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Designing a Music Listening Program for the Junior High School General Music Class of Columbia View Intermediate School

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DESIGNING A MUSIC LISTENING PROGRAM FOR THE
JUNIOR HIGH SCHOOL GENERAL MUSIC CLASS
OF COLUMBIA VIEW INTERMEDIATE SCHOOL



A Thesis
Presented to
the Graduate Faculty
Central Washington State College



In Partial Fulfillment
of the Requirements of the Degree
Master of Education



by
Patricia Jeanne Baker
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APPROVED FOR THE GRADUATE FACULTY

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

Listening is the basic foundation for all music learning (27:1). A child must listen when he sings, when he moves rhythmically to music, when he plays an instrument, and when he creates music. The ability to listen to music is developed gradually in the elementary grades, not only through the child's active participation in these musical experiences involving singing, rhythmic play, and instrument playing, but also through experiences focused primarily on a more formal listening to recordings or live performances.

The music listening activities in the elementary school should provide an excellent opportunity for establishing the interest, readiness, and background necessary for a more thorough study in the junior high school grades. Unfortunately, however, there presently exists a lack of uniformity and ineffectiveness of music listening instruction in grades one through six (32:135). The effect of such inconsistency in the elementary school music listening program becomes quite apparent at the junior high school level. William O. Hughes confirms the wide variation in musical preparation of incoming junior high school students.

Students come to the junior high school general

music class with varying competencies and backgrounds. In some localities they come from elementary school programs where they had a rich and valuable experience. In others, they enter junior high school having had no contact at all with school music (17:14).

The junior high school general music teacher is confronted with the problem of providing a music listening program suitable for students coming in with varying degrees of preparation and background. Not unexpectedly then, this study focuses upon considerations for a suggested music listening program at the junior high school level and includes a suggested scope and sequence of music literature, a suggested unit, and sample lesson plans designed for the Columbia View Intermediate School of the Reynolds School District No. 7 in Portland, Oregon.

I. THE PROBLEM

Statement of the problem. Faced with the need for providing a listening program without the assistance of an available curriculum guide in junior high school music for the Reynolds School District No. 7, it was the purpose of this writer to construct a design for a program of instruction in music listening. The suggested design is based upon an examination of literature related to listening and is illustrated by sample materials provided in the appendices.

Importance of the study. Recent examination has

shown that music educators consider guided listening activities a basic part of the general music program in both elementary and secondary schools. During the first six years of school, guided listening is advocated as a means of developing a child's early appreciation and understanding of music (29:14). Leading music publications, textbook and record series, state guides, and specialists present listening suggestions and often a scope and sequence to aid the elementary classroom teacher and music specialist. Very few such publications and teaching aids, however, are available for assistance at the junior high school level. Consequently, the material and method of presentation are virtually the problem of the individual teacher.

The degree to which music listening is taught in the public schools is largely determined by the district. Some districts provide a written scope and sequence for junior high school music, but too often a teacher looking to the district for help will find that such an outline of study does not exist. Furthermore, some districts which have a suggested program need to have their music guide updated. Such inconsistency in the area of junior high school music listening indicates a need for the construction of a music listening guide. The need of the Reynolds School District No. 7 is reflected, therefore, within this report which represents one way to design a planned program for listening

at the junior high school level.

II. DEFINITIONS OF TERMS USED

Adolescence. Dr. Arthur T. Jersild describes "adolescence" as the transition period in which a child grows into adulthood. He suggests that the adolescent period begins about the age of twelve when youngsters show signs of puberty and continues through the early twenties (18:5). Although adolescence does not begin or end at a specific time, it does include the children at the junior high school level; therefore, within this study the term "adolescence" or "adolescent" will refer to seventh- and eighth-grade students.

General music. The term "general music" refers to a class of instruction which enables the students to explore the many facets of music, thus promoting a greater appreciation of music. Activities should involve singing, music reading, creative writing, instrument playing, and listening.

Junior high school student. In using the expression "junior high school student," the writer of this study is referring specifically to pupils of the seventh and eighth grades. The program suggested within this study will be directed specifically to these two grade levels.

Music appreciation. "Music appreciation" is the desired basic outcome of the general music class and includes both the understanding of music and the enjoyment of music.

Music listening. Within this study, "music listening" refers to a formal type of listening to recordings or to live performances. In most instances, the general music teacher will present an organized lesson and proceed to guide students in their listening through discussions and the asking of questions.

III. LIMITATIONS OF THE STUDY

This study is limited to an arbitrary proposal for a junior high school music listening program based upon a review of the literature concerned with the nature of the adolescent, the purpose of teaching listening, the types of listening skills, and the types of music for listening for the junior high school level, Columbia View Intermediate School, Reynolds District No. 7.

Caution should be exercised in making broad inferences beyond this study, since the proposal represents an untried design.

CHAPTER II

AN OVERVIEW OF RELATED LITERATURE

Not a great amount of information concerning music listening in the junior high school has been written. However, inferences may be made from literature dealing with listening, thinking, and child growth and development characteristics. This chapter presents a review of literature appropriate for planning a design for a music listening program and begins with the section on child growth and development.

I. THE EARLY ADOLESCENT

During the beginning years of adolescence, children are undergoing extensive physical, emotional, social, and mental changes which constitute unique problems for both the junior high school students and their teachers. To cope with the situation present in the seventh and eighth grades, every music teacher must have a knowledge of the characteristics of adolescents and an insight to their behavior.

A short synopsis of the early adolescent's physical development and personality traits will serve as a basis for better understanding this age group.

Physical characteristics. Most children enter the

adolescent period with boundless energy and exuberant spirits, despite the many physical growths and bodily changes taking place within them. For the average seventh- and eighth-grade student, this is a period of rapid bone and muscle growth--accelerated development which often causes the embarrassing awkwardness and poor co-ordination of the child (23:4).

Two of the most noticeable changes taking place during adolescence are the maturing of girls' figures and the changing of boys' voices, sometimes painful alterations to which sensitive junior high school students must adjust. Furthermore, early teen-agers may be plagued with accompanying health problems such as obesity, skin disorders, nervousness, or fatigue--additional growing pains which need the teacher's sympathetic understanding (2:15).

The adolescent's physical development will have a pronounced psychological effect on his attitude towards himself and the attitudes of his peers (18:68). Teachers should be aware of the fact that seemingly poor behavior and uncooperativeness may simply be a reaction to physical over-exertion and nervousness. Dr. Luella Cole states that both the personality and the schoolwork of the junior high school student are affected by the growth processes during adolescence. She further stresses that "it is therefore essential that teachers keep in mind the physical back-

ground of adolescence so that they may not attribute to other causes those indirect manifestations that are mainly the result of mere growth" (6:32).

Emotional and social characteristics. To properly communicate with the adolescent, it is necessary to understand the adolescent. It is important to know the physical changes affecting him, but it is even more important to know how he feels and what he thinks.

The adolescent possesses a great emotional capacity; in fact, emotions are involved in everything in which the junior high school student is involved (18:178). Adolescents have a great capacity for love, joy, and affection, but with so many bodily changes happening all at once, early adolescents also find themselves in emotional states of moodiness and inconsistency. Consequently, teachers will observe early teen-agers quarreling, teasing, and giggling, as well as displaying a continual love for excitement and adventure (2:13). Periods of cheerfulness and excitement, however, may quickly change to depression, and equally noticeable changes in attitudes and interests often occur (23:4).

Adolescents are known for their instinctive need to belong to a group, and this "gang spirit" predominates their social life (2:13) The acceptance of the adolescent by his peer group is important if he is to feel socially

secure, for the "gang" is the means by which the adolescent develops his self-image and forms those qualities necessary in adult life (6:348). The peer group also serves the purpose of allowing an individual to achieve status based on his own merits. An adolescent's desire for individual recognition becomes especially evident when boys discover girls and girls discover boys; obnoxious behavior characteristically follows the student attempting to attract the opposite sex (10:75).

With an awareness of the emotional and social problems facing the seventh- and eighth-grade student, teachers can proceed to mold considerate, responsible, self-confident citizens. One author suggests to teachers that "as far as possible, each student should be made to know, feel, and experience confidence, social approval, success, and teacher understanding and appreciation" (10:76).

Mental characteristics. Educator Frank D'Andrea describes the mental growth of the adolescent as a gradual process which does not remain steady in its growth, but rises and falls in an irregular pattern. The adolescent possesses an extensive curiosity and probing inquisitiveness to know reasons and causes, the "whys" and "hows" of the mysteries that surround him. The junior high school student is developing not only a greater attention span and ability to do more complicated work, but also a deepening

appreciation of concepts and problems presented to him (10:76).

Too many times adolescents are considered merely confused children incapable of intelligent thinking and emotional feeling, and unfortunately, some general music teachers instruct with this philosophy. Junior high school students are capable of physically absorbing, mentally understanding, and emotionally enjoying the greatest of musical literature, as so appropriately stated by Frank D'Andrea:

The definable and undefinable universal meanings, emotions, and revelations of great music are not beyond his intellectual powers and interest. Death, Love, Man, God, Tragedy, Comedy, Struggle, as contained in music, hold and exercise him as perhaps no other medium of expression can. An adolescent's inquisitiveness into humanity, its ideas, motives and ideals of life will soar to unimagined heights in the music of great composers, and there find individual stimulation and the gratification of feeling as one with all men (10:76).

