A161, B161, C#162, D#162, E163, F#163, G163, A163, B163, C#164, D#164, E165, F#165, G165, A165, B165, C#166, D#166, E167, F#167, G167, A167, B167, C#168, D#168, E169, F#169, G169, A169, B169, C#170, D#170, E171, F#171, G171, A171, B171, C#172, D#172, E173, F#173, G173, A173, B173, C#174, D#174, E175, F#175, G175, A175, B175, C#176, D#176, E177, F#177, G177, A177, B177, C#178, D#178, E179, F#179, G179, A179, B179, C#180, D#180, E181, F#181, G181, A181, B181, C#182, D#182, E183, F#183, G183, A183, B183, C#184, D#184, E185, F#185, G185, A185, B185, C#186, D#186, E187, F#187, G187, A187, B187, C#188, D#188, E189, F#189, G189, A189, B189, C#190, D#190, E191, F#191, G191, A191, B191, C#192, D#192, E193, F#193, G193, A193, B193, C#194, D#194, E195, F#195, G195, A195, B195, C#196, D#196, E197, F#197, G197, A197, B197, C#198, D#198, E199, F#199, G199, A199, B199, C#200, D#200, E201, F#201, G201, A201, B201, C#202, D#202, E203, F#203, G203, A203, B203, C#204, D#204, E205, F#205, G205, A205, B205, C#206, D#206, E207, F#207, G207, A207, B207, C#208, D#208, E209, F#209, G209, A209, B209, C#210, D#210, E211, F#211, G211, A211, B211, C#212, D#212, E213, F#213, G213, A213, B213, C#214, D#214, E215, F#215, G215, A215, B215, C#216, D#216, E217, F#217, G217, A217, B217, C#218, D#218, E219, F#219, G219, A219, B219, C#220, D#220, E221, F#221, G221, A221, B221, C#222, D#222, E223, F#223, G223, A223, B223, C#224, D#224, E225, F#225, G225, A225, B225, C#226, D#226, E227, F#227, G227, A227, B227, C#228, D#228, E229, F#229, G229, A229, B229, C#230, D#230, E231, F#231, G231,

dr d d r rd r r r d r dr d

Ex. 13

r r rd r d dr d rd r dr d d

d d rd rr d d r r dr dr d d

Ex. 9

d r dr d d rd r r dr d r d r

Ex. 14

d d r d d

dr d d rd r r rd r r dr d d

Ex. 12

dr dd rd r r rd r r dr d d

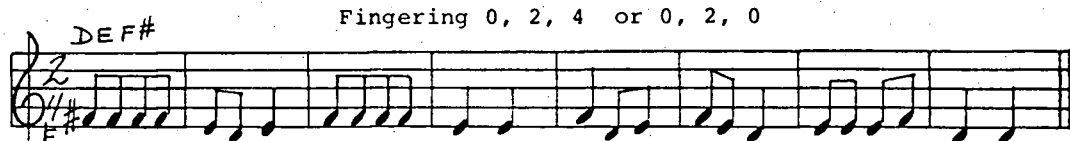
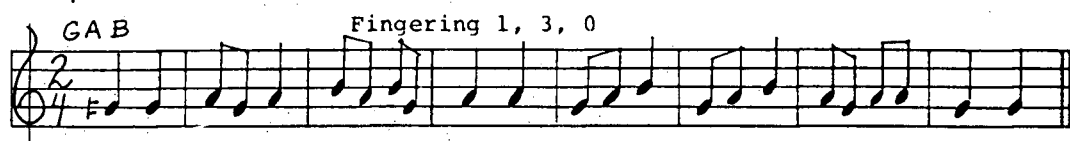
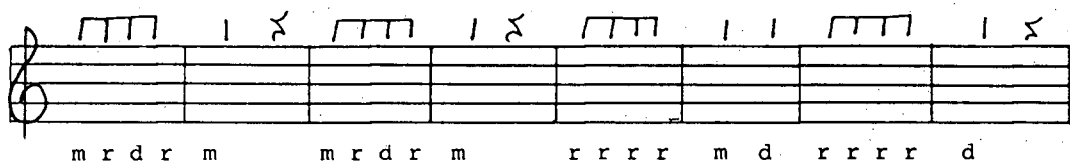
Ex. 11

r d r r r d r r r r d d d r

Ex. 16

Fingering 0, 2, 4 or 0, 2, 0

d r m

Ex.
48Ex.
49Ex.
52Ex.
55

ABC# Fingering 3, 0 2 d r m

Ex. 48


ABC#

Ex. 49

DEB, d r l

Ex. 31

GAE



2
4

[illegible]

DEB,

Ex. 36

GAE

A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of eighth notes and quarter notes across five measures.

A B F#

Musical notation for the exercise "A B F#" in treble clef, 2/4 time signature. The melody consists of eighth notes: A4, B4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C13

DB, A, d l, s,

Ex. 20

GED

AF#E

DB, A,

Ex. 22

GED

AF#E

D'BA

Ex. 20

D'BA

Ex. 22

DEB, A, d r l, s, Ex. 57

GAED

ABF#E

D'E'BA

DEB, A, Ex. 61

GAED

ABF#E

D'E'BA

DEF#B, d r m l, Ex. 142

d r m s

DEF#A

Ex. 216

GABD'

ABC#E'

A,B,C#,E

13 DEF#AB

Ex. 251

13 GABD'E'

13 ABC#E'F#'

13 A,B,C#,EF#

DEF#ABB, d r m s l l,

Ex. 297

[illegible]

ABC#E'F#F#



Handwritten musical notation for the sequence ABC#E'F#F#. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line is indicated by a '4F' below the staff, suggesting a four-fingered F note.

DEF#ABB,A,
drmsll,s,
Ex. 321

[illegible]

Appendix B

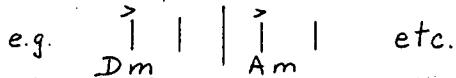
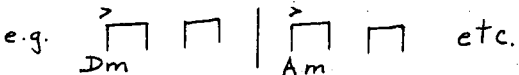
PHASE II (VOICE AND UKULELE)

AN EXAMPLE OF TEACHING SPECIFIC CONCEPTS THROUGH THE SONG "LAND OF THE SILVER BIRCH"

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
1.0 DURATION			
1.1 Beat			
i) sing the words of the song and single strum the chords		P ¹	a,d,t ²
ii) sing the melody of the song using chord names and single strum the chords		P	a,d,t
iii) do #i and march the beat		P	a,d,t
iv) do #ii and march the beat		P	a,d,t
v) sing the words of the song and double strum the chords		P	a,d,t
vi) sing the melody of the song using chord names and double strum the chords		P	a,d,t
vii) do #v and march the beat		P	a,d,t
viii) do #vi and march the beat		P	a,d,t
1.2 Meter			
i) sing the song and single strum on the first beat of each bar		P	a,d,t
ii) sing song and "pic" low A string on		P	a,d,t

¹where P=Performing; A=Analyzing; O=Organizing

²where a=aural; d=dextral; t=translatable

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
the first beat of each bar			
iii) sing only the first syllable of each bar and tap the ukulele on that beat		P	a,d,t
iv) sing only the first syllable of each bar and single strum the first chord of each bar	vp, lp'	p	a,d,t
v) sing the words and single strum two beats in each bar accenting the first e.g. 	vp, lp	P	a,d,t
vi) do #v but double strum accenting the first eighth note of each bar e.g. 	vp, lp	P	a,d,t
vii) sing the chord letter names for the first beat of each bar while singing the melody of the song	vp, lp	P	a,d,t
viii) sing the words of the song, single strum chords accenting the first beat and march the beat	vp, lp	P	a,d,t
ix) half the class conducts two beats in a bar and sings the words of the song while the other half double strums chords accenting the first beat of the bar and sings the words - exchange parts	vp, lp	P	a,d,t
f.3 Rhythm			
i) "Pic" the rhythm of the song on the low A string while singing the rhythm syllables of the song to the melody	lp	P	a,d,t
ii) strum the rhythm of the song on the D minor chord while saying the rhythm syllables	vp	P	a,d,t

