

WORLD MUSIC IN THE ELEMENTARY AND JUNIOR HIGH  
GENERAL MUSIC CURRICULUM: AN ANALYSIS FROM  
AN ETHNOMUSICOLOGICAL PERSPECTIVE

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THESIS

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

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of the Requirements

for the Degree of

MASTER

THE UNIVERSITY OF TEXAS AT AUSTIN

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WORLD MUSIC IN THE ELEMENTARY AND JUNIOR HIGH GENERAL MUSIC CURRICULUM: AN ANALYSIS FROM AN ETHNOMUSICOLOGICAL PERSPECTIVE

I. INTRODUCTION

It is the thesis of this paper that music of the various musical cultures of the world can play a more significant and fruitful part in the general music curriculum than it now does. As a uniquely human phenomenon music is a necessary form of human expression and plays important roles in a culture. Instruction in music holds an important place in the general education process. The roles music education plays in the education process are numerous. It plays an important part in teaching students to express their feelings and emotions and thus allows them to achieve their potential as human beings. Teaching music promotes the richness and continuity of culture. Music education helps the student understand and appreciate the diverse make-up and ethnic origins of his or her society. Music education can also contribute to the social development of children by teaching cooperation, social interaction, self-respect, and discipline. It encourages the development of the student's aesthetic sensitivity and in this plays an integral role in the general educational goal of developing the "whole child." While these roles of music education are in themselves noteworthy, they do not necessarily exhaust its possibilities. Advancements in the

technology of transportation and communication have made the world "smaller" than ever. A complete education which prepares a student to function in a fully integrated manner in today's world cannot ignore other cultures. The ability to understand and appreciate other cultures is essential to the achievement of world peace and harmony. Through its approach to music education the education process can contribute to intercultural understanding and appreciation of the breadth of human styles of communication and interaction. In order to reach this potential the teaching of world music must be made a significant part of the music education curriculum.

Time and emphasis are not the only determinants of whether the teaching of world music makes its potential contribution to the goals of music education and the education process in general. It must be used and taught effectively. At present the music teacher's primary source of information concerning world music and how to use it is found in music textbooks. Thus a satisfactory presentation of world music depends primarily upon the quality of the textbooks and secondarily upon the quality of supplemental resources. This is both with regards to their content, and with regards to the assistance they give the teacher in using that content. Besides improvements in the quality of textbooks a broadening of the music teacher's training would obviously be helpful. Exposure to ethnomusicology, and training in the use and teaching of world music could make a significant impact on the

quality of music education by making teachers less dependent on the texts as a source of didactic help, and more independent in structuring their teaching to meet various situations. The aims of this paper are to evaluate the present method of teaching world music in the elementary and junior high general music classes, to examine the historical development of world music as a component of general music curriculum, to see how teaching world music fulfills the objectives and philosophy of music education, to ascertain its present status, and to look at the direction it is following or may need to follow.

Ethnomusicology is a rapidly growing discipline which studies and accepts the music of a culture as it currently exists or once existed in that culture. It studies both folk and so-called classical or art music of non-Western cultures. Its concern in music education is that music of other cultures be given as much recognition as Western "classical" music and be understood as much as possible in its own terms. Ethnomusicologists also have a strong interest in which types of music are taught, and how and why they are taught. Music of other cultures should be accurately presented and taught in relation to their contexts. They should also be taught for the purpose of musical and cultural understanding, not merely for exotic effect. Such an ethnomusicological perspective is used in this analysis with the hope that the ideals of ethnomusicology will suggest more effective means of

teaching world music as an integral part of the general music curriculum.

In this paper the term "Western 'classical' music" refers to the Western European musical tradition that has been the accepted and preferred musical tradition taught in schools for many years. "World music" refers to music performed by or for a group of people bound together by common geographical boundaries, ethnic affinities or socio-economic traditions. This term is used in preference to the term "ethnic music," which still carries connotations of referring only to non-Western music. A sensitivity to ethnocentrism has led scholars to realize that all music is properly the object of ethnomusicological interest.

This paper limits its scope to only the music of Asia or the Orient-both terms appearing in the texts which will be examined. While the boundaries of the geographical area referred to by these terms vary according to usage, China, Japan, Korea, India, Indonesia, Thailand, and the Philippines are the countries to be examined in this study. Other countries sometimes classified as Oriental, or Asian are omitted because of their absence in present textbooks. The texts of grades studied will be chiefly four through eight.\*

One assumption of this study is that the main

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\*Music of world cultures is generally not introduced as a cultural unit in the lower elementary grades, and therefore is not included in the survey.

objective of music education is to create an aesthetic experience in music. This becomes a more difficult goal to achieve when dealing with musical sounds that are foreign and unfamiliar to students. The second is that music is a necessary form of human expression and that music plays a vital role in culture. The third is that textbooks and resource books play a crucial part in the teaching of world music but should also be complemented by other ethnomusicological materials.