Many factors affect the behavior of the junior high school student. He is developing a new body, a new mind, and a new self-image. The adolescent being has begun to face the adult world, and consequently, he seeks the sophistication and excitement of adulthood one moment and the shelter of his childhood the next.

Awareness of the adolescent, his personality traits, and his problems is essential to the effective teaching and communication of the general music teacher. "Knowing the

adolescent means knowing his full characteristics and potential so that he may be guided in physical poise, social effectiveness, intellectual resourcefulness, and aesthetic sensitivity (10:77)."

The next section of this chapter will focus upon literature pertaining to the purpose of teaching music listening in the junior high school.

II. PURPOSE OF TEACHING MUSIC LISTENING IN THE JUNIOR HIGH SCHOOL

The purpose of designing a well-planned listening program within the junior high school general music class is three-fold.

Perhaps its most important function is the instilling of musical enjoyment in every child (2:186). "The primary goal of the listening program in the junior high school," says educator Sally Monsour, "is the enjoyment derived from listening to music of lasting value (22:28)." As the students find themselves liking a piece of quality music, their curiosity and involvement in similar types of music will grow. Continued satisfying experiences with listening lessons will consequently awaken a lasting interest in musical literature of high quality (28:12).

A well-balanced listening program is necessary to attract the interest of every child, but with a thought-

fully planned program, the teacher can provide the groundwork for continued musical enjoyment throughout the life of the student (28:28). As author Douglas Moore so appropriately states it, ". . . musical experience is the most important aid to musical appreciation . . ." (24:ix).

Secondly, since most students will become listeners of music as adults and not performers of music, schools are responsible for providing opportunities by which students can become discriminating consumers of music (40:8). Dr. Robert Nye states that discriminating listening is particularly important now because the public is being exposed to an extensive amount of "popular" music of questionable value (31:123). Both television and radio transmit hundreds of popular teen-age recordings of limited longevity, and the highly emotional junior high school students find listening to such music a very satisfying outlet for their pent-up energy (2:187). Adolescents, however, are also extremely impressionable at this age, and with the proper exposure and guidance they can become avid supporters of good musical literature. Unfortunately, such support does not happen automatically; it is the result of proper programming and training on the part of the instructor (28:14). The significance of teaching music appreciation and discrimination to the future adult population is explained by one noted musician:

Listening to music, which is an art in itself, requires not only practice but training. Formerly this training was merely a by-product of other musical studies; today the appreciation of music is regularly taught in schools and colleges. We are developing future audiences who will raise the level of music because they will be able to discriminate between excellence and mediocrity (24:ix).

A third basic importance of having a well-planned listening program within the junior high school general music class is the student's derivation of a deeper and more comprehensive understanding of music literature (29:81). Ideally, the incoming seventh-graders have already had many listening experiences, but in junior high school they should show definite growth in their listening skills and understanding. William O. Hughes states that "listening is of the utmost importance in developing skills and concepts of tone, intonation, phrasing, interpretation, and reading" (17:10). One state music guide expands this by indicating that junior high school students are guided to understand how composers use melodies, harmonies, major and minor modes, dynamics, tempo, and musical design to achieve the desired overall effect (29:81). As the pupil better understands good music, he experiences more enjoyment. His musical responsiveness grows and his tastes and interests widen. Hazel Kinscella describes this evident triangle as follows:

The so-called "listening lesson" offers the teacher an opportunity to interest every child in music, and at the same time to encourage him to know more about music.

All true enjoyment, and the development of musical taste and discernment are based upon experience and understanding (20:88).

Guided listening within the junior high school general music class is essential, but only through a carefully planned and efficiently taught program will adolescents experience a lifetime of enjoyment, understanding, and appreciation of valuable musical literature.

Understanding the types of listening skills to be developed at the junior high school level is essential to the construction of a design for listening. The following section presents types of listening skills pertinent to the listening program.

III. TYPES OF LISTENING SKILLS

Listed below are five selected listening skills usually developed throughout the schooling of the child. However, the concepts and experiences used to establish these listening skills vary in depth and complexity at each grade level. Because this study specifically focuses upon the junior high school level, those skills included in music listening will be treated for this level. The scope and suggested sequence of listening skills will be discussed, followed by teaching implications for the teacher.

The scope of listening is generally viewed as including (1) interpretive listening, (2) analytic listening, (3) inner listening, (4) receptive listening, and (5) remembered listening (26:283-299).

Interpretive listening. Interpretive listening is the process by which the listener relates music to non-musical ideas. Pictures, stories, characterizations, events, and movement are a few of the extrinsic relationships used to help students accept the music and respond more satisfactorily (26:288).

Analytic listening. Without being extremely academic, analytic listening involves a study of a composition's structure and form, including the relationships of the various elements contained therein (26:294).

Inner listening. Inner listening is the process of inwardly hearing or thinking music, although no outward sound is made (26:296).

Receptive listening. Receptive listening is the personal inward response and feeling received by the listener--his private message. Receptive listening requires very little outward comment or analysis (26:297).

Remembered listening. Remembered listening is the desired recall of those memorable musical experiences deeply

embedded in the heart and mind of the listener. Remembered listening will extend a lifetime and is the essence of true music appreciation (26:299).

The Sequence

The preceding scope of listening indicates that children listen to music in many ways. However, a closer examination of each type of listening reveals a different level of involvement of the listener, each level requiring an increasing cognitive understanding.

Paul S. Anderson states that a child first learning to listen begins at the lowest listening level--the level of hearing sounds of words but not responding. As he matures and grows, he masters more difficult listening skills and gradually raises his level of listening to the level at which he utilizes all of his collective listening skills. At the top level of development, the student is listening with genuine appreciation and involving his intellectual and emotional responses (1:82).

Likewise, the degree of understanding a child will have during a music listening experience depends upon the degree to which he has mastered listening skills. His level of listening depends upon the knowledge and experience he has thus far obtained. When he masters one type of listening, he should have sufficient skills to tackle a more complex type of listening. Ultimately, he will reach

the level of true appreciative listening based on complete understanding and enjoyment.

The writer of this study has suggested a sequence of the music listening skills based on Anderson's nine levels of listening as discussed in his text, Language Skills in Elementary Education (1:81-87). The sequence is further based upon the Taxonomy of Educational Objectives, Cognitive Domain by Benjamin S. Bloom.

1. "Receptive listening" is the least complicated level of listening--in a sense, a passive listening requiring no observable response. This type of listening may be classified as meditative listening with no lesson intended, or it may be disregarded completely, depending upon the class situation.

2. "Interpretive listening" requires the student to relate musical associations with non-musical items from his own experience; a response is involved. Program music is often used for interpretive listening, and the response may take the form of discussion, movement, drawing, or writing. Translation is a goal of interpretive listening.

3. "Analytic listening" is next in degree of complexity, for now a student is required to listen to a composition and study main ideas and supporting details of musical structure and form. This demands a deeper, more concentrated study.

4. "Inner listening" evolves from analytic listening and enables the student to hear in his mind a specific theme or passage, rhythm or instrumentation. Inner listening also enables a student to compare or contrast materials silently. This aspect of listening involves a synthesizing of experiences.

5. "Remembered listening" fulfills the highest goal of the music listening program. Remembered listening means that the child has had a memorable musical experience which he will want repeated throughout his lifetime and that he is capable of making musical judgements. Through perceptive understanding and acquired enjoyment, the student reach-

ing the level of remembered listening has discovered the true meaning of "music appreciation." The impact of the experience will stay with him the rest of his life.

Implications for the Teacher

This sequential listing of music listening skills demands the teacher's study and consideration in planning the listening program. Due to the wide variety of musical backgrounds of new junior high school students, the teacher must first determine at which level of listening they best function and then begin with satisfying activities at that level. It is better to initiate music listening with experiences calling for less involvement, than to present complicated experiences demanding a higher degree of comprehension. Through repeated listenings the students must be directed to listen for and recognize concepts and understandings of increasing complexity, until he ultimately reaches the highest level of listening, the level of lasting appreciation.

When the student is able to comfortably handle the lower levels of listening in many different situations, he should be encouraged to begin new listening experiences at higher levels of listening, until eventually he is able to become totally and completely involved in the music without need of extrinsic motivation.

The ordering of the listening skills is illustrated in the appendices through suggested lesson plans.

The following section indicates suggested types of music for the junior high school listening program.

IV. TYPES OF MUSIC FOR LISTENING

Of great concern to music educators facing the adolescent society today is the quality of music children are hearing (35:223). The mass production of television sets, transistor radios, tape recorders, phonographs, and stereophonic recordings, and the availability of this equipment to the teen-age market have promoted a unique "teen-age music," a far reach from the adult's sophisticated classics.

During the 1960's, the musical taste of the adolescent has definitely pointed to the "pop music" of teen-age idols such as Petula Clark, Bobby Darin, and The Beatles. The rock and roll heard throughout the adolescent society bears only a remote similarity to the traditional music of the Western civilization, and yet this is the music which strongly appeals to the teen-age world.