'vp=vertical pitch; lp=linear pitch; du=duration; te=tempo; dy=dynamics; s=style; f=form; ti=timbre

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
iii) do #ii but use the chord progression in the song	vp	P	a,d,t
iv) strum the rhythm of the song using the correct chord progression	vp	P,A	a,d,t
v) do #iv and sing the chord names	vp, lp	P,A	a,d,t
vi) do #iv and sing the words of the song	vp, lp	P	a,d,t
vii) sing every second bar internally while double strumming chords continuously throughout	vp, lp	P	a,d,t
viii) strum and sing all the quarter notes in the song; internalize all other rhythm elements	lp	P,A	a,d,t
ix) do #viii but sing and strum all the eighth notes	lp	P,A	a,d,t
x) an individual strums the rhythm of a bar which is then identified by number and notated on the board		P	a,d,t
xi) pupils notate rhythms played by teacher on ukulele		A	a,t
xii) improvise rhythm rondos using open strings or chords D and A minor or F major	lp, vp	O	a,d
xiii) individual pupils compose and notate a rhythm rondo which they then direct other pupils to take part in		P,O	a,d,t
xiv) using rhythm elements in the song write a rhythm ostinato pattern to strum on ukulele while singing the words of the song	lp, vp	P,O	a,d,t
xv) students are assigned specific rhythms to strum throughout the song	vp	P	a,d,t

2.0 LINEAR PITCH

2.1 Position of Pitches

i) sing a phrase			
a) to words			
b) to sol-fa			
		P,A	a,d,t

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
c) to letter names d) to ukulele fingerings while left hand fingers position for notes e) to ukulele fingerings while left hand fingers position for notes and right hand "pics" Levels: E play only phrase 1 and 4 M play phrase 1 and 4, and the first beat of each bar in phrase 2 and 3 D ⁴ play all the notes			
ii) pupil or teacher plays a bar of the song on the ukulele: a) pupils echo play the bar b) pupils identify the bar in the song c) pupils notate the bar on the staff lines from memory Levels: E identify bar in the song M identify bar in the song and echo play D do M and notate correctly from memory		P, A	a, d, t
2.2 Phrases			
i) one student plays phrase 1 while another plays phrase 4; compare		P, A	a, d, t
ii) one pupil plays phrase 2 while another plays phrase 3 - compare		P, A	a, d, t
iii) notate phrases from dictation (played on ukulele)		A	t
iv) notate phrases from memory		A	t
v) play phrases from memory		P	a, d
Levels: E play phrase 1 and 4; notate M play phrases 1, 2, 3 and 4; notate D play phrases 1, 2, 3 and 4 using solo			

⁴E=Easy; M=Medium; D=Difficult

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
<p>technique of placing chord fingerings on frets; notate (See Advanced Techniques for Solo Playing "Land of the Silver Birch")</p>			
<p>vi) transpose a phrase to B minor: a) sing words in new key b) sing sol-fa in new key c) sing letter names in new key d) notate in new key e) play in new key f) play and sing in new key</p>		P, A, O	a,d,t
<p>Levels: E transpose and notate phrase 1 and 4 M transpose and notate phrases 1, 2, 3 and 4 D transpose, notate and play phrases 1, 2, 3 and 4</p>			
<p>vii) compose or improvise a variation on a phrase: a) change the rhythm by augmentation or diminution b) change the pitches by inverting intervals or playing in retrograde</p>	du	A,O	a,t
viii) notate #vii	du	O	t
ix) sing #vii	du	P,A	a,d,t
x) play #vii	du	P,A	a,d,t
xi) sing and play #vii	du	P,A	a,d,t
xii) play and sing phrases demonstrating rise and fall in dynamics	dy	P,A,O	a,d
<p>Levels: E phrases 1 and 4 M all four phrases D all four phrases using chord fingerings instead of note fingerings</p>			
2.3 Melodic Ostinati			
<p>i) sing and play a melodic ostinato a) sing words b) sing letter names</p>	du	P,A	a,d,t

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
c) sing sol-fa names d) sing ukulele fingerings			
ii) compose, notate and play a melodic ostinato using notes of the pentatonic scale	du	P,A,O	a,d,t
iii) compose words or syllables for #ii	du	A,O	t
iv) one group sings and plays chords for #iii while one group sings and plays the melody	du	P,A	a,d,t
2.4 Intervals			
i) teacher plays specific intervals from the song on the ukulele while pupils: a) locate the interval in the song b) name the notes of the interval c) name the interval - e.g. P4 d) play the interval stating the ukulele fingerings e) notate the interval on the staff		P,A	a,d,t
ii) given isolated intervals from the song on staff lines or "hand" staff pupils: a) name notes b) name interval c) sing in sol-fa d) play stating the ukulele fingerings		P,A	a,d,t
iii) compose or improvise a phrase using specific intervals	du	A,O	t
iv) play #iii		P,A	a,d,t
v) locate and play all major thirds in the song; do the same for other intervals		P,A	d,t
Levels:			
E deal only with ascending perfect 5ths and ascending and descending minor 3rds			
M deal with intervals in E above and major 2nds			
D deal with all the intervals in the song			
2.5 Tonal Centre and Tone Set			
i) sing and play tone set from notation using a) sol-fa syllables		P,A,	a,d,t

Additional
Concepts

Activity

Skill

- b) letter names
c) ukulele fingerings (See Specific Techniques for Ukulele)
- ii) locate in the song where part of the tone set occurs consecutively and
a) sing intervals from sol-fa
b) sing letter names
c) sing ukulele fingerings and finger silently
d) sing words and "pic"
- iii) locate tonal centre on ukulele and "pic" note; find another tonal centre an octave above; if fingerboard is long enough find a third tonal centre
- iv) notate tonal centre on staff and show fingering on fret chart

P, A

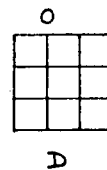
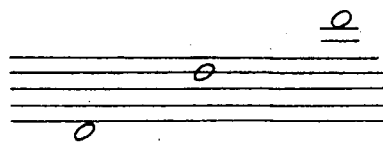
a, d, t

P, A,

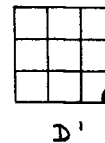
a, d, t

A

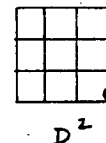
t



D



D¹



D²

15th fret

- v) one group sings and plays tonal centre note throughout the song except for bars 6 and 10 where the note F is played; a second group plays the melody of the song and sings

P, A

a, d, t

Levels:

- E play tonal centre D and F where required
M play all the notes of the melody
D play all the notes using chord fingering formations

3.0 VERTICAL PITCH

3.1.1 Triads

- i) play the chord fingerings for D minor, A minor and F major triads by picking the third, second and first strings consecutively

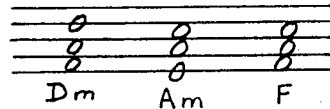
1p,

P

a, d

- ii) sing the pitches of the triads while playing #i using sol-a and letter names

- iii) notate each triad on staff lines vertically e.g.