Given the fact that societies are becoming more pluralistic and contacts with other cultures more frequent, it is crucial that students learn about and experience other traditions. The study of world music is one approach to intercultural understanding. Good didactic materials make for good learning experiences. Hopefully this study will prove helpful to music educators in their planning, so that world music may be presented and taught more effectively and in consistency with the philosophy of the discipline.

read music. Mason taught at the Boston Academy of Music where the seeds of public music education were germinated. He authored the first graded series called *The Song Series*, published by Oliver Ditson in 1864. His contributions to music education won him the name "father of music education." (Sunderman, 1971, p.35-36,31)

Klas Ives(1802-1864) was introduced to Pestalozzianism by Woodbridge. He started music schools in Philadelphia and New York using Pestalozzian principles. His book



## II. HISTORY OF MUSIC EDUCATION

Music Education in the United States public schools was formally recognized in 1838. (Sunderman, 1971, p.51) Vocal music was then the core of the instruction. William C. Woodbridge (1794-1845) who advocated music as a regular subject in the common schools then was also largely responsible for studying European forms of education, especially the philosophy of Heinrich Pestalozzi (1746-1827) who advocated the concept of "sense-impressions" whereby "knowledge enters the mind through the senses, and . . . forms the absolute foundation of all knowledge." (Keene, 1982, p.82) Applying this philosophy to music instruction, musical concepts were introduced in units of elements such as dynamics, rhythm, and melody. Woodbridge influenced Lowell Mason (1792-1872) who in his understanding of Pestalozzianism believed in "rote before note," that is, teaching the student to sing before he could read music. Mason taught at the Boston Academy of Music where the seeds of public music education were germinated. He authored the first graded series called The Song Garden, published by Oliver Ditson in 1864. His contributions to music education won him the name "father of music education." (Sunderman, 1971, p.35-36,51)

Elam Ives (1802-1864) was introduced to Pestalozzianism by Woodbridge. He started music schools in Philadelphia and New York using Pestalozzian principles. His book

American Psalmody published by H. and F.J. Huntington (1829) divided music instruction into rhythm, melody, and dynamics. (Keene, 1982, p.91)

Lowell Whiting Mason (1828-1896) was the first in the United States to advocate the use of the "song method." He used the Curwen version of the Tonic Sol Fa, a system based on the concept of the "movable do" where the tone syllables do, re, me, fa, so, la, ti are used with reference to the key of a piece or any section thereof where there is a change of key. Mason's National Music Course (1870) published by Edwin Ginn was the first completely planned method of music instruction. It was accepted throughout the country and even translated into German to be used in Germany. It was made up of seven graded books and its song material was taken largely from German sources and included numerous German folk songs. (Keene, 1982, p.192)

Hosea Edson Holt was a colleague of Luther Mason. He was an ardent opponent of Mason's rote approach and advocated the importance of music reading. Holt and his teacher John W. Tufts co-authored the Normal Music Course published by D. Appleton and Co. in 1883. It contained numerous sight-singing exercises based on a graduated number of notes of the scale. This graduated series had a selection of works by well-known composers of the Western-European musical tradition. (Keene, 1982, p.196-198)

From its inception to the post Civil War era, music

education was offered predominantly in the form of vocal music instruction. Most of the music teachers were not music specialists. Methods of instructions varied institutionally and regionally. Music was often offered because of its functional and educational values. It was a means to aid in singing of hymns and a means of popularizing the "Great" music of the European tradition. It also encouraged the social development of children and the ability to follow discipline. It also taught them to work together with other children. In 1844 Horace Mann contended that the social and moral influence of music far outstripped all other values to be acquired from vocal music instruction. (Sunderman, 1971, p.206) Lowell Mason believed that music "should be cultivated and taught . . . as a sure means of improving the affections, and ennobling, purifying and elevating the whole man" and that "the chief value of music in schools . . . will be social and moral." (Chase, 1966, p.159) In the latter decades of the 19th century others stressed similar values of music education. One theoretician wrote of the importance of music in the "moral, intellectual and physical nature, harmonizing all branches of knowledge, and manifesting itself not only in thought and action, but in language, manners, and bearing." (Sunderman, 1971, p.206)