Young people are aware of the general distaste adults feel towards rock and roll, and consequently, many junior high school students likewise resent and dislike the initial presentation of any serious music in the general music class. The junior high school music teacher thus faces the problem of attracting the adolescent to music of quality without belittling their rock and roll. Wisconsin

educator, Hugo D. Marple states:

Music educators can not isolate young people from involvement with rock and roll during this particular decade; rather our task is to keep exploring all music with our students so that, as these students mature, they will not have been exposed to only one kind of music, a kind that is liable to die out and leave them with a shallow musical life (21:40).

Along with other leading music specialists, Louise Myers agrees that young people should be introduced to all types of music. She sees value in a variety of listening experiences which will enable students to ". . . gain basic information necessary for recognizing, judging, comparing, or contrasting different types of styles or moods of music" (30:165).

While choosing music of lasting value for the listening lesson, the selected literature should also be immediately appealing to the student; a student is more likely to be enthusiastic and excited about music which he enjoys (22:30). Junior high school expert, Frances M. Andrews, advocates that the teacher should begin at the student's level of interest and work from there, moving from the known to the unknown, from the familiar to the unfamiliar (2:220). The noted educator further comments:

. . . It seems likely that the typical recklessness, divided interests, and wide divergent attitudes pupils bring with them into the junior-high-school grades make it more sensible to build upon the type of music they tend to like than to combat aggressive attitudes with the "forced-feeding" of music which is beyond the listening maturity of the majority (2:219).

Therefore, in selecting music to be used at the seventh- and eighth-grade level, one should incorporate quality literature of all types, but use selections which will appeal to the students.

Two general categories of musical forms need to be recognized in a listening program: (1) instrumental music, and (2) vocal music.

Instrumental Music

Instrumental music which appeals to the adolescent needn't necessarily be the amplified sounds of rock and roll, although the analyzation of such a piece might be an ideal starting point. Rather, beginning listening lessons in the seventh grade might involve the presentation of program music.

Program music. The term "program music" refers to instrumental music literature which tells a story or describes something or someone. Rossi has divided program music into two types: (1) music in which students recognize the picture being described in sound for themselves, and (2) music in which students would need help in determining the music description being given (34:34). An example of easily deciphered program music would be "Little Train of the Caipira" by Villa-Lobos, while Strauss' "Death and Transfiguration" would exemplify the second type of program

music.

Most program music was written between 1830 and 1930 and includes the symphonic suites of Grofe as well as the descriptive ballets of Tchaikovsky and Stravinsky. Because junior high school students seem to consider descriptive music more enjoyable and appealing, the amount of program music used in the general music class may exceed the amount of absolute music used (2:221).

Absolute music. Once the interest and confidence of the child have been established through listening lessons involving descriptive program music, teachers should feel secure in experimenting with "absolute" or "pure" music. Absolute music such as Prokofiev's Classical Symphony and Brahms' "Academic Festival Overture" can be defined as music which is abstract and has no outside association. Absolute music doesn't tell a story or describe something, but rather it appeals through its structure and tonal organization (13:4).

Examples of abstract music include innumerable marches, dances, suites, jazz, nocturnes, fugues, sonatas, and symphonies. Selections exemplifying the twelve-tone system and electronic music also belong in this category. On occasion, the instructor may be confronted with selections which are considered borderline cases. In such instances, he may use his professional judgement as to

whether the music be more programmatic or more absolute.

Vocal Music

Just as there are many forms of both programmatic and absolute instrumental music, there are also many vocal forms which should be explored by the junior high school student. Vocal forms will be classified under three general headings: (1) dramatic music, (2) choral music, and (3) non-choral music.

Dramatic music. In considering Frances Andrews' statement that the listening literature must proceed from the known to the unknown, teachers will realize that dramatic music is an ideal "home base" for the student. More specifically, within the realm of the American musical theatre there exists an abundance of songs known and enjoyed by the adolescent world. Introducing the musical drama through the study of a Broadway show, such as Rodgers and Hammerstein's The Sound of Music, would immediately win the attention and respect of the students. A more intricate study of other shows and other songs will widen the students' knowledge of today's stage music and stage terminology.

From the lighter Broadway music the teacher may proceed to the less-familiar and more-complicated opera.

Choral music. General music being an exploratory

course, it should include an introduction to some choral music forms, both religious and secular. Perhaps the most often studied religious form in the junior high school is the oratorio, particularly Handel's The Messiah. Adolescents would also benefit from hearing a religious cantata or motet.

Entertaining madrigals of the sixteenth century and modern arrangements of the classics by such performers as the Swingle Singers, exemplify the secular choral possibilities for listening.

Non-choral music. Non-choral music forms also provide good listening selections for the teen-agers. A solo performance of a traditional folk song or the performance of a more deeply involved art song will qualify as appropriate secular music.

Of special interest to the seventh- and eighth-grade student would be classic melodies to which modern-day lyrics have been written. A good illustration of this is the transformation of Bach's "Minuet" into "Lovers' Concerto," as sung by The Toys, or the popular song "The Breeze and I," derived from Lecuona's "Andalucia."

Listening to all types of music performed by others is extremely important to the musical growth of adolescents, and the possibilities of both instrumental and vocal lit-

erature are unlimited.

After considering the developmental characteristics of the junior high school student, the purposes of listening, the types of listening skills involved, and the types of music available, the next great concern for designing a program is the organization of the listening program itself.

CHAPTER III

ORGANIZING THE LISTENING PROGRAM

Designing a music listening program for the junior high school general music class requires a considerable amount of thoughtful organization. This chapter suggests a design for planning the year's listening program and the individual listening lesson. In addition, the last section of the chapter suggests a design for presenting the individual listening lesson.

I. PLANNING FOR THE LISTENING PROGRAM

One of the most prevalent problems facing music educators today is the need to establish the most workable listening curriculum for junior high school general music.

Many theories have been voiced by educators as to the most effective manner of structuring the listening program, each theory having been based upon a personal philosophy as to the function of the general music class and the role of listening within that class.

Undoubtedly, all music educators agree that general music shouldn't be a baby-sitting class, and neither should it be a period of unplanned, non-educational activities; rather, the class should have a significant purpose in the realm of general education. Most educators suggest that

the "significant purpose" is to further the child's enjoyment, understanding, and consequently his appreciation of music. The means by which the general music class should fulfill that purpose, however, is a subject of controversy. Two of today's most opposing philosophies concerning the purpose of the general music class are: (1) it should enhance the student's enjoyment and understanding of music by exploring all areas of music and music literature (25:51); and (2) it should enhance the student's enjoyment and understanding of music by eliminating the areas of singing and reading and emphasizing the structure and essentials of absolute music (19:58).

The first philosophy advocates a broad study of musical experiences from Bach to Broadway musicals, which leaves little untouched. The second philosophy narrows the field of study to those "fundamentally important" concepts of musical structure. This concentration of study will certainly produce more knowledgeable students in the area of music structure and form, but it will also leave empty spaces in their "general" music education.

Depending upon the philosophy of the administration and teacher concerning the role of music listening, the planning for the listening program should include: (1) the establishment of long-range goals, (2) the selection of an approach, (3) an inventory of available instructional mate-

rials, (4) the formulation of a scope and sequence of the program, and (5) the evaluation of the listening program.

Establishment of Long-Range Goals

At the beginning of the school year the music instructor should determine the long-range goals for the general music class, including those desired for listening growth. The listening literature should then be selected to recognize the long-range goals to be obtained by the end of the year. Some school districts or music supervisors may supply the teacher with basic goals similar to those suggested by William O. Hughes (17:17-24):

1. Strengthen their knowledge of high-quality compositions.
2. Strengthen their knowledge of texture as used in music.
3. Strengthen their knowledge of rhythmic concepts.
4. Strengthen their knowledge of musical form and structure.
5. Strengthen their knowledge of dynamics, tempo and timbre as used for expression.
6. Strengthen their knowledge of instruments and voice types.
7. Strengthen their listening skills and their ability to recognize the treatment of rhythm, texture, melody, form, dynamics, tempo, and timbre.
8. Strengthen their appreciation and taste for music of quality.

The list of basic goals suggested by Hughes is quite comprehensive, but it may need adjusting to suit the teaching situation. Certainly, not as much would be accomplished in a general music class which meets the equivalent of only one semester, rather than a whole year.

With the long-range goals in mind, the teacher can proceed to study the many possible approaches to music listening and determine which best exemplifies his philosophy and objectives for the specific classroom situation.

Selection of Approach

No one approach to listening is used by all teachers; no one approach has proven much more "educationally sound" than another; and no one approach will fit every junior high school classroom situation. The possibilities presented at this time represent only a few of the more widely used approaches, including: (1) units of study, (2) periods and styles, (3) musical forms, (4) program music to absolute music, and (5) absolute music.

Units of study. A common approach used in planning the listening program is to build lessons around a selected number of units dealing with a particular area or subject. Since the beginning of the seventh-grade year generally draws together students with varying musical backgrounds, a unit suggested as the beginning activity might be "in-

struments of the orchestra." Through the use of such recordings as Britten's Young Person's Guide to the Orchestra with the accompanying film, and Bowmar's instrumental filmstrips, records, and charts, the class will soon review previous learnings, gain new insights to the sight and sound of the orchestra, and transfer this knowledge of instruments to the year's musical selections.

Other units of interest may include a study of ballet, electronic music, the development of keyboard instruments, the development of high fidelity and stereophonic sound, and numerous others. It may be feasible to allow students to help plan the year's study. The teacher would thus experience variety and the students would be exploring particular areas of interest to them.