- iv) determine from the written triads what position these triads are in e.g. D minor = 1st inversion

- v) "pic" the triads vertically using index finger on third string, middle finger on second string and ring finger on first string - "Pic" two quarter notes per bar while singing the song

- vi) do #v but divide class into four groups - three groups will each sing one of the strings while the fourth group sings the melody (see #iii)

E play only D minor and F major chords and notate
M pic one triad per bar in #v
D do everything as stated

- vii) do #vi but pic the string being sung on the first beat and strum the chord on the second beat

- viii) do #vi singing only
-use sol-fa syllables and letter names

- ix) divide class into five groups - four groups each sing one of the strings and one group sings the melody

- x) do #vi but add strumming

- xi) play an arpeggio thumb pic using all four strings from bottom to top in one beat (A, F A D' =)
sing melody with chord names and words

Additional Concepts
1p

Activity

Skill

P,A

a,d

A,O

t

A

t

du, te, dy

P,O

a,d,t

du, te, dy

P,O

a,d,t

1p, te,
du, dy

P,A

a,d,t

1p, te,

P,A

a,d,t

1p, te,
du, dy

P,A

a,d,t

1p, te
du, dy

P,A

a,d,t

te, du, dy

P,A

a,d,t

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
xii) play an arpeggio strum using the thumb and first three fingers (see Ukulele Techniques); one group sings melody and one group plays; exchange parts	te, du, dy	P,A	a,d,t
xiii) single strum the first beat of each bar from memory while singing the song	lp, te, du, dy	P,A	a,d,t
<p>E play song with simplified chords (Dm and F) notate only Dm and F; do arpeggio strum with thumb only</p> <p>M do all suggestions</p> <p>D perform items in small ensembles; do all items in the key of Bm also</p>			
3.1.2 Four-note Chords (major and minor)			
i) single strum the chord progression of the song from chord markings	te	P,A	a,d,t
ii) single strum the chord progression of the song and sing melody to words, chord names and sol-fa	lp, te, du, dy	P,A	a,d,t
iii) pic and sing each note of the D minor, A minor and F major chord to a neutral syllable	lp	P	a,d
iv) upon doing #iii decide aurally what notes are played an octave apart	lp	P	a,d
v) notate vertically on staff lines the chords from lowest note to highest as they are played on the ukulele	lp	P	a,t
vi) each of four sings one string throughout the song while following the chord progression; teacher may pic or sing the melody softly	lp, te, du, dy	P,A	a,d,t

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
3.1.4 Tonic Chords			
i) play the first and last chord of song; compare aurally		P,A	a,d
ii) sing the song and strum only the tonic chord when it appears in the song	1p. te. du, dy	P,A	a,d,t
iii) sing and strum the simplified chord version using only D minor and F major (substitute D minor for A minor)	1p. te. du, dy	P,A	a,d,t
iv) do #iii but do not strum F major chords	1p. te. du, dy	P,A	a,d,t
v) teacher sings the melody of the song while the pupils do #iv and sing the root of the chord (D) to 'doh'	1p. te. du, dy	P,A	a,d,t
vi) divide class into four groups; each group picks one string of the D minor chord and sings it in sol-fa whenever the D minor chord appears in the song; teacher sings the melody	1p. te. du, dy	P,A	a,d,t
E do only one performance activity at a time; i.e. sing or play			
M omit #iii - use all three chords			
D perform in small ensembles #vi; perform in key of B minor			
vii) notate the tonic chord in root, first and second position		A,O	t
viii) sing what was written in #vii		P,A	a,d,t
ix) discover in what position the D minor chord is played on the ukulele		P,A	t
x) improvise melodically and rhythmically on the tonic chord		P,O	a,d
3.2 Cadences			
i) strum two D minor chords and two A minor chords		P	a,d

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
ii) note the feeling of incompleteness and the pull back to the D minor chord	s	A	a
iii) notate D minor and A minor vertically in root position and label them I and V		A,0	t
iv) label the I and V progression as an imperfect cadence		A,0	t
3.4 Harmonic Accompaniment			
i) pic low A to quarter notes while singing the song (ground bass)	lp, te, du, dy, s	P	a,d
ii) single strum quarter notes and and sing the song	lp, te, du, dy, s	P	a,d
iii) arpeggio pic the four strings with thumb and/or individual fingers and sing the song	lp, te, du, dy, s	P	a,d
iv) arpeggio pic the chords using the top three strings with thumb or individual fingers and sing the song	lp, te, du, dy, s	P P	a,d a,d
v) pic all four strings simultaneously while singing the song	lp, te, du, dy, s	P	a,d
vi) pic the top three strings of the ukulele simultaneously while singing the song	lp, te, du, dy, s	P,A	a,d,t
vii) one group pics the melody of the song while another group strums using one of the following: a) single strum b) double strum c) arpeggio four string strum d) arpeggio three string strum e) solid four string pic f) solid three string pic	lp, te, du, dy, s	P,A	a,d,t
viii) divide into groups and sing the strings for a chordal	lp, te, du, dy, s	P,A	a,d,t

accompaniment with the melody; have small group accompany on ukulele

- E use arpeggio thumb pic only; omit four string and three string pic
- M do all items suggested
- D do all items in B minor as well

4.0 FORM

4.1 Motives

i) locate repeated pitch patterns	1p, du	A	t
ii) sing the song internally except for a specific motive	1p, du	P,A	a,d,t
iii) pic each motive separately	1p, du	P,A	a,d,t
iv) strum and sing each motive separately	1p, du	P,A	a,d,t
v) notate motives either sung or played on ukulele	1p, du	A,O	a,t
vi) compose variations on any of the motives by: a) changing rhythms b) changing pitches	1p, du	O	t
vii) play and sing #vi	1p, du	P,A	a,d,t
viii) analyze and evaluate variations of other pupils	1p, du	A	t

4.2 Phrases

i) analyze, locate and label phrases by letters e.g. A B B C	1p, du	A	t
ii) sing song breathing at the ends of phrases	1p, du	P,A	a,d,t
iii) sing song and draw phrases in the air while singing	1p, du	P,A	a,d,t
iv) pic one phrase and strum	1p, du	P,A	a,d,t

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
and sing the next			
v) sing and walk in a different direction for each phrase	1p, du	P, A	a, d, t
vi) strum, sing and walk in a different direction for each phrase	1p, du	P, A	a, d, t
vii) notate phrases either sung or played by the teacher	1p, du	A	t
viii) sing and pic phrases using: a) sol-fa syllables b) ukulele finger numbers c) letter names of notes	1p, du	P, A	a, d, t
ix) write variations on each phrase (rhythmic and melodic)	1p, du	A, O	t
x) play and sing phrase 1 and variation 1; continue with other phrases	1p, du	P, A	a, d, t
xi) evaluate and analyze variations	1p, du	A	a, t
4.5 Introduction			
i) create an instrumental introduction (aurally) using the ukulele	1p, du	P, O	a, d, t
ii) notate #i	1p, du	A, O	a, t
iii) add dynamic markings	1p, du	O	t
iv) play introduction and strum and sing the song	1p, du	P, A	a, d, t
v) evaluate each pupil's introduction noting the similarities and differences	1p, du	A	a, t
4.7 Types of Forms			
4.7.5 Strophic			
i) Write verses to finish the story	1p, du	A, O	t
ii) Play and sing all verses	1p, du	P, A,	a, d, t

5.0 TIMBRE

5.1 Classification

5.1.1 Strings

- i) classify ukulele as to type of instrument
- ii) Classify methods of playing the ukulele
- iii) compare to other string instruments (e.g. harp is also piced)

5.2 Determinants of Timbre and Tone Quality

- i) teacher or pupil demonstrates picing the song on tenor and standard ukulele; discuss and compare sounds
- ii) teacher or pupil demonstrates single strumming the song on tenor and standard ukulele
- iii) teacher or pupil demonstrates double strumming the song on tenor and standard ukulele
- iv) teacher or pupil demonstrates arpeggio strum on tenor and standard ukulele; compare
- v) teacher or pupil demonstrates solid chord pic on tenor and standard ukulele; compare
- vi) experiment using pencils, etc. bouncing off strings in a set rhythmic pattern while fingering chords and singing