At the turn of the twentieth century, the teaching of instrumental music was still in its infancy. The organization of the first national school band contest in 1923

helped promote bands. In fact the contest movement played a large role in the stimulation of instrumental music in the public schools. (Keene, 1982, p.303) The advent of the radios in the 1920's greatly helped popularize both vocal and instrumental music. It was not until the first quarter of the twentieth century that there was an increase in the enrollment of students in bands and orchestras. By 1933 music education had become a more significant factor in the cultural and aesthetic growth of the American way of life. (Sunderman, 1971, p.258-260) This was due to the recognition of the importance of music education and its fruits in American life.

The post World War II era saw an influx of new philosophical concepts in music education. There was greater freedom of individual expression through music. Efforts were made to develop the student's awareness of music's "inherent beauty" and to increase their ability to respond to it. (Sunderman, 1971, p.305) There was also an increase in interest in the music of other cultures, as evidenced by an increase in the cultural exchange of artists, writers, dancers, poets, and musicians of Latin America and an increase of song materials from other cultures. (Sunderman, 1971, p.305)

Both immediately before, and in the years after World War II several foreign methods of teaching music had an impact on the nature of music education in the United States. Emile Jacques-Dalcroze, Zoltan Kodaly, and Carl Orff are three innovative music educators from Europe who have influenced

American music education. Dalcroze is known for his eurhythmics (rhythmic movement) which is the only one of his three-part method (eurhythmics, solfeggio, and piano-forte) that has influenced American music education significantly. Kodaly's influence has been through his sol-fa method of teaching music reading based on the "movable do" (which he called Relative Sol-Fa), the revised Curwen hand signals, and song materials based largely on Hungarian folk tunes, most of which are in the pentatonic mode. Orff's most significant influence in the United States is the use "Orff" instruments which are made up of xylophones, glockenspiels and metallophones. His utilization of speech as part of a musical experience is a distinguishing characteristic of his approach. Orff also made extensive use of pentatonic song materials. (Landis and Carder, 1972, pp.7-106) Another foreign music educator that has a great following in this country is Shinichi Suzuki of Japan. The Suzuki method of instrumental teaching emphasizes on listening, proper techniques, motivation, and (Keene, 1982, p.350)

The 1950's saw changes in philosophy as well as method. Music educators began to seek a stronger psychological and philosophical rational on which to base methodology. Bennett Reimer observed that the values of music to society are unique to the art. He maintains that the art of music is a basic way of knowing about reality. (Reimer, 1970, p.9) Such understandings of music form a basis for an increased emphasis

in music education on the development of aesthetic sensitivity, a "capacity to respond to art objects and art experiences" (Motycka, 1976, p.1) This in turn affects method in music education, as aesthetic learning occurs when specific behaviors are cultivated: perceiving, reacting, producing, conceptualizing, analyzing, evaluating, and valuing. (Silver Burdett, 1983, p.ix) According to Monroe C. Beardsley the aesthetic experience of an observer consists of five characteristics: attention to part of a phenomenally objective field; an awareness of form; an awareness of regional quality; a high degree of unity; and a sense of gratification or enjoyment. (Phelps, 1980, p.257)

Foreign cultural contact during the wars overseas (the two World Wars, the Korean and Vietnam Wars) has had an impact on music education by sparking interest in foreign cultures and their music in the United States. This new cultural awareness and interest was also the result of the new influx of immigrants and the growing sizes of ethnic communities that retain their cultural identities. Such pluralistic societies could no longer be overlooked and ignored in the eyes of music educators.

The general music curriculum has, since the 1970's differed greatly from that of the previous decades. It places a greater emphasis on student participation in the music making process-whether it be singing, playing an instrument, or in rhythmic movements of some form or another. It also

places a stronger emphasis on music of various cultures of the world. Such an emphasis is a relatively recent development.