One word of caution is expressed by Harry E. Moses:

In planning the course of study one should be careful to arrange a series of units which are coherent and balanced. These lessons do not necessarily have to follow a logical sequence, but transitions from unit to unit should be made with ease (25:54).

Moses also urges the teacher to study the unit thoroughly without rushing to cover all the material. Emphasize quality, not quantity (25:54).

Periods and styles. Some recent experiments have been made in which musical literature has been approached through a study of musical periods and styles. However, instead of starting with the usual primitive music or

Baroque era, the program began with the study of jazz. Students explored the structural characteristics of jazz, its various forms, and its beginnings. They then compared and contrasted the basic structure of jazz with the music of Bach. A study of Baroque music ensued, and a general study of the successive periods followed.

This approach provides many opportunities for the study of societies, arts, modes and fashions, politics, composers, and the reflection of the times in music. A number of related films and film strips are available in most districts.

Musical forms. A study of both instrumental and vocal musical forms may be a desirable approach to relate and compare the very simple forms with the very complex. Many recordings are available for exploring the numerous dances, marches, suites and tone poems, the sonata-form, and the symphony.

Program music. Mixed emotions have been expressed by leading educators concerning the use of program music as an approach to music listening.

Some music specialists fear that students who study too much program music will begin to make all music descriptive or "tell a story." Other educators use the argument that the amount of program music students will be

listening to as adults will be much less than the amount of absolute music they will hear (19:58).

Rossi advocates the use of program music as a successful approach to listening, but adds that teachers must select music suitable for developing specific concepts and skills in listening. He continues to say, "It is also highly desirable for the students to discover as much as they can from the music for themselves, for it is this sense of discovery that challenges both their minds and their ears" (34:32). Rossi is not alone in his plea for creative self-discovery by the child. Samuel E. Brick warns the teachers not to invade the privacy of the listener's imagination. Personal opinions and ideas should not be forced upon the child; rather, let him form his own ideas (5:54).

The majority of educators studied in this project advocate program music as an appropriate approach, especially with beginners, but it should then progress to the absolute music (34:32). While experiencing a well-balanced diet of both program and absolute music, the students must be guided in understanding the characteristic differences between the two.

Absolute music. A few junior high school specialists stand alone in their concept that program music has no place in the junior high school listening curriculum. Robert John's feeling towards program music is that "there

is a place for program music in listening activities, just as there is a place for peanut butter when considering foods . . ." (19:58). Both Robert John and Bennett Reimer favor approaching music listening through a solid diet of absolute music studied as to structure, form, style, and the other essential elements of music. Reimer considers the heart of the eighth-grade music class to be intelligent listening to literature which exemplifies music as an art. Through this approach the teacher would foster aesthetic insights by studying the very best musical art-works (33:44).

Approaching the music listening program through the use of units of study, periods and styles, musical forms, program music, and absolute music are only a few of the possibilities for building the year's listening curriculum.

Once the approach has been established, an inventory should be taken of instructional materials available to the teacher.

Inventory of Instructional Materials

The planning for a listening program is dependent upon the instructional materials available for use in the school district. Before the teacher can select his specific listening lessons or decide upon the sequence of their presentation, he must first take inventory of the materials on hand and determine his needs for the year.

Specific educational materials to be considered in the planning for the listening program include textbook series, recording series, individual recordings, and additional teaching aids. Those materials available to Columbia View Intermediate School in the Reynolds District No. 7 and used in this study are discussed in detail in the appendices.

The next step in the process of constructing the listening program is to determine the scope and sequence of the program based upon the availability of materials.

Formulation of Scope and Sequence

As indicated in the last section, listening experiences to be presented during the year will depend upon the availability of recordings. All literature belonging to the school district, private records of the instructor, and recordings offered by the students should comprise a suitable library from which the proper choices can be made.

The scope and sequence of the listening experiences presented in the junior high school depends upon the scheduling situation of the individual school. If the general music class is offered only half a year, the experiences will be different than one covering a full year's work. Eighth graders taking a second year of general music will demand a differently constructed scope and sequence.

Another factor involved in the planning of a scope and sequence is the type of approach used. The approach will, in fact, determine to a great extent the order and type of literature used.

The scope and sequence of musical literature for the year's program must be planned with care and thought, keeping in mind the long-range goals and the conditions which will vary in individual school systems. An example of a year's scope and sequence based upon the "units of study" approach can be located in the appendices.

Evaluation of the Program

Evaluation of the year's planned scope and sequence as well as the selected approach will be mostly a matter of observation. The success of the program can be judged by observing student attitudes towards the year's work, by evaluating the students in terms of the long-range goals, by comparing the amount of literature covered with the amount of literature assigned, and by preparing a teacher's critical evaluation.

Planning a listening program for the junior high school general music class is no easy task, but with careful organization and thorough study, such a program can be built by establishing long-range goals, determining the approach, considering the instructional materials available, formulating the scope and sequence, and recognizing a pro-

cedure for evaluating the program.

An illustration of a suggested listening program based upon a unit approach and the long-range objectives within this chapter is to be found within the appendices of this report. The scope and sequence of the program will utilize the materials available to the Reynolds School District No. 7, and the evaluation will be based upon observation and analysis in terms of long-range goals.

This section has focused upon planning for a year's program. The following section gives attention to factors involved in planning the specific lesson.

II. PLANNING THE LISTENING LESSON

Once the year's listening program has been organized, careful planning and further organization continues with the preparation for the presentation of a listening lesson to the junior high school general music class. Three steps involved in the organizing stage include: (1) selecting the music, (2) formulating immediate objectives, and (3) choosing the teaching aids.

Selecting the Music

In a previous section it was stated that many types of music should be explored by the general music class, and that the music chosen should appeal to the seventh- and eighth-grade student. However, to determine those individ-

ual selections most suitable for a specific junior high school class, the instructor must first evaluate the interests, intellectual capability, musical background, and maturity of each class member (36:ix).

Interests. One of the factors influencing the interests of students is the ratio of boys to girls within specific classes, which can be administratively determined by scheduling within a school. The number of students enrolled will not indicate the nature of literature to be selected as much as the boy-girl ratio. A homogeneous class of boys may be extremely enthused about music of the sea or electronic music, while an all-girl class might lean towards ballet or impressionistic music. In homogeneous situations, teachers can take advantage of similar interests based on masculine and feminine instincts. The likes and dislikes of a heterogeneous group, however, will demand a different judgement as to the amount and type of music chosen.

Aside from any musical preference shown by a boy or girl for a particular type of music, teachers must be ready to incorporate outside interests and experiences if necessary (2:193). An occasion may arise in which one or more of the students may refuse to become involved in the listening lesson. If this happens, the teacher must instill confidence by working through the child's outside interest,

whether it be horses, cars, or books. "Shy and insecure children," states Frances Andrews, "need to be stimulated into active participation with their classmates; probably the use of their interests best expedites such a procedure . . ." (2:193).

Intellectual capability. General music classes at the junior high school level are usually composed of students representing a wide span of intellectual ability, and teachers are continually faced with the problem of selecting listening materials which will be challenging to intelligent students without overpowering the average student (2:189). For this reason, it is extremely important that the instructor know the abilities of each student. A misconception of a pupil's ability to comprehend musical ideas can result in loss of interest and growth of boredom (2:190). An alert teacher will meet the needs of all students, even if it means supplementing the daily lesson with additional information, materials, or projects. One state music guide emphasizes the importance of choosing suitable literature by noting:

. . . Pupils in grades 7 and 8 are immature, having varying levels of competency both in intellectual and creative areas, and have relatively short attention spans. If they are to be led to enjoy and appreciate music, therefore, the teacher must exercise judgement in selecting topics and materials that are in harmony with the capabilities and interests of the class (36:ix).

Musical background. The musical background of an adolescent, that is, musical experiences derived from school, home, church, and the community, is said to have a "direct connection with native musical capacity and native intelligence" (2:191). Students who have participated in a school ensemble, either instrumental or vocal, will have had more association and experience with musical elements and musical compositions than students who haven't had this group experience. Adolescents who take private lessons or who come from musically oriented families will have developed a much richer musical background than students not having these opportunities.

The child surrounded by music has a deeper understanding of musical concepts and will probably always be one jump ahead of the student who is musically underprivileged. Teachers must consider the musical background of the majority and select compositions accordingly, using the exceptional students to stimulate class interest and discussion.

Maturity. Determining the maturity of the student will also influence the teacher's selection of musical literature. Some immature students will need special consideration due to their short attention span and inability to sit still through the average lesson. Also, an immature student is often unable to become as emotionally involved

in music as is the more mature student, thus requiring the selection of literature with obvious traits and characteristics, rather than subtle moods and hidden meanings (2:191).

A class of junior high school students will possess a variety of interests, intellectual capabilities, musical backgrounds, and levels of maturity, each an important factor to be considered in the selection of the listening repertory. Although it is difficult to meet the needs of all students, the teacher must attempt to construct an equally balanced program designed to appeal to every student at one time or another.

When the individual composition has been selected, the teacher must then formulate immediate objectives related to the selection.