5.3 Percussion

- i) compose a rhythmic ostinato for drums

Additional Concepts

Activity

Skill

A

A

A

A

A

A

A

A

P,A

O

d

a

a

a

a

a

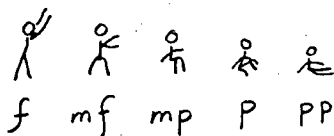
a

a,t

a,t

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
ii) try #1 on different types and sizes of drums and choose one to accompany the song		0	a
5.4 Role in Musical Expression			
i) decide what tone production methods best suit the song (More than one may be used for variety in presentation)		A,0	a
ii) class or ensemble performs the arrangement (pics, strums, sings and plays drums)		P,A,0	a,d,t
6.0 DYNAMICS			
6.1 Levels			
i) strum and sing the song three times at three different dynamic levels - p, mf and f	lp, vp, du, te, s, f	P,A	a,d,t
ii) evaluate what levels should be used and where in the song; mark dynamics on the score	above continued for section 6	A,0	a,t
iii) play using dynamic markings		P,A	a,t
iv) play introduction at the above three dynamic levels; add other dynamic levels if necessary		P,A	a,d
v) decide at what level(s) to play introduction and mark on score		A	a,t
vi) play drum pattern(s) at the above dynamic levels		P	a,d
vii) decide on what dynamic level(s) the drums should be played		A,0	a,t
6.2 Gradual or Sudden Dynamic Changes			
i) from dynamic levels decided on above decide if a more expressive way of manipulating the basic levels could be used		A,0	a,t

<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
ii) strum and sing the song using the dynamic levels and gradual changes decided on in #i	P,A	a,d,t
iii) add the drums, introduction and coda and perform the whole song using dynamics decided on	P	a,d,t
iv) evaluate use of dynamics in #iii	A	a
v) one group strums and sings at the dynamic levels decided on while another group moves at different levels according to the dynamic level played e.g.	P,A	a,d,t

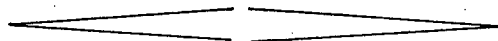


reverse parts

6.3 Expressive Qualities

6.3.1 Unity

- note from playing and singing the song the increase and decrease in dynamics e.g. overall formation of dynamic structure



6.3.2 Variety

- note from playing and singing the song the interest sustained by the rise and fall of dynamics
- note from playing and singing the song the fading away effect at the end contrasting with the second phrase

A	a
A	a
A	a

6.3.3 Form

- i) note from playing and singing the song that B and B are almost at the same dynamic level
- ii) note from playing and singing that A (the opening phrase) is approximately opposite C (the closing phrase)

Additional Concepts

Activity

Skill

A a,d,t

A a,d,t

7.0 TEMPO

7.1 Maintained Speeds (Fast, Medium, Slow)

- i) sing and play song at the three different speeds
- ii) determine what speed(s) is most appropriate for the song

P a,d,t

A a

7.2 Gradual or Sudden Changes in Speed

- i) explore any possible uses of speed changes
- ii) evaluate the effectiveness of gradual or sudden speed changes in #1

P,A,O a,d

A a

7.3 Contributing to Expressive Quality

7.3.1 Unity

- i) note that the fairly consistent tempo required by the drum effect of the last line tends to encompass the whole song

A a

8.0 STYLE

8.1 Cultural and Environmental

- i) the effect of the drum beat permeates the whole song; note the possible use of rhythm for ukulele strum or drum ostinato; perform both
- ii) compose a melodic and rhythmic ostinato to accentuate the drum beat

lp, vp, te,
f, du, dy,
ti

P,A a,d,t

above continued
for section 8.1

P,A,O a,d,t

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
effect similar to the last line; play on ukulele			
iii) note the simplicity of the style in keeping with the setting; fit accompaniment to the style		P,A,O	a,d,t
iv) the origin of the song is unknown but note a certain area or setting specified by the words and the haunting melody		A	a
v) note repetition of rhythms which is a common trait in Indian music		A	a,t
vi) note the close relationship of folk music to nature; listen to other folksongs extolling nature - e.g. "The Wild Goose" (recorded by Bartlett and Ruebsaat on "The Green Fields of Canada")		A	a

8.2 Historical Features

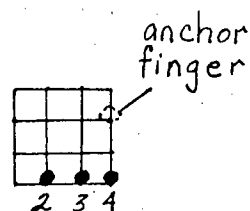
i) tell the Indian story the song presents		A	t
ii) note that the song is pentatonic		A	t
iii) note the feelings of the people revealed in the folksong tradition; listen to other Canadian folk songs and concentrate on the feelings being portrayed		A	t
iv) compare today's Indians with the Indians of one hundred years ago		a	t

Specific Techniques and Exercises for Ukulele Encompassing
the Concepts Duration and Linear and Vertical Pitch
(based on the song "Land of the Silver Birch")

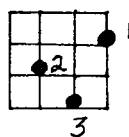
These techniques and exercises are devised to prepare for studying the song "Land of the Silver Birch".

A. CHORDS

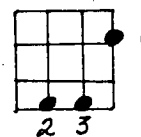
1. Teach the positions for the chords D minor, A minor and F major:



D minor



A minor



F major

2. Practise progressions:

- a) D minor to A minor to D minor
- b) D minor to F major to D minor

B. STRUM PATTERNS

Basic Strum Elements

single down strum

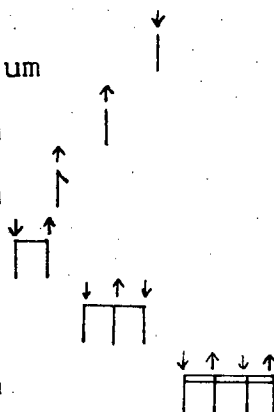
single up strum

single up strum

double strum

triplet strum

quadruple strum



Strumming rule: Generally a beat starts with a downward motion.

Strumming Sequence:**1. Single Strum**

Strum single strums on each chord using the following rhythms: (Also use Dm and F)

i) | ɛ | | ɛ | | ɛ | | ɛ :||
Dm Dm Am Am

ii) | | | | ɛ | | | | ɛ :||
Dm

iii) | | | | | | | | :||
Dm Am

iv) | | | | | | | | :||
Dm Am Dm Am

2. Double Strums (Also use Dm and F)

a) strum double strums of unaccented, even eighths:

□ □ | □ □ | □ □ | □ □ :||
Dm Am Dm Am

b) strum double strums of accented eighths as illustrated

ˆ □ □ | ˆ □ □ | ˆ □ □ | ˆ □ □ :||
Dm Am Dm Am

3. Combination Single and Double Strums

a) strum single strums on quarter notes and double strums on eighth notes

i) □ | □ | □ | □ :||
Dm Am Dm Am

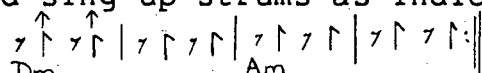
ii) | □ | □ | □ | □ :||
Dm Am Dm Am

4. Syncopated Strum

a) strum double strum accenting as shown

ˆ □ □ | ˆ □ □ | ˆ □ □ | ˆ □ □ :||

- b) strum and sing up strums as indicated



- c) strum double strum but make the second down strum silent

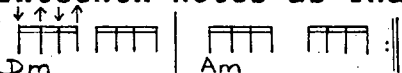


- d) strum reading the tied strums now as quarter note up strums

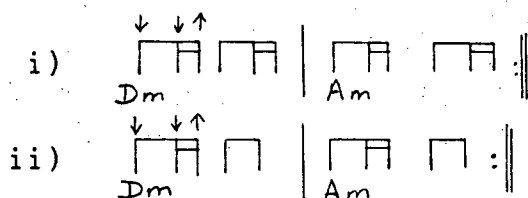


5. Quadruple Strums (sixteenth notes)

- a) strum sixteenth notes as indicated



- b) strum sixteenth and eighth notes as indicated

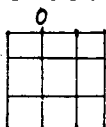


6. Combination Single, Double and Quadruple Strum Patterns

- strum the rhythm of the song on one chord
- strum the rhythm using the chords of the song
- one group single strums the first beat of each bar using the designated chord in the song; the other group plays all the chords

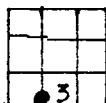
C. LINEAR PITCH TECHNIQUE

Tone Set: 1, d r m s l



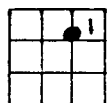
D

1,



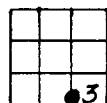
F

d



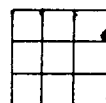
G

r



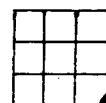
A

m



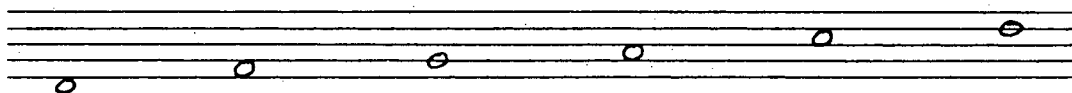
C'

s



D'

l



Practise progression: (technical exercises for the left hand and right hand thumb "pic")

Sing and play each exercise at the same time using finger numbers, note names and sol-fa syllables.
Do each exercise ascending and descending.