In his dissertation on Teaching Music of Java and India, 1970, William M. Anderson Jr. traced the beginnings of the study of non-Western music in American schools to 1916 when Satis Coleman, a piano teacher, initiated experiments in "creative music". Ms. Coleman based her teaching on the premise that children should begin musical study by learning how different sounds are obtained from various instruments around the world. Her emphasis was on individuality, creativity and self-expression, but the study tended toward the evolutionary development of instruments. (Anderson, 1970, pp.10-11)

In 1924 Charles Griffith presented a talk on "Folk Music in the Philippines" where he showed slides of the Philippines and had a Filipino sing native songs. This played an important role in developing consciousness of non-Western music. In 1935 Music Integration in the Jr. High School was published. It contained units on the music of the American Indians, the Arabs, and the Asian peoples. The World of Music (1936) included songs from several countries. Music Highways and Byways (1936) contained 16 units on music from different countries. In the 1940's texts came out that put emphasis on songs from Latin America but they also included musical examples from Asia and the Middle East. (Anderson, 1970, p.12)

As authenticity in the teaching materials became a stronger concern for music educators in the 1940's, attention was directed to the work of such musicologists as Charles Seeger. A growing interest in music of various cultures was seen in new texts that came out in the 1950's and 1960's such as Our Singing World (1949-51), Together We Sing (1955-60), This is Music (1963), Discovering Music Together (1966), Exploring Music (1966), Making Music Your Own (1964-68), and Folk Songs of China, Japan, and Korea by Betty Dietz (1964). One national organization, MENC (Music Educators National Conference) has been invaluable in advancing and promoting the use of world music in music education. It was first formed as Music Supervisors' National Conference in 1907. It became MENC in 1934. It has espoused music as a strong cultural force in society and music education as an opportunity for cultivating intercultural understanding through the study of world music. Music educators also realized the importance of contemporary popular music. In 1967 the Tanglewood Symposium called for "music of all periods, styles, forms, and cultures. . . in the curriculum." (Mark, 1978, pp.39-48) Since then more contemporary literature has been included in the music curriculum. MENC showed its concern for world music when the October 1972 issue of its journal was devoted to world music. Such concern represents a tremendous stride forward in promoting a genuine interest in and readiness to teach world music.



### III. THE ROLE OF WORLD MUSIC IN THE GENERAL MUSIC CURRICULUM

#### A. The Function and Value of Music

From changes in the philosophy of how music should be taught, and an increased concern with teaching the music of other cultures, a new and deeper understanding of the functions and values of music in different societies has developed. This new understanding, largely brought about through ethnomusicological studies, has implications for further advancement in the quality of music education and the use of world music in the general music curriculum.

Music is a uniquely human phenomenon whose roots lie in the earliest days of human kind, and which is found in every culture. The creation of music is a response to human need. It is a necessary avenue of expression and communication which extends human capabilities beyond the constraints of words, writing, or gestures. It allows for the manipulation of both the human voice and music-making devices (not always termed "musical instruments") for the spontaneous and deliberate expression of human feelings and thoughts. As a sound phenomenon it evokes a sense of space very different from that evoked by other phenomenon. It is symptomatic of energy and is dynamic. (Shepherd, 1977, p.13)

The value of music in society is seen in its pervasiveness in all aspects of human living. It is used in

people's daily routines, in work, in child rearing, in educational processes, at ceremonial occasions, in religious ceremonies, and in the various forms of the arts. Music associated with an activity may have more than one function. A work song may not only lighten the monotony of the work, but also provide entertainment, release of emotions, a means of regulating the pace of work, a sense of esprit de corps, and a stimulating and channeling of energy. Alan Merriam classified the functions of music into ten major categories: emotional expression, aesthetic enjoyment, entertainment, communications, symbolic representation, physical response, enforcing conformity to social norms, validation of social institutions and religious rituals, contribution to the continuity and stability of culture, and contribution to the integration of society. (Merriam, 1964, pp.219-227)

Modern philosophies of music education recognize music as an affective art involving cognitive and psychomotor experiences. (Nye, 1977, p.6) These philosophies emphasise heavily the aesthetic experience of music. It is believed by many that aesthetic education through music will develop the innate musical capacities and components of children through many kinds of interrelated experiences (New Dimensions, 1970, v.5, p.iv) The musical capacities include feeling, creating, discovering, performing, learning and thinking. (Nye, 1977, p.56) According to Leonhard and House (1972, p.115) the unique qualities of music make it the most desir-

able medium of organized aesthetic education. Non-artistic values of music--social, psychological, physical, etc.--are recognized as important adjuncts. Even for the use of music in developing aesthetic capabilities a recognition of the functions of music in society is crucial to music education. Any kind of music can be understood only in terms of the criteria of the group or society which makes and appreciates that music. Understanding music as it functions generally and in specific cultural situations is vital to a cognitive and affective response to that music. Developing such an understanding should also help students realize and better understand the functions and effects of the music of their own culture.