Formulating Immediate Objectives

The term "immediate objectives" refers to those behaviors specifically related to the individual listening lesson. A piece of literature may be selected totally on the merit of its musical value, and the instructor must determine the specific concepts and understandings to be emphasized in the listening lesson (17:35).

For example, Ravel's "Bolero" could be played the first time specifically for its beauty and simplicity; the alert teacher, however, will repeat the listening and guide

students towards such immediate objectives as: (1) identifying the rhythmic repetition, (2) identifying the melodic repetition, (3) differentiating between the instruments, and (4) comparing the methods of variation used.

In other instances, a selection may exemplify some particular concept being studied, such as the usage of the Grand Canyon Suite to culminate a study on the suite form.

No listening lesson should be presented until the instructor has established the immediate behavioral objectives composed of the understandings, skills, and attitudes to be emphasized.

Choosing the Teaching Aids

Preparation for the listening lesson includes a decision as to the type of playing equipment to be used (phonograph, tape recorder, or piano), as well as other audio-visual materials necessary for the presentation.

It is wise for the teacher to establish a materials center within the room which will include records and tapes, charts, pictures, film strips, and other various teaching aids.

If a stereophonic record player has been installed in the room, stereophonic recordings should be used. The teacher must be aware, however, that even among stereophonic materials, poorly reproduced recordings exist. The New Hampshire music guide suggests that the teacher criti-

cally select records and tapes which are "sensitively performed, intelligently conceived, and are acoustically superior . . ." (28:14).

Other teaching aids suitable for use in the listen-lesson include large charts of composers and instruments, thematic charts, comparative charts of periods, styles, and forms, flat pictures, related magazine articles and books, flash cards, maps, films, and film strips.

Because audio-visual equipment and teaching aids are essential to the listening lesson, the instructor must prepare the equipment for use and gather the specific materials before the class begins.

With the planning stage completed, the teacher is ready to present the listening lesson to the class. The next section discusses the steps necessary in presenting the listening lesson.

III. PRESENTING THE LISTENING LESSON

Once the music has been selected, the objectives have been formulated, and the listening aids have been chosen, the teacher is ready to present the listening lesson. The actual presentation involves the following: (1) motivating the class, (2) playing the recording, (3) stimulating class discussion, and (4) evaluating student growth.

Motivating the Class

Capturing and holding the interest and attention of young teen-agers for the length of a listening experience requires the utmost thought and planning, for the success of any listening activity depends upon the receptiveness of the class.

According to Andrews, students are much more enthusiastic towards "live" performances than they are towards the "canned" music of recordings. "The things which most attract children's interest today are things they both see and hear . . ." (2:198). She continues to explain that the teacher must provide the live element missing in a recording by making the music seem real and visual to the student (2:198).

Two contrasting theories presently exist concerning the method of motivating a junior high school student. One philosophy, as supported by Hughes, suggests that the inherent beauty and value of the music itself can provide its own motivation (17:40). According to this point of view, outside stimulation should be kept to a minimum and used sparingly. Hughes clarifies this by saying: "It is permissible to use extrinsic or non-musical motivation only when it can interest and arouse purpose in connection with the music itself" (17:40).

On the contrary, Andrews suggests that actual exper-

ience with the adolescent has proven that not all students are motivated by the music itself. "Not all these children have the ability to project themselves imaginatively into the music; not all of them possess enough musical background to enjoy the music for its inherent beauty (2:198)." Andrews further states that the junior high school teacher must find "a focal point of attention which is potent enough to capture the listening of the class until the music itself takes over" (2:199). Once the student's interest and curiosity are aroused, a skillful teacher can shift the adolescent's attention from the non-musical motivating device to the music itself.

Whether the teacher agrees with the view that the music itself is adequate motivation or with the view that non-musical motivation is acceptable if the emphasis shifts to music, the basic problem of motivating the child still exists, and the teacher must use some means to stir his interest.

In working with junior high school students, the instructor soon realizes that his enthusiasm or lack of enthusiasm for a particular piece of music does not go unnoticed; on the contrary, his attitude can influence the attitude of the students. Andrews states, ". . . a teacher who is enthusiastic about the music he presents is likely to find his enthusiasm contagious--if it is sincere" (2:217).

Enthusiasm is a valuable tool to use in motivating the class.

When the interest of the class has been properly stimulated, the recording should be played without unnecessary hesitation.

Playing the Recording

On the first listening, it is generally recommended that the composition or movement of a large musical form be played in its entirety without comment. As the selection is replayed, however, students should be directed to listen for specific characteristics of the music.

The number of playings for each selection will depend upon the amount of time allotted for the lesson and the concepts and understandings to be emphasized. Playing only particular segments of the record may be necessary to demonstrate certain concepts, especially if the selection is long. It is essential, however, to plan as many complete performances of the music as class time and student attention-spans will allow. This way, students are being given the opportunity to become thoroughly acquainted with the musical literature (34:34).

Just playing the recording and stating a few facts won't constitute a good listening experience; the educative purpose of listening in general music is accomplished

through stimulated class discussion.

Stimulating Class Discussion

When the first listening of the selected composition is completed, the teacher must present situations to help the students discover predetermined concepts and construct motivating questions to involve all students in an active discussion (17:40).

Difficulty can arise if the teacher expects seventh- and eighth-grade students to make an analyzed study of the literature at the high school or college level. "Carefully directed, thoughtful listening which is analytic in a non-technical way can bring great enjoyment to the listener (14:35)." William C. Hartshorn's statement indicates that a study of the elements and structure of music is essential to musical enjoyment and understanding, but also that teachers mustn't over-emphasize the technical aspects of the composition. Therefore, depending upon the maturity and individual capabilities of the class members, the teacher must formulate a logical sequence of suitable learnings to be derived from the listening experience and prepare leading questions to stimulate thought and discussion.

Through the use of motivating questions, teachers must guide students in analyzing the elements of tone quality, rhythm, harmony, melody, form, and musical styles. Determining the specific concepts to be discussed and the

order of their discussion requires careful planning and consideration. Hughes suggests that the most obvious characteristics of the music be mentioned first, and the more subtle traits be revealed in subsequent playings. "Learnings move from the whole to the part, simple to complex, general to specific and obvious to subtle (17:41)." In the case of program music, for instance, analyzation of the music's descriptive aspects would most likely precede the study of its form or style, while the discussion of absolute music would probably begin with simple questions concerning its structural aspects.

Students should be allowed to learn as much as possible by discovering things for themselves. "Enthusiasm is a vital ingredient, but also one which may at times lead the teacher into doing too much for the student . . ." (5:54). Teachers must stimulate, but not dominate. Through properly framed questions, junior high school students will begin to discover many of the deeper insights which make music exciting and meaningful.

The possibilities for study and discussion are nearly limitless, and with care, the informal analysis of a compositional study will increase the student's understanding and enjoyment of music. Teacher evaluation is the means by which the growth of the student's enjoyment and musical understanding must be measured.

Evaluating Student Growth

Two methods suggested by music specialists for evaluating student growth are: (1) observation of responses, and (2) oral and written questions.

Observation of responses. Students will respond to the listening lesson in different ways. Some will respond physically, some will comment, and others will remain seemingly passive. Through the discussions which follow each listening, the teacher can recognize the development of factual understanding by studying student responses, but there is no accurate way to measure the inner response of adolescents (2:186).

Accurately measuring the extent of the student's growth in understanding and enjoying music must take place over a long period of time (2:185). A more immediate means of evaluation is possible through oral and written questions.

Oral and written questions. Following the complete presentation of the lesson, teachers may formulate questions based on the student's analysis of the composition. Questions requiring specific responses will provide the most accurate measurement of the adolescent's factual understanding of the music.

Extreme emphasis should not be placed on grades, for this tends to make the grade the motivating factor. A

teacher must measure the degree to which his immediate objectives have been accomplished, but in the long run, it is the final analysis of student attitudes that is important.

The successful presentation of the guided listening lesson, then, requires initial motivation to capture the student's interest, reproduction of the literature to satisfy the student's interest, and stimulated class discussion to hold the student's interest. The result of these efforts is measured through evaluation procedures.

This chapter has presented ideas concerning the organizing of the listening program for the junior high school general music class, which involves general planning for the year's program, more specific planning for the individual listening lesson, and the actual presentation of the listening lesson.

To illustrate the material discussed in the chapter, this author has prepared a scope and sequence for a year's program based upon the unit approach and the long-range goals indicated earlier in the chapter. Materials available to Columbia View Intermediate School in the Reynolds District No. 7 will be used, and a detailed description of these materials will also be given. From the scope and sequence a unit has been selected and presented, along with four explicit lesson plans pertaining to the unit. The

list of instructional materials, the suggested scope and sequence, the sample unit, and the sample listening lessons are located in the appendices.

CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this study was to construct a design for junior high school general music listening in the Reynolds District No. 7 based upon the materials available to the district. The design follows principles of music education, examines listening skills, and places these skills within a taxonomy similar to Bloom's Taxonomy of Educational Objectives. The design for the unit and lesson plans also follows the suggested forms of the Central Washington Department of Student Teaching. The design is illustrated within this study by a suggested scope and sequence, a sample unit, and four lesson plans which exemplify the presentation of a specific composition within the unit.

I. SUMMARY

One of the most neglected areas today in public school music education is the area of general music in the junior high school. Of the recommended singing, rhythmic, listening, creative, and instrumental activities offered in most general music classes, guided music listening is perhaps the most crucial in determining the student's lifetime enjoyment of good music.