- a) 0,3 on the D string
- b) 1,3 on the F# and B strings
- c) 3,3 on the D, F3 and B strings
- d) 1,1 on the F# and B strings
- e) entire tone set - 0,3,1,3,1,3

The Linear Pitch Reading and Writing Exercises in chapter 5 should be sung and played:

- a) using sol-fa syllables
- b) using letter names
- c) from staff notation
- d) from fret charts

The exercise sequence is as follows:

- i) d r
- ii) d r m
- iii) d r l,
- iv) d r m l,
- v) d r m s
- vi) d r m s l
- vii) d r m s l l,

Simplified Two-Chord Version of Song:

Omit all A minor chords and play D minor in its place.
Continue to play F chord where indicated.





Chord Positions:

The D minor chord is played with individual fingers rather than barred so that the F chord position and A minor chord position is easier to form. The anchor finger never needs to be changed throughout the song (see page 166)

D. Folk Pics





1. Arpeggio Thumb Pic

Thumb pics each string from lowest to highest.

string	4 3 2 1		4 3 2 1	
rhythm	 		 	:
chords	Dm		F	

2. Arpeggio Finger Pic

The thumb, first, second and third fingers pic each string from lowest to highest.

strings and fingers	T 1 2 3		T 1 2 3	
	4 3 2 1		4 3 2 1	:
rhythm	 		 	:
chords	Dm		F	

Technical Exercises for Ukulele Without Music Notation

"Picing"

Play each exercise ascending and descending
The finger number and fret correspond.
Each exercise is played on all four strings.

- 1) 0 1
- 2) 0 1 2
- 3) 0 2
- 4) 0 1 2 3
- 5) 0 3
- 6) 0 1 2 3 4
- 7) 0 1 3
- 8) 0 4
- 9) 0 2 4
- 10) 0 3 4
- 11) 0 2 3
- 12) 1 0 2 0 3 0 4

Exercises Anchoring One Finger

- 1) 1(hold) 2 1 3 1 4 1
- 2) 2(hold) 3 2 4 2
- 3) 3(hold) 4

Exercises Requiring a First Finger Slide From First Fret to the Second Fret (=slide up 1 fret; =slide down 1 fret)

- 1) 0 1 1 1 0
- 2) 0 1 1 2 1 1 0
- 3) 0 1 1 2 3 2 1 1 0
- 4) 0 1 1 2 3 4 3 2 1 1 0

Exercises Requiring a First Finger Slide From First Fret to the Third Fret (=slide up 2 frets; slide down 2 frets)

- 1) 0 1 1 1 0
- 2) 0 1 1 2 1 1 0
- 3) 0 1 1 2 3 2 1 1 0
- 4) 0 1 1 2 3 4 3 2 1 1 0

Stretching Exercises

e.g. 2(2)/3 = second finger on second fret; then slide second finger fret fret finger to third fret

- 1) 1(hold) 2 2 2 1
- 2) 1(hold) 2(hold) 3 3 3 2 1
- 3) 1(hold) 2(hold) 3(hold) 4 4 4 3 2 1
- 4) 1(hold) 2(hold) 3 3(hold) 4 4 4 3 3 2 1

The exercises are to develop finger independence, flexibility and strength. They may be done to various rhythmic patterns using the following rhythmic elements:



The right hand development coincides with the left hand while doing the above exercises with the thumb first, then the individual fingers and finally the thumb in conjunction with the fingers.

"Pic" all the exercises with:

- 1) thumb
- 2) first finger (index)
- 3) second finger
- 4) third finger
- 5) thumb and first finger (when the exercises are comprised of an even number of notes)
- 6) thumb, first and second fingers (when the exercises are comprised of an odd number of notes)
- 7) thumb, first, second and third fingers (when the exercises have four notes)
- 8) thumb, first, second, first (when the exercises have four notes)
- 9) thumb, first, second, third, second, first and thumb (when exercises have six notes)

More Advanced Techniques: Phase III

"Hammer" and "pull" with the left fingers:

Play all the exercises using these techniques;

- all open strings are piced or "pulled" with the first finger of the left hand
- hammer fingers on strings for ascending passages
- when descending pic or pull with finger adjacent to the finger pressing the string

Organizing Activities -- Composing, Improvising and Arranging

- 1) Using any sequence in the exercises pic a four beat question and have a partner pic a four beat answer
- 2) Write and play an eight or sixteen beat composition using parts of the exercises
- 3) Choose a sequence or part of a sequence for the A section of a rondo. Each pupil makes up his own part for B,C, etc.
- 4) Make up rhythm patterns for each exercise.

Technical Exercises for Strumming (Phase II and III)

Do all exercises on known chords.

- 1) single strum (down↓) using | and < in various patterns and meters
- 2) single strum (up↑) using ↑, 7 and | in various patterns and meters
- 3) double strum (□) using □ and < in various patterns and meters
- 4) double strum off-beat (□ ↑) in various meters
- 5) combine single and double strum in various patterns and meters
- 6) lilt strum (□ □) in various meters
- 7) calypso strum (↑ □ ↑ □ ↑)

- 8) arpeggio strum using thumb
- 9) arpeggio strum using thumb, first, second and third fingers in even number time signatures
- 10) arpeggio strum using thumb, first, second, third, second and first fingers (use in triple meter)
- 11) triplet strum () in compound duple meter
- 12) triplet strum in 2/4, 3/4 and 4/4 meters (e.g.)
- 13) solid chords using thumb, first, second and third fingers picing all four strings simultaneously; use various rhythm patterns
- 14) solid triads using first, second and third fingers on strings 3, 2 and 1; use various rhythm patterns
- 15) right hand damp -- play chord and stop vibration of strings by placing the right hand softly on the strings; use various rhythm patterns
- 16) roll strum -- starting with the fourth finger on the fourth string brush across the strings with one finger following closely behind the other; alternate roll strums with single strums

Technical Exercises for Picing and Strumming Combinations (Phase II and III)

- 1) thumb/strum -- pic note with thumb and strum with index finger; use various rhythms and meters; generally use the lowest note for the thumb pic or the root of the chord
- 2) finger/thumb/strum -- finger pics a string, followed by the thumb picing a string, followed by a strum; in the case of playing scales, the finger pics the first degree of the scale and the thumb pics the fourth string followed by the strummed chord
- 3) thumb/finger/strum -- thumb pics a string (usually the lowest) followed by the finger picing a string (usually the melody) followed by the strummed chord
- 4) pointing the strum -- strum to the melody note (e.g. if the melody note is G strum the fourth, third and second strings)
- 5) finger fill with right hand -- play chord positions with left hand and using first finger of right hand brush two consecutive strings at a time in an upward motion

A Possible Chord Sequence for Ukulele

	I	V(7)	IV
Major			
	D	A	
	D	A7	
	D	A7	G
	G	D7	
	G	D7	C
	A	E7	
	A	E7	D
	C	G7	
	C	G7	F
	E	B7	
	E	B7	A
	B	F#	
	B	F#	E (barred)
	F	C7	
	F	C7	B (barred)
Minor			
	Em	Bm	
	Am	Em	
	Dm	Am	
	Bm	F#m	