The current emphasis on aesthetic experience has one implication for the use of world music in the music curriculum. The more general educational goal of promoting better cross-cultural understanding has other related implications. Because the aesthetics of other cultures vary from Western aesthetics exposure to world music widens the potential aesthetic experience of the students. Fulfillment of this potential depends on how the students are exposed to world music. Presentation of the context from which music comes is vital to the students' full appreciation of the music. Such a presentation is also vital to the goal of promoting cross-cultural understanding. The authenticity of the music is also vital to both its aesthetic value and its value for cross-

cultural learning. Accurate representation of the musical culture depends both on the authenticity of the source and transcription and on the authenticity of recorded examples. Accurate representation also hinges upon the presentation of a representative spectrum of musical genres and styles within a culture. Finally it is necessary that musical selection be the most representative versions from the culture. In pursuing these standards for presentation of world music the concerns of both the ethnomusicologist and the music educator are jointly served.

83% of those surveyed say they sometimes teach songs in their original languages and that students enjoy singing them. 84% of the teachers say that students show high interest in the lessons on non-Western music and are able to identify or relate the "foreign" music to elements of music previously learned. Only 50% of the teachers report that their students ask questions concerning the music or the culture of which it is a part.

Forty-eight percent of the teachers feel that when music of a culture is presented as a separate topic the information in the teacher's editions of the texts is sufficient while 44% feel it is insufficient. 61% of those surveyed feel comfortable teaching the materials presented in the texts. However, the majority (71%) are of the opinion that

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\* See Appendix A for complete survey.

## B. Survey of Music Teachers\*

A survey of music teachers was carried out in May of 1981. The following is a summary of that survey.

Seventy-two percent of the teachers use textbooks in the teaching of music. Most of them, however, do not follow the sequence of the text. Responding to questions on the use of information from the textbooks 85% indicate that they use songs from other cultures and countries; 77% use music materials presented in units based on countries or geographical areas. 83% of those surveyed say they sometimes teach songs in their original languages and that students enjoy singing them. 84% of the teachers say that students show high interest in the lessons on non-Western music and are able to identify or relate the "foreign" music to elements of music previously learned. Only 50% of the teachers report that their students ask questions concerning the music or the culture of which it is a part.

Forty-eight percent of the teachers feel that when music of a culture is presented as a separate topic the information in the teacher's editions of the texts is sufficient while 44% feel it is insufficient. 82% of those surveyed feel comfortable teaching the materials presented in the texts. However, the majority (71%) are of the opinion that

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\* See Appendix A for complete survey.

the materials could use more elaboration on the cultural context in which the various songs or music originate and are used and function. 77% of the teachers have access to resource books other than textbooks. Almost all (93%) say they use recorded examples in the classroom when available. 54% say that their schools or school districts have special funds for resource books, recordings, and visual aids. 63% show an interest in attending seminars which would enrich their knowledge of world music and prepare them for teaching it. These teachers express uncertainty as to whether or not their school districts would be willing or able to sponsor and promote participation in such seminars.

Response to this survey was not extensive enough to draw firm conclusions about how world music (when available in general music texts) is used, and how effectively it is used. The responses are sufficient to raise questions about how effectively current texts can be used in teaching world music, and in using them as a resource for achieving the aims of general music curriculum. The survey responses are also sufficient, when viewed in light of the survey of texts, to indicate ways in which texts can be improved from both a utilitarian standpoint, and from standpoint of fidelity to ethnomusicological concerns.

The results of the survey of teachers focus attention on three important factors in the teaching of world music. One is the importance of the texts, which are the

primary resource from which the teachers draw their material. Considering the large percentage of teachers who do not follow the sequence of the text a second factor emerges, which is the completeness and quality of the presentation of individual songs or units. Finally it is obvious from the survey that the availability and accessibility of supplementary recordings is vital to effective teaching of world music.

Exploring Music (Holt, Reinhart, and Winston) 1963, 70  
 Growing With Music (Prentice-Hall) 1970  
 Making Music Your Own (Silver Burdett) 1971  
 The Music Book (Holt, Reinhart, and Winston) 1981  
 New Dimensions in Music (American Book Company)  
 1976  
 Silver Burdett Music (General Learning Corp.)  
 1974, 1981  
 The Spectrum of Music (Macmillan) 1974, 1979, 1983  
 This Is Music for Today (Allyn and Bacon) 1971

Most of these series are supplemented by recordings. When a series has been revised under the same textbook title, only the newer version is used in the survey except for The Spectrum of Music and Silver Burdett Music in order to show trends in curricula from the 1970's to the 1980's.