For most students, the opportunity to study great musical literature and henceforth to grow in their understanding and appreciation of music is recognized only through those experiences offered in the general music class. The inconsistency of many state education departments and local districts in providing suitable guides and materials encourages too many teachers to ignore the listening area or do as little as possible.

Part of the difficulty in presenting a listening program to junior high school students is the adolescent himself. The many extreme physical and emotional changes taking place within the adolescent tend to produce one sensitive and confused individual, but a curious and inquisitive individual with the mental potential to probe and discover the many mysteries of music.

To establish an exciting and stimulating program based upon the needs and interests of the teen-ager, the teacher must first determine the long-range goals, decide upon an approach to the listening program, and then establish a scope and sequence utilizing all types of available music, both instrumental and vocal. As the year progresses, an evaluation as to the effectiveness of the program can be made through observations of both students' attitudes and their responses to the music experiences. An overall look at the many accomplishments of the year in terms of long-

range goals will help to produce a final judgement.

Construction of individual listening lessons should follow a format beginning with the selection of the music based upon student tastes and capabilities and followed by the establishment of immediate objectives. With the help of appropriate listening aids the teacher can proceed to capture the interest of the class, play through the selection and stimulate class discussion. It is through the thoughtful leading questions during the discussion that students are guided to analyze and discover the structure of music and its many interrelated components, beginning with simple and obvious concepts and moving to those which are more subtle and complex. Students are then evaluated by means of questions and continuous observations.

II. CONCLUSIONS

While the preceding considerations within the summary remain untested from a pure research point of view, it appears obvious from the literature that junior high school music listening is an area needing extensive study and attention. Many music educators have directed their efforts towards up-dating the elementary listening program, but as yet little attention has been given specifically to the junior high school level.

Music specialists appear to be unsure of the best

approach and the best method for teaching music listening. A general agreement exists as to the explorative nature of the program, but differences of opinion as to the method of exploration are apparent.

Because too few music teachers have the energy, patience, or background to spend extensive time formulating an educationally sound music listening program, and because the general music program in the junior high school has been too long neglected, a universal curriculum reform in junior high school general music must be initiated to change the perspective of general music in the general education of the child.

III. RECOMMENDATIONS

A review of the literature pertaining to music listening reveals a definite lack of attention to listening skills involved in music, particularly to the relationship between thinking and listening. As one attempt to correct this situation, this writer utilized the skills of listening and categorized them according to Bloom's Taxonomy of Educational Objectives. On the basis of the examination of the literature related to listening and what has been referred to as emergent curriculum designs, which are presently concerned with the structure of knowledge and thinking processes appropriate for the particular discipline,

it is recommended that music education, particularly listening, give further attention to the design of a curriculum based upon research which will reflect current thinking consistent with curriculum reform in other areas.

It is recognized that the nature of this study, which represents a proposed design, is based upon some arbitrary assumptions as identified through the review of the literature. Therefore, it is recommended that further research be undertaken to test the validity of the assumptions stated herein, and that part of this research be initiated at Columbia View Intermediate School.

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A P P E N D I C E S

APPENDIX A: INSTRUCTIONAL MATERIALS LOCATED WITHIN
COLUMBIA VIEW INTERMEDIATE SCHOOL

APPENDIX A

INSTRUCTIONAL MATERIALS LOCATED WITHIN COLUMBIA VIEW INTERMEDIATE SCHOOL

The listening program suggested within this study and as found within the appendices is based upon specific educational materials including textbook series, recording series, individual recordings, and additional teaching aids available within Columbia View Intermediate School. Many of these materials are widely used and should be considered for selection in the junior high school general music program.

Textbook Series

Two series of textbooks have been examined to determine the listening literature directly available to the students. In some instances the listening selection was presented in detail, and in other instances a particular composition was merely mentioned as a related listening possibility.

Both the Allyn and Bacon series, This Is Music and the Follett series, Discovering Music Together were considered.

Allyn and Bacon series. In addition to the traditional singing and listening experiences, both the seventh-

and eighth-grade This Is Music texts provide several detailed listening lessons for class study. More often, however, a composition is simply mentioned as a selection appropriately related to a particular topic or song introduced in the text.

The Allyn and Bacon junior high texts are organized in units of study and can be interchangeably used in both the seventh and eighth grades. No teaching supplement is provided for the teacher to use in preparing and presenting the listening lesson.

Follet series. The Discovering Music Together series also provides some listening lessons based on units of study in both the seventh- and eighth-grade texts. Again, both texts can be used at either level to fit the scope and sequence designed by the teacher.

Each text provides the teacher with supplementary information indicating teaching suggestions and questions for class discussion. The Follett series also provides the teacher with accompanying records containing all the listening selections presented in each book.

Recording Series

Most of the recorded selections suggested within the study are located in either Series One of the Bowmar Orchestral Library or the Adventures in Music recording series.

Bowmar Orchestral Library. The Bowmar Orchestral Library is divided into three series, but only the first series has been purchased by the district. The high fidelity records of the first series are divided into ten albums. Each album portrays a musical topic, and individual selections representing that topic are contained within the album. For instance, one album entitled Under Many Flags contains such musical literature as Smetana's "The Moldau" and Sibelius' "Finlandia."

Accompanying each composition are large yellow charts which illustrate the basic themes of the music.

Adventures in Music. Ten stereophonic albums are provided in the Adventures in Music series. The albums are identified by grade level, although this merely indicates the comparative length and difficulty of the music and provides a means for its organization.

Each album is accompanied by a booklet containing extremely detailed information covering the background of the music and the composer, the structure and form of the music, illustrated themes, additional follow-up suggestions, and related listening.

Individual recordings. Additional records and tapes not included in the recording series will be mentioned in this program. Most of the individual recordings are longer

than those available in the recording series and include operas, operettas, Broadway shows, choral music, jazz, and electronic music.

Additional Teaching Aids

Mention will be made of supplementary materials and additional teaching aids appropriate to a particular listening lesson. Teaching aids available for this purpose include the Bowmar composer charts and the Bowmar "Meet the Instruments" packet of posters, filmstrips, and recordings.

APPENDIX B: SUGGESTED SCOPE AND SEQUENCE

APPENDIX B

SUGGESTED SCOPE AND SEQUENCE

The scope and sequence which follows suggests specific literature to be covered in the seventh-grade general music class during a year's time and is based upon the instructional materials available to Columbia View Intermediate School.

Units of study will be listed in sequence with accompanying recordings appropriate to the unit. Utilization of the scope and sequence will depend upon the scheduling of the class period and the individual class situations.

This scope and sequence will provide an ordered program of study for the year; however, compositions unrelated to a particular topic may be used at any time, as the instructor so desires.

The specific location of each recording will be indicated by the abbreviation of the recording series and the album number. For example, "B01" symbolizes Bowmar Orchestral Library, "A in M" symbolizes Adventures in Music, and "Individual" symbolizes an independent recording.

RECORDING	COMPOSER	LOCATION
<u>Instruments of the Orchestra</u>		
YOUNG PERSON'S GUIDE TO THE ORCHESTRA	Britten	Individual
MEET THE INSTRUMENTS	Bowmar	Individual
CARNIVAL OF THE ANIMALS	Saint-Saens	Bol #51
<u>Elements of Music</u>		
<u>Rhythm:</u>		
MARCH	Tchaikovsky	Bol #58
WALTZ OF THE FLOWERS	Tchaikovsky	Bol #58
MARCH	Prokofiev	Bol #54
GOLLIWOG'S CAKEWALK	Debussy	Individual
TIL EULENSPIEGEL	Strauss	Individual
CLAIR DE LUNE	Debussy	Bol #52
<u>Melody:</u>		
ARABIAN DANCE	Tchaikovsky	Bol \$58
ASE'S DEATH	Grieg	A in M 1
THE SWAN	Saint-Saens	A in M 3(II)
WALTZ OF THE DOLL	Delibes	A in M 1
BOLERO	Ravel	Individual
<u>Harmony:</u>		
ADORAMUS TE	Palestrina	Individual
THE CENTRAL SINGERS		Individual
THE RITE OF SPRING	Stravinsky	Individual

RECORDING	COMPOSER	LOCATION
<u>Tone Color:</u>		
CAPRICCIO ESPAGNOL	Rimsky-Korsakov	Individual
PINES OF ROME	Respighi	Individual

Music To Highlight Design

VARIATIONS ON THE THEME "Pop Goes the Weasel"	Cailliet	A in M 4(I)
LITTLE FUGUE IN G MINOR	Bach	A in M 6(I)
A GROUND	Handel	Bol #53
CLASSICAL SYMPHONY	Prokofiev	Individual
JESU, JOY OF MAN'S DESIRING	Bach	A in M 5(I)
OVERTURE to "Marriage of Figaro"	Mozart	Individual

Development of the American Musical Theatre

BABES IN TOYLAND	Herbert	Individual
THE STUDENT PRINCE	Romberg	Individual
THE MUSIC MAN	Willson	Individual
THE FANTASTIKS	Jones & Schmidt	Individual
MAN OF LA MANCHA	Leigh & Darion	Individual