Appendix C

PHASE III (Voice and Ukulele)

AN EXAMPLE OF TEACHING SPECIFIC CONCEPTS THROUGH THE SONG "THE TROUT" BY SCHUBERT

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
1.0 DURATION			
1.1 Beat			
i) sing and/or listen to song and tap beat; say rhythm syllables and play beat on a rhythm instrument; sing melody and pic root of chord to beat		P ¹	a,d(t) ²
ii) do #i by alternately externalizing and internalizing the beat for each phrase	f ³	P,A	a,d,t
iii) do #ii but alternate every two bars		P,A	a,d,t
iv) conduct two beats in a bar while singing and/or listening		P	a,d
v) single strum chords on the beat while singing or listening to the song		P	a,d,t
vi) do #v and march beat		P	a,d,t
vii) notate beat on board or in notebook one phrase per line while singing or listening to the music	f	P,O	a,d,t
1.2 Meter			
i) listen to song and determine if it moves		A	a

¹where P=Performing; A=Analyzing; O=Organizing

²where a=aural; d=dextral; t=translatable

³where f=form; dy=dynamics; du=duration; te=tempo; ti=timbre; s=style; lp=linear pitch; vp=vertical pitch

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
in two's, three's or four's			
ii) use body percussion or play a single strum on the first beat of each bar		P,A	a
iii) using single strums on ukulele strum first beat of bar heavily and second beat lightly	dy	P,A	a,d,t
iv) using double strums on ukulele do #iii	dy	P,A	a,d,t
v) do #iv and read beat from board	dy	P,A	a,d,t
vi) do #iv and sidestep to right with right foot on the first beat; on the second beat bring left foot beside right foot and tap left toe on the floor; reverse for the next bar	dy	P,A	a,d,t
vii) do #vi and sing the song to "loo" or words	dy	P,A	a,d,t
viii) do #iv and create own movements	s	P,O	a,d
1.3 Rhythm			
i) sing the words and clap the rhythm of the song	te	P	a,d
ii) do #i and sing the rhythm syllables	te	P,A	a,d,t
iii) find bars that have the same rhythm		A	t
iv) find bars that have similar rhythms		A	t
v) clap and say the patterns for #iii and iv		P,A	a,d,t
vi) after the teacher or student has clapped any two bars of the song clap and say the rhythm in response	te	P,A	a,d
vii) after the teacher or student has clapped any two bars of the song sing those two bars back with words	lp, te	P,A	a,d,t
viii) after the teacher or student has clapped any two bars of the song pupils write rhythm using stick notation		A	a,t

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
ix) compose own two bar rhythms using rhythmic elements in the song		A, D	a, t
x) improvise rondos using the rhythmic elements of the song on the ukulele	f	P, A, D	a, d, t
xi) improvise questions and answers in two bars with partner on the ukulele; use rhythmic elements from the song	f	P, A, D	a, d, t
xii) play the rhythm of the song on the ukulele using down and up strums		P, A	a, d, t
xiii) compose a rhythmic ostinato for the song; pic it on the root of the chord		P, A	a, d, t
xiv) do #xiii while part of the class sings the melody		P, A	a, d, t
xv) compose words for #xiii ostinato and sing and play it		P, A	a, d, t
xvi) pic rhythms of two different bars on two different notes simultaneously	vp	P, A	a, d, t

2.0 LINEAR PITCH

2.1 Relative Positions of Pitches and Absolute Pitches

2.1.1 higher or lower

- | | | |
|---|------|---------|
| i) after singing words and picing on the ukulele compare the movement of the following notes: | P, A | a, d, t |
|---|------|---------|
- pick-up to each line followed by the first note of the full bar
 - last note of each line in relation to the first note in each line
 - bars one and five
 - bars two, six, ten, fourteen and eighteen
 - bars eleven, fifteen and nineteen

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
f) bars thirteen and seventeen			
ii) sing a to f above using solfa syllables and hand signs		P,A	a,d,t
iii) sing a to f above using letter names		P,A	a,d,t
iv) sing a to f above using numbers		P,A	a,d,t
2.1.2 same (repeated notes)			
i) find all repeated notes in song		A	t
ii) sing all repeated notes and internalize the others while singing through the song		P,A	a,d,t
iii) do #ii and pic all the repeated notes		P,A	a,d,t
iv) compare bars for repeated notes (rhythms may not be the same)		A	t
2.1.3 ascending stepwise and skipwise			
i) identify ascending patterns in the song		A	t
ii) label patterns as to stepwise or skipwise movement		A	t
iii) compare ascending patterns		A	t
iv) sing ascending patterns using words		P,A	a,d,t
v) sing ascending patterns using solfa and handsigns		P,A	a,d,t
vi) play ascending patterns on ukulele		P,A	a,d,t
vii) play ascending patterns on ukulele and sing letter names		P,A	a,d,t
2.1.4 descending stepwise and skipwise			
repeat procedure for 2.1.3			
2.1.5 notation of 2.1.1 to 2.1.4			
i) notate relative positions of pitches	du	A,D	t

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
using nontraditional notation			
ii) notate pitches on staff and compare visually using: a) solfa syllables b) letter names c) numbers d) words	du	A	t
2.2 Phrases			
i) sing and demonstrate through movement the phrases	du	P, A	a, d, t
ii) compare the phrases melodically	du	P, A	a, d, t
iii) line draw the contour of the phrases; describe and compare	du, te, f, s	P	a, t
iv) notate phrases on staff from memory or dictation	du, f	A, O	a, t
v) transpose a phrase on staff lines	s	A,)	t
vi) play #v on ukulele		P	a, d, t
vii) transpose a phrase orally singing words and then singing letter names		P, A, O	a, d, t
viii) compose a phrase using similar melodic contours; play and/or sing it		P, A, O	a, d, t
ix) improvise on the ukulele a phrase using similar melodic contours	du, s	P, A, O	a, d, t
x) sing and/or play phrases incorporating dynamics to show the rise and fall of the phrases	du, vp s, dy	P, A	a, d, t
2.3 Melodic Ostinati			
i) perform on the ukulele and/or sing ostinati based on roots and fifths	du, vp	p, A	a, d, t
ii) compose an ostinato for each chord using the notes of the chord	vp	A, O	a, t

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
iii) play and/or sing #ii		P	a,d,t
iv) describe and analyze melodic ostinati composed by other pupils		A	a,t
2.4 Intervals			
i) identify aurally and visually the intervals in the song by: a) solfa syllables and hand signs b) letter names c) numbers		P,A	a,d,t
ii) sing and/or play #i		P,A	a,d,t
iii) after hearing the tonal centre and pentatonic pitches notate on staff lines intervals played by teacher or student; label a) interval name b) solfa syllables c) number of step in scale d) letter names		A	a,t
iv) identify intervals from staff notation in song		A	a,t
v) classify intervals as to types e.g major, etc.		A	a,t
vi) compose a phrase using specified intervals from the song		A,D	a,t
vii) play and/or sing #vi		P	a,d,t
viii) note how many times an interval is used in the song		A	a,t
2.5 Tonal Centre, Scales and/or Tone Set			
i) sing tone set to solfa syllables and letter names		P,A	a,d,t
ii) sing tone set using hand signs		P,A	a,d,t
iii) play tone set on ukulele		P,A	a,d,t
iv) after the teacher or student sings any note from the tone set, sing the tonic		A	a,d

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
v) sing tone set in any order		P,A	a,d,t
vi) play tone set in any order		P,A	a,d,t
vii) notate notes from the tone set as sung or played by teacher or pupil		A	a,t
viii) listen to Quintet in A Major and note change in tonal centre at variation IV from major to minor		A	a
2.6 Melody Without Harmonic Support (Monophonic)			
i) sing song without any accompaniment		P	a,d,t
ii) sing song with rhythm accompaniment		P	a,d