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\*See Appendix B for bibliography of textbooks and Appendix C for complete survey.

C. Survey of Textbooks and Recorded Supplements\*

Part 1: Methodology

The textbook series used in this survey are drawn from those on the Texas State Music Textbook Adoption Lists from 1972 to 1984. The texts surveyed are:

- Discovering Music Together (Follett) 1966,70
- Exploring Music (Holt, Reinhart, and Winston) 1975
- Growing With Music (Prentice-Hall) 1970
- Making Music Your Own (Silver Burdett) 1971
- The Music Book (Holt, Reinhart, and Winston) 1981
- New Dimensions in Music (American Book Company) 1976
- Silver Burdett Music (General Learning Corp.) 1974,1981
- The Spectrum of Music (Macmillan) 1974, 1979, 1983
- This Is Music for Today (Allyn and Bacon) 1971

Most of these series are supplemented by recordings. When a series has been revised under the same textbook title, only the newer version is used in the survey except for The Spectrum of Music and Silver Burdett Music in order to show trends in curricula from the 1970's to the 1980's.

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\*See Appendix B for bibliography of textbooks and Appendix C for complete survey.



The presentations of the music materials are analyzed from an ethnomusicological perspective. As mentioned earlier, it is the concern of ethnomusicologists that music from any culture be presented as accurately as possible and in its own terms. This means giving the context in which a piece of music is used and functions. It means selecting musical examples that are representative to the music carrier of his or her own culture. Because music is a sound phenomenon, it is important that transcription, when used, be as accurate as possible and that the recorded supplement be authentic.

The survey of the texts is carried out by series and grade level. Where two series are published by the same company, the series are placed one after the other for easier comparison. Because the emphasis in the elementary and junior high general music program is largely on vocal music, the analysis dwells mainly on song materials.

For the sake of easier comparison and reference, the following questions which are used in the survey will be abbreviated on the charts.

#### Survey Questions

- A. Is the cultural context of the music given? (Is there an explanation of the meaning and significance of the titles?)
- B. Does the teacher's edition give extra information which will help students better understand and appreciate the the music?

- C. What is the category of the musical example? (Some types and genres are more appropriate and more easily assimilated than others in the classroom situation.)
- D. 1. Is the source (whether primary or secondary) of the music given?
2. Is the selection a representative example of the music culture and is the version a commonly used version or one little known in the culture?
3. a. Since rhymes lose their effects when translated from one language to another are there efforts in teaching songs in their original languages?
- b. Is there an English translation of the song?
- c. Is there a pronunciation guide to help the accurate phonetic rendition of the text in the original language?
4. Does the western notation give an accurate representation of the sound phenomenon of the song as sung by singers in the native culture?
5. a. Is there a recorded supplement to aid in the teaching process?
- b. Is the recorded music authentic through the use of native instruments and vocal styles, and using performers trained in the musical tradition of the culture?
- Rating:
- A= Accurate singing and instrumental accompaniment.

B= Either accompaniment or singing style is authentic.

C= Neither singing style nor accompaniment is authentic.

E. Through what procedure are the songs presented? (Is the emphasis on the aural phenomenon or music reading?)

Procedures are classified in five ways:

A= Listen to the recording once; follow notation along with recording, sing with/without recording.

B= Follow notation along with recording; sing with/without recording.

C= Read notation to learn song; sing with/without recording.

D= Learn by rote; sing with /without recording.

F. Are other activities suggested to reinforce the musical experience and appreciation of the music in its cultural context?

1. Is instrumental playing a suggested activity?

a. Is the choice of instruments a reasonable one?

b. Does the suggested accompaniment pattern adequately represent the culture?

2. Are audio-visual materials recommended?

a. Are suggested films related to the culture of the song?

b. Are other suggested recordings related to the same culture?

G. Is there an effort to make the song materials more accessible by indexing them according to their countries?

## Part 2: Summary of Survey

The charts from the survey of the songs are consolidated into a summary chart for easier comparison and reference. For complete details of the survey see Appendix C. The following are abbreviations used in the Summary Chart.

F=Folk

NI=Not indicated

NA=Not applicable

NJ=No judgment was made

NAV.=Not available

N=No

O=Other categories or genres

Y=Yes

The following information is given in the Summary Chart.

1. Total number of songs. The cumulative total for the series in grades 4-8.
2. Music in cultural units. Volumes which present cultural units on Asian music.
3. Music used to teach concepts. Volumes which contain music to teach musical concepts.
4. Cultural context given. The percentage of songs in each

- series for which the cultural