A Glimpse at Opera

AM AHL AND THE NIGHT VISITORS	Menotti	Bol #58
PORGY AND BESS	Gershwin	Individual
HANSEL AND GRETEL OVERATURE	Humperdinck	Bol #58
MADAMA BUTTERFLY	Puccini	Individual

RECORDING	COMPOSER	LOCATION
<u>A Glimpse at Ballet</u>		
WALTZ	Tchaikovsky	A in M 4(I)
HOE-DOWN	Copland	Bol #55
PETROUCHKA	Stravinsky	Individual
<u>Music of Our Nation</u>		
STREET IN A FRONTIER TOWN	Copland	A in M 6(I)
WHITE PEACOCK	Griffes	A in M 6(I)
STARS AND STRIPES FOREVER	Sousa	A in M 4(II)
VICTORY AT SEA	Rodgers	Individual
GRAND CANYON SUITE	Grofe	Bol 61
ROMANTIC SYMPHONY	Hanson	Individual
<u>The Development of Jazz</u>		
WHAT IS JAZZ?	Bernstein	Individual
JAZZ SET		Individual
RHAPSODY IN BLUE	Gershwin	Individual
<u>Electronic Music</u>		
IONIZATION	Varese	Individual
POEME ELECTRONIQUE	Varese	Individual

APPENDIX C: SAMPLE UNIT

APPENDIX C

DEVELOPMENT OF THE AMERICAN MUSICAL THEATRE

Introduction

The American musical theatre has become the source of hundreds of delightful and beautiful songs known to junior high school students all over the country. Our theatre provides us with a wealth of music every year, but few children are really aware that it is the source of so many popular songs.

Not only are millions of records and innumerable copies of sheet music released every year bearing the seal of Broadway, but Broadway has also produced such outstanding shows, that the motion picture industry is reproducing them for everyone to see. New York can no longer claim Broadway as its own, for the musical theatre belongs to everyone. The junior high school student is no exception.

This unit will be presented several weeks before the entire general music class attends the live performance of a musical at the Portland Civic Theatre. It has been constructed for the seventh-grade general music class and will cover a four-week period.

General Objectives

1. To acquaint students with the development of one of today's favorite forms of entertainment.

2. To introduce students to a variety of shows and songs.
3. To develop in students an appreciation for the American musical theatre and its music.

Specific Objectives

1. To enable students to differentiate between an operetta, a musical comedy, and a musical play.
2. To enable students to recognize composers of operettas and musicals as well as their music.
3. To enable students to analyze the musical elements in relation to show music.
4. To enable students to develop a taste for the music of the American theatre.

Approach

An approach to the unit may be through one of two songs, Cohan's "Give My Regards To Broadway," or Berlin's "There's No Business Like Show Business." Discuss with the students their conception of "show business" and "Broadway," moving from the discussion into the unit.

Prepare a classroom display of musical show programs, clippings, advertisements, posters, jackets of show record albums, and photographs of former seventh- and eighth-grade students involved in a theatre show.

It may be interesting to have the students list at the outset, the songs and shows with which they are already familiar.

Subject Matter

The subject matter, activities, and materials and resources have been outlined in chart form, permitting an overall view of the unit.

Evaluation

Student evaluations will consist of progress check-ups, teacher observance, and a final achievement evaluation.

Progress check-ups:

1. Oral review daily of concepts recently learned.
2. Questions on the operetta with some listening.
3. Questions on terms, composers, and their music.
4. Oral review of basic changes in the theatre as they take place.

Observation:

1. Participation during reviews. Class discussion.
2. Enthusiasm and energy expended in individual and class activities.

Final Achievement Evaluation:

1. Written questions covering concepts, composers, shows, and terms.
2. Listening questions--identifying the type of show, the period, name of the composer, and name of the show.
3. Emphasis will be placed on a written critique of the live Broadway show students see. They will be asked to compare and contrast specific aspects mentioned beforehand and to make a judgement as to the actual performance.

CONCEPTS

ACTIVITIES

MATERIALS

"Musical theatre" indicates a combination of music with dramatic action.

Discuss

1. Meaning of "music"
2. Meaning of "theatre"
3. Meaning of "musical theatre"

During the mid-1800's the American musical theatre began to evolve from several forms of stage entertainment.

Reading assignment

DMT-7 page 186..."The American Musical Theatre"

TEXT: Discovering Music Together, 7

Discuss the ancestors of the modern American theatre.

1. Ballad
2. Burlesque
3. Minstral show
4. Vaudville
5. Stage extravaganza

BOOK: Panorama of American Popular Music, Ewen

BOOK: History of Popular Music in America, Spaeth

BOOK: America's Music, Chase

The establishment of the operetta embodied the best traits of each stage form, and the world was introduced to a new type of musical theatre.

Discuss

1. Definition of "operetta"
2. Why the operetta was created
3. Characteristics of the operetta
4. Vocabulary:
 - operetta principals
 - dialogue overture
 - lyrics cast

REFERENCE: Music Dictionary, Davis

Additional Activities

1. Give a written or oral report on one composer of operettas.
2. Make a comprehensive list of terms (20 or more) and their meanings which apply specifically to the musical stage.

BOOK: Encyclopedia of the Great Composers and Their Music, Cross

BOOK: Music Lovers' Encyclopedia, Kert

CONCEPTS

ACTIVITIES

MATERIALS

George Cohan was first to impart a contemporary American flavor to musicals.

2. Plan a time chart of shows, names, composers, and dates.

Discuss

1. Cohan's influence on new musicals prior to WWI.
2. Characteristics of the new musical comedy.

Singing

- "You're a Grand Old Flag" (TIM-7 p. 120)

TEXT: This Is Music-7

After WWI changes were made in the musical theatre and new names appeared.

Discuss composers of "musical comedy" (late 1920's-1950)

1. Rodgers & Hart, A Connecticut Yankee
2. Cole Porter, Kiss Me Kate
3. Irving Berlin, White Christmas
Annie Get Your Gun

Listening

1. "I'm An Indian, Too"
2. "I've Got the Sun in the Morning"
3. "Anything You Can Do"

RECORD: Annie Get Your Gun

Singing

1. "I'm An Indian, Too"

Additional Activities

1. Give an oral or written report on a composer of past or present musicals.
2. Prepare a scrapbook of musical show programs, clippings, etc.

BOOK: American Composers Today, Ewen

CONCEPTS

ACTIVITIES

MATERIALS

The concept of a "musical play" began to arise in the late 1920's.

Discuss

1. Characteristics of the "musical play"
2. Influence of Kern's Show Boat
3. Significance of Gershwin's Porgy & Bess
4. Forming of the Rodgers and Hammerstein team
5. Influence of Oklahoma's "folk element."
6. Describe the changing roll of music, lyrics, choreography

Vocabulary

score	critic	copyright
entr'acte	curtain call	ASCAP
exit music	encore	blocking
review	reprise	choreography

Listening

"Old Man River"
"Oklahoma"
"Summertime"

RECORD: Show Boat
RECORD: Oklahoma
RECORD: Porgy & Bess

Singing

"Oklahoma"

Our present-day musical theatre has expanded in size and subject matter.

Discuss

1. Characteristics and significant changes of theatre, 1950-60's
2. Today's composers of musical comedy:

Meredith Willson, The Music Man
Strouse & Adams, Bye Bye Birdie

CONCEPTS

ACTIVITIES

MATERIALS

3. Today's composers of musical plays:

Frank Loesser, The Most Happy Fella
Guys and Dolls

Lerner & Lowe, My Fair Lady
Briggadoon
Paint Your Wagon

L. Bernstein, West Side Story

Rodgers and
Hammerstein, The King and I
Sound of Music

Listening

1. "Rock Island"
2. "Standing on the Corner"
3. "Joey"
4. "Maria"
5. Orchestral excerpts from
West Side Story

RECORD: The Music Man

RECORD: The Most Happy Fella

RECORD: Paint Your Wagon

RECORD: West Side Story

Singing

1. Selections, Music Man (DMT-7
pp. 187-192)
2. "Joey"
3. "Wouldn't It Be Loverly"

TEXT: Discovering Music Together-7

Additional Activities

1. Follow the original score of a show while the record is being played.
2. Design a stage setting for a musical.
3. Design the costumes for a show.
4. Compare and comment on criticisms of local shows as given in papers

CONCEPTS

ACTIVITIES

MATERIALS

5. Read The Story of the Trapp Family Singers and report on it. Compare the real-life story and characters with those portrayed in The Sound of Music

BOOK: The Story of the Trapp Family Singers, Trapp

6. Read the story of a composer of Broadway musicals. Report findings.

Many of today's popular songs are coming from shows presently on Broadway.

Discuss shows presently on Broadway.

1. Hello Dolly
2. Mame
3. The Fantastiks
4. I Do, I Do
5. Man of La Mancha

Listening

1. "Mame"
2. "Try to Remember"
3. "My Cup Runneth Over"
4. Man of LaMancha, complete

RECORD: Mame
RECORD: The Fantastiks
RECORD: I Do, I Do
RECORD: Man of La Mancha

The American musical theatre is a vital segment of our American culture. It may be the beginning of a unique American opera tradition.

Discuss the role of Broadway in the American scene:

1. American popular music
2. Economic aspect
3. From Broadway shows to movies
4. Makings of a hit show
5. Rise and fall of stardom
6. Value of Broadway
7. The beginning of a unique American opera?