3.0 VERTICAL PITCH

3.1 Chords

3.1.1 Triads

i) listen and play triads of chords in song linearly (pic each note)		P,A	a,d,t
ii) listen and play triads of chords in song vertically (strum three strings only for the three notes)		P,A	a,d,t
iii) sing the triads in root position, first inversion and second inversion (linearly and vertically)		P,A	a,d,t
iv) play the triads linearly in all positions		P,A	a,d,t
v) notate #iv in solfa, numbers and letters		A	t
vi) sing one string while playing the triad; sing to letter names, solfa and numbers		P,A	a,d,t
vii) sing the triad progression in the song as stated in #vi		P,A	a,d,t
viii) do #vii and add a group on melody		P,A	a,d,t

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
ix) notate, sing and play intervals from the song that form a triad or part of it		P,A	a,d,t
3.1.2 Four Note Chords			
i) play the chords of the song on ukulele		P	a,d,t
ii) sing each chord vertically with other pupils holding each note; use solfa syllables with hand signs, numbers and letter names		P,A	a,d,t
iii) arpeggiate chords on ukulele		P	a,d,t
iv) do #iii and sing each note to "loo"		P	a,d,t
v) sing each chord linearly naming the intervals e.g. doh to mi = major third		P,A	a,d,t
vi) identify chord of song as teacher or student plays them on the ukulele; note when the chord changes and to what chord		A	a
vii) write the chords in all positions.		A	t
viii) play the notes of the chords as written above		P	a,d,t
ix) sing one string and play the chords of th song; each of four groups sings a different string		P	a,d,t

3.1.4 Tonic Chord

- i) listen to and analyse the first and last chord of the song
- ii) sing and play the tonic chord to solfa syllables, numbers and letter names
- iii) notate and label chord as tonic (I)
- iv) notate chord in root position, first and second inversion
- v) sing and play #iv vertically and linearly
- vi) relate first and last note of song to tonic chord

Additional Concepts

Activity

Skill

- P,A a,t
- P,A a,d,t
- A t
- A t
- P,A a,d,t
- A t

3.2 Cadences

- i) listen to the final two chords of the song and identify and label (V7 I)
- ii) sing the two chords using groups or individuals on each note of the chord
- iii) note the chord on which each phrase ends
- iv) note the chord preceding the final chord of each phrase; label cadences
- v) all sing the melody while one group arpeggiates the chords and the other group picks the roots of the chord

- A a,t
- P a,d,t
- A a,t
- A a,t
- P,A a,d,t

4.0 FORM

4.1 Motives

- i) identify aurally and visually identical recurring rhythmic and pitch patterns
- ii) identify aurally and visually similar recurring rhythmic and pitch patterns
- iii) sing recurring patterns in #i and ii

- du, lp A a,t
- du, lp A a,t
- du, lp P a,d,t

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
iv) alter motives rhythmically and melodically to create new ones	du, 1p, vp, f	O	a, t
v) play and/or sing #iv	du, 1p, vp, f	P	a, d, t
4.2 Phrases			
i) identify and label the first five phrases e.g. A Av B C Cv	du, 1p,		a, t
ii) improvise or compose a "D" or a "Bv" phrase	du, 1p, vp, f	P, O	a, d, t
iii) compose another verse and perform it		P, O	a, d, t
iv) create movements for each phrase		O	a, d
v) perform #iv		P	a, d
vi) sing each phrase using one breath		P	a, d
vii) notate the inversion of phrase one starting at the first full bar	1p, du	A	t
viii) play and sing #vii above	du, 1p	P	a, d, t
4.5 Introduction			
i) create a rhythmic or melodic introduction using some patterns or motives from the song	du, 1p	O	a, t
ii) add dynamic markings to #i	dy	O	a, t
iii) play above introduction		P	a, d, t
iv) evaluate introductions performed		A	a
4.6 Coda			
i) create a rhythmic or melodic coda	du, 1p	O	a, t
ii) add dynamic markings to #i	dy	O	a, t
iii) Play coda		P	a, d, t
iv) evaluate codas performed		A	a

5.0 TIMBRE

5.1 Classification

- i) listen to the "Quintet in A Major" played by violin, viola, cello, string bass and piano; identify which instruments play the melody in each variation
- ii) listen to "The Trout" played on the piano and sung
- iii) listen to "The Trout" played on the ukulele and sung
- iv) compare and evaluate effect of timbre on #i, ii and iii

5.4 Role in Musical Expression

- i) describe the voice quality that is needed to present this song
- ii) describe the accompaniment played on strings, piano and ukulele and its impact in the song

6.0 DYNAMICS

6.1 Levels

- i) note the rise and fall of phrases and relate to changes in dynamics
- ii) note the range of dynamics throughout the song when listening to the "Quintet"
- iii) sing and play the song and decide what dynamic markings to use
- iv) mark dynamics in the score (these may change from verse to verse)

6.3 Expressive Qualities

- i) analyze the feelings dynamics contribute to the song e.g. feelings of anger --

Additional Concepts

Activity

Skill

A a

A a

A a

A a

s A a

s A a

f A a

A,0 a

A,0 a

0 a, t

A a

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
volume increases			
ii) analyze the unity achieved through dynamics		A	a
iii) analyze the variety achieved through dynamics	f	A	a, t
iv) analyze the correlation between dynamics	f	A	a, t

7.0 TEMPO

7.1 Speeds Maintained (section 1)

i) sing at tempo marking -- allegretto	du, lp	P	a, d, t
ii) play and sing at tempo marking maintaining speed	du, lp, vp	P	a, d, t
iii) play and sing maintaining a slower tempo; repeat at a faster tempo	du, lp, mp	P	a, d, t
iv) evaluate and determine the best speed		A	a

7.2 Gradual or Sudden Changes in Speed

i) explore any possible uses of speed changes in the introduction, first or second section of the song and the coda		P, A	a, d, t
ii) evaluate effectiveness of gradual or sudden speed changes		A	a

7.3 Contribution to Expressive Quality

i) compare the quick tempo (allegretto) to what is happening in the song		A	a
--	--	---	---

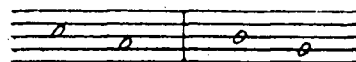
8.0 STYLE

8.1 Cultural and Environmental

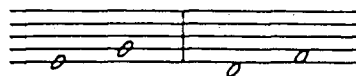
i) determine who is singing in the song		A	t
ii) determine where the song takes place		A	t
iii) determine what the piano accompaniment		A	a, t

	<u>Additional Concepts</u>	<u>Activity</u>	<u>Skill</u>
is trying to portray			
iv) determine from the words the message		a	t
8.2 Historical			
i) note the repetition of motives and phrases with different rhythmic elements and/or pitch embellishments typical of art songs at this time		A	a, t
ii) note use of accompaniment to enhance song		A	a
iii) note use of theme and variations in Quintet in A Major		A	a
iv) take four bars of "The Trout" or compose a simple four bar melody and write variations on it		O	a, t
v) Perform #iv		P	a, d, t
vi) research the era to which this piece belongs		A	t

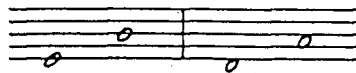
m d M 3 3 1



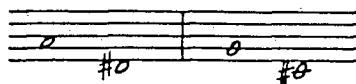
s, t, M 3 5, 7,



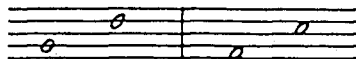
s, r P 5 5, 2



d fi, p 5 1 4,



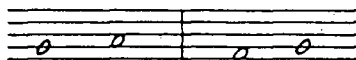
t, f p 5 7, 4



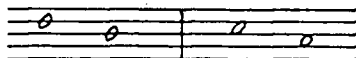
fi, s, m 2 4, 5,



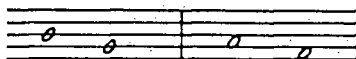
t, d m 2 7, 1



f r m 3 4 2



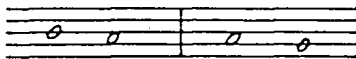
r t, m 3 2 7,



l, d m 3 6, 1



r d M 2 2 1



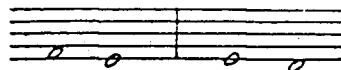
t, l, M 2 7, 6,



l, t, M 2 6, 7,



1, s, M 2 6, 5,



3.0 Vertical Pitch:

Key - A major and/or G major

Chords - A E7 B7 D (A major)

G D7 A7 C (G major)

Cadences - I V₇ imperfect

V₇ I perfect

4.0 Form:

A A_v B C C_v; five phrases.