Culminating Activities

1. Class write a short operetta or musical. It may be based on a well-known or original story. Arrange the story in dialogue form, add two or more songs, use simple blocking, select a cast and technical help, and prepare a performance for another class.
2. Director of the Portland Civic Theatre is invited to talk about the theatre, tell his story of success, describe theatre life in "big-time" circles, answer any questions.
3. The entire class attends the performance of a stage show at the Portland Civic Theatre. The show will be discussed and music played before the students go.

APPENDIX D: SAMPLE LESSON PLANS

APPENDIX D

SAMPLE LESSON PLANS

The four following lesson plans are based upon the recent Broadway show, Man of La Mancha by Leigh and Darion. The lessons will be presented in a week's time and will end a unit of study on the development of the American musical theatre. Individual songs have been heard and sung throughout the study of the unit, but Man of La Mancha will be closely analyzed and studied.

MAN OF LA MANCHA--Lesson One

Objectives: As a result of the lesson the student will:

1. Become acquainted with a new Broadway show.
2. Be given opportunities for discussing the musical portrayal of Don Quixote.
3. Learn a new song, "Man of La Mancha."

Materials and Resources:

1. Man of La Mancha, original program booklet
2. Man of La Mancha, original cast recording
3. Cervantes' Don Quixote, Monarch Notes
4. Life, April 8, 1966 pp. 47-48
5. Ditto sheet of song

Introduction:

1. Review the type of plots used in the operetta and early musical comedies and compare them to some of the more recent shows.
2. Motivation--discuss "the man who fought windmills."

Procedures:

Phase 1--Describe the setting of the play.

- a. Size and shape of the theatre
- b. Location and description of the stage
- c. Unusual placement of the orchestra
- d. Location of lights and drawbridge

Phase 2--Discuss the opening scene.

- a. Discuss the man, Cervantes.
- b. Describe the opening scene and the necessity of two stories in one.
- c. Clearly indicate the transformation of Cervantes to Don Quixote. Use pictures from Life.
- d. Picturesquely describe Don Quixote and Sancho.

Phase 3--Play opening number, "Man of La Mancha."

Phase 4--Discuss the implied characterization.

- a. Don Quixote's image of himself
- b. Don Quixote's image of the rest of the world
- c. Don Quixote's system of values
- d. Sancho's characterization

Phase 5--Pass out ditto sheets with the words to the listening and follow along.

Phase 6--Discuss the meaning of terms:

- a. "base and debauched"
- b. banners all bravely unfurled"
- c. "hurls down his gauntlet"
- d. "holy endeavor"

- e. "squire"
- f. La Mancha

Phase 7--Play recording again and have students sing.

Summary and Evaluation:

1. Ask students for their first impression of Don Quixote.
2. Observe the reaction of their first encounter with the Man of La Mancha.

MAN OF LA MANCHA--Lesson Two

Objectives: As a result of the lesson the student will:

1. Gain further knowledge of the show.
2. Develop the concept that lyrics are as important and influential as music.
3. Strengthen their understanding of the treatment of rhythm in the show.

Materials and Resources:

1. Man of La Mancha, original program booklet
2. Man of La Mancha, original cast recording

Introduction:

1. For both review and motivation discuss the character of Don Quixote and his situation.
2. Review song, "Man of La Mancha," and discuss the action on stage.

Procedures:

- Phase 1--Analyze and discuss the song, "Man of La Mancha."
- a. Describe the function of the lyrics in this show and their importance to the music.
 - b. Silently think the first three notes of the melody and determine the mode.
 - c. Does the mode continue throughout the song?
 - d. What affect does the minor mode have upon the song?
- Phase 2--Discuss the dual role of the prisoners and introduce Aldonza. Describe her character and her influence on Don Quixote.
- Phase 3--Play "Dulcinea" and discuss the song.
- a. How does it fit into the plot of the story?
 - b. Compare it to the first song, "Man of La Mancha."
 - c. Does it stay in character with the show? How?
- Phase 4--Listen again and ask students to determine something unusual about the rhythm.
- a. Discuss the repeated 6/8-3/4 meter pattern.
 - b. Have students conduct the alternating pattern after clapping and accenting the proper beats.
 - c. Determine the purpose and effect of this unusual meter change.
 - d. Check for such a pattern in the other songs.
- Phase 5--Discuss the significance of the sets and costumes.
- a. Describe the designing of the set and its problems.

- b. Describe the unusual process of making costumes.
 - c. Have students compare sets and costumes in this show to those of Mame.
 - d. Have students determine the reason for simplicity.
 - e. Illustrate with pictures from the program.
- Phase 6--Play selection "I Really Like Him."
- a. Use the song as a character study of Sancho.
 - b. Discuss unusual lyrics.
 - c. Determine the reason for 119 one-syllable words out of a total 137 words.

Summary and Evaluation:

1. Ask students to read the reviews of the show available in the library on reserve. Be ready to compare criticisms Thursday.
2. Observe participation in discussion and enthusiasm in singing.

MAN OF LA MANCHA--Lesson Three

Objectives: As a result of the lesson the student will:

1. Become better acquainted with Aldonza and her importance to the story.
2. Develop the concept of a reprise and its usage.
3. Learn the song "Little Bird, Little Bird."
4. Recognize the form of the song.

Materials and Resources:

1. Man of La Mancha, original program booklet
2. Man of La Mancha, original cast recording
3. Ditto master, "Little Bird, Little Bird"

Introduction:

1. For both review and motivation, compare and contrast the three completely different songs heard in the last two days. Discuss the function or functions of each song.
2. Introduce a fourth song which enlightens the listener as to the true personality of Aldonza.

Procedures:

Phase 1--Listen to "What Does He Want of Me" and discuss.

- a. Determine Aldonza's feelings towards herself.
- b. Determine Aldonza's feelings towards Don Quixote.
- c. Discuss her unhappy relationship with the prisoners.

Phase 2--Play "Little Bird, Little Bird" and discuss.

- a. What is the meaning of "Little Bird"?
- b. Describe the mood of the song. Explain.

Phase 3--Pass out ditto sheets with the words and play record again, having students listen for the form of the song.

- a. Diagram the form on the blackboard.
- b. Sing with the record.

Phase 4--Discuss the situations in which a reprise is used and play the reprise of the song.

- a. Describe the setting the second time.
- b. How has the mood of the music changed?
- c. How have the melody, rhythm and harmony changed?

Summary and Evaluation:

1. Ask for an oral character study of characters.
2. Have them consider how the music and lyrics reveal the characters.
3. Note responses during discussions.

MAN OF LA MANCHA--Lesson Four

Objectives: As a result of the lesson the student will:

1. Review and strengthen their understanding of the overture and its function.
2. Realize the origin of the hit song, "The Impossible Dream;" and learn to sing the song.
3. Recognize the function of modulation and instrumentation, especially in building to a climax in music.
4. Gain an understanding and appreciation for the show and its music.

Materials and Resources:

1. Man of La Mancha, original cast recording
2. Ditto sheet, "The Impossible Dream"

Introduction:

1. Sing the two songs learned from the show.
2. Motivation--discuss the purpose of the overture as previously learned.

Phase 1--Play the overture and discuss.

- a. What kind of a mood has been established?
- b. Determine the elements which give the music its Spanish flavor.
- c. What is the instrumentation of the orchestra?
- d. How has this orchestra deviated from the normal orchestra? Why?
- e. Describe the orchestra's method for moving from one piece to the next.
- f. What is the last song the orchestra played? ("The Impossible Dream")

Phase 2--Set the stage, then play "The Impossible Dream" as sung by Richard Kiley.

- a. Discuss its significance in the show.
- b. Discuss its significance in the study of Don Quixote.
- c. Determine why it became a hit song.
- d. Pass out ditto sheets with the words.

Phase 3--Repeat the song and have students sing with the record. Discuss the song.

- a. What type of harmony is used?
- b. Describe the pattern of the melody.
- c. What is the meter of the song? How does it affect the phrasing of the song?
- d. Discuss the philosophy expressed in the song and its relationship to our lives.

Phase 4--Conclude the story with a pictorial description of the final scene. Set the stage for an un-interrupted playing of the death scene and return to reality. Play the conclusion.

Phase 5--Discuss the impact of the final reprise of "The Impossible Dream."

- a. Why was "The Impossible Dream" used to end the show?
- b. How does the song build to a climax?
- c. Why is such a climax appropriate for this show?
- d. How is the climax of the music related to the actions on stage?
- e. Would you have ended the show another way?

Summary and Evaluation:

1. Oral Discussion

- a. Compare your first impression of Don Quixote with your last impression. Has your impression changed? How?
- b. What have the critics said about the show? Do you agree? Why?
- c. How have the lyrics contributed to the success of the show? Could they have been any different in style?
- d. How has the music contributed to the success of the show?
- e. Which is more outstanding, lyrics or music?
- f. What would the effect have been if extravagant costumes, dazzling sets, and a full orchestra had been used?

2. Written Questions:

- a. Select one element of music (melody, harmony, rhythm, or tone color) and trace its use throughout the show. Describe the ways in which the element gave the music its early Spanish flavor. Indicate any unusual uses of the element.
- b. Classify Man of La Mancha as an operetta, a musical comedy, or a musical play. Defend your choice.