5.0 Timbre:

- voice and piano accompaniment
- Quintet in A Major ("Trout") - violin, viola, cello, string bass and piano
- Ukuleles - picking melody and arpeggio or double strum accompaniment

6.0 Dynamics

- p, pp, crescendo, mf, f

7.0 Tempo

- allegretto

8.0 Style - art song; composer strives for unity of text, melody and accompaniment

- tonal (play in A major or G major)
- variations in Andantino section of Quintet

English translation
by M. Marks

The Trout

F. Schubert (D.550)

In clear and sparkling wa-ters I watched a playful trout
 Near-by there stood an an-gler who eyed each flashing fin,
 Like a streak-ing sil-ver ar-row Go dart-ing in and out.
 He cast in-to the wa-ter and hoped to reel him in.
 I stood on shore con-tent-ed To catch the glint and gleam
 I reck-oned if the wa-ter Stayed crystal in the brook,
 Of that quick sil-ver crea-ture Who frolicked in the stream,
 No trout could be out-wit-ted By feathered fly and hook,
 Of that quick sil-ver crea-ture who frolicked in the stream.
 No trout could be out-wit-ted By feathered fly and hook.
 The fish-er grew im-pa-tient In spite at last,

He made the wa-ter mud-dy, Then cast the fi-nal

cast, And when he jerked his line up, The fish hung there

floundering a-bout. My blood rose up in an-ger At

how he'd hooked the trout. My blood rose up in an-ger At

how he'd hooked the trout.

German words
by C.F.D. Schubart

DIE FORELLE

In einem Bächlein helle, da schoss in froher Eil die launische Forelle vorüber wie ein Pfeil.
 Ich stand an dem Gestade und sah in süßer Ruh des muntern Fischleins Bade im klaren Bächlein zu,
 des muntern Fischleins Bade im klaren Bächlein zu.
 Ein Fischler mit der Rute wohl an dem Ufer stand,
 und sah's mit kaltem Blute, wie sich das Fischlein wand.
 So lang' dem Wasser Helle, so dacht ich, nicht gebricht,
 so fängt er die Forelle mit seiner Angel nicht,
 so fängt er die Forelle mit seiner Angel nicht.
 Doch endlich ward dem Diebe die Zeit zu lang.
 Er macht das Bächlein tückisch trübe, und eh ich es gedacht,
 so zuckte seine Rute, das Fischlein, das fischlein zappelt dran,
 und ich mit regem Blute sah die Betrogne an,
 und ich mit regem Blute sah die Betrogne an.

Appendix D

White House Joint Statement of the Arts'
(Conference on Arts Education -- September 8, 1976)

Whereas the arts provide a necessary contribution to realizing the full potential of every human being as an aware, sensitive, responsive individual regardless of his talents and abilities, his vocation or any special need he might have, and;

Whereas the arts are essential to the full growth of every child at all levels for consistent growth and aesthetic awareness and creative expression to develop a human being in touch with the world and able to experience the environment and express feelings and ideas, and;

Whereas the arts contribute to the humanity of every individual nurturing understanding, self-respect, identity, humaneness, and;

Whereas education in the arts should include both experiencing the arts, and creation and expression in the various arts, and;

Whereas the arts are not to be used merely as auxiliary aids to increase knowledge in subject matter areas but must stand as indispensable disciplines for contributions which they alone can make, and;

Whereas the belief that the arts are basic to the education of all persons causes arts educators in theatre, dance, music, and the visual arts education for all through special attention to in-service and pre-service education for specialists and classroom teachers;

Therefore, let it be resolved this eighth day of September, 1976 on the occasion of this White House conference on arts education that the four associations, the National Art Education Association, National Dance Association, Music Educators National Conference, and the American Theatre Association, representing the Arts Education profession in the United States affirm their commitment to the necessity of arts experiences for all citizens for the full realization of the creative, sensitive and appreciative potential as human beings and affirm the necessity of arts education in the nation's schools as basic and essential to each individual's education and throughout life as an integral part of human development.

¹MENC News, "White House Joint Statement of the Arts", Music Educators Journal 62 (April 1976):60.

Appendix E









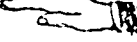











Rhythm Syllable System

(adapted from the Hungarian system)

Ta (tah)	
Ti-ti (tee-tee)	┐
Tri-ple ti (tri-ple tee)	┐┐┐
Ti-di-ti-di (tee-dee-tee-dee)	┐┐┐┐
Ta-a (tah-ah)	o
Ta-a-a (tah-ah-ah)	o.
Ta-a-a-a (tah-ah-ah-ah)	o
Tum-ti	. ↑
Ti-rum	↑ .
Syn-co-pa (sin-ko-pah)	↑ ↑
Ti-di-ti	┐┐
Ti-ti-di	┐┐
Sh	~
Sh sh	■

Appendix F

Hand Signals and Syllables

CURWEN'S ORIGINAL	KODALY'S VERSION
 te	 ti
 lah	 la
 sah	 so
 fah	 fa
 me	 mi
 ray	 re
 doh	 do
 ta  se  fe	 ta  si  fi

Appendix G

MADHOSINGH PITCH RECOGNITION TEST

- | | |
|----------------|----------------|
| 1. mi - doh | 19. soh - soh, |
| 2. doh - mi | 20. soh - doh |
| 3. soh - re | 21. la - la, |
| 4. doh - doh' | 22. mi - la |
| 5. doh - re | 23. re - doh' |
| 6. re - mi | 24. doh - soh, |
| 7. soh - la | 25. re - soh |
| 8. doh - la | 26. mi - soh, |
| 9. mi - re | 27. soh - la, |
| 10. re - la, | 28. soh - mi |
| 11. doh' - re | 29. re - soh, |
| 12. re - la | 30. mi - la, |
| 13. doh' - mi | 31. doh - la, |
| 14. la - mi | 32. la - doh' |
| 15. la - soh | 33. la - doh |
| 16. soh - doh' | 34. mi - soh, |
| 17. la - re | 35. mi - doh |
| 18. doh - soh | 36. re - doh |

Appendix H

Table of Means and (Standard Deviations) of CMP Boys and Girls on the Pre- and Post-MPRT Scores

	Grade 6B	Grade 6G	Grade7B	Grade7G
Pretest Mean	3.60	10.25	13.63	11.91
Pretest Std.Dev.	(3.44)	(7.27)	(11.56)	(7.11)
Post-test Mean	7.40	16.50	17.13	17.73
Post-test Std.Dev.	(5.55)	(3.32)	(10.49)	(7.85)

Analysis of Variance with Repeated Measure (Post-Test)
for the CMP Group

Source	SS	df	MS	F	Prob.
Mean	7231.28	1	7231.28	57.78	0.0000
Gender (G)	160.85	1	160.85	1.29	0.2681
Grade (GR)	384.74	1	384.74	3.07	0.0923
G x GR	213.53	1	213.53	1.71	0.2038
Error	3003.39	24	125.14		
Time (T)	281.66	1	281.66	36.23	0.0000
T X G	17.07	1	17.07	2.20	0.1514
T X GR	0.40	1	0.04	0.05	0.8220
T X GR X G	0.01	1	0.01	0.00	0.9677
Error	186.59	24	7.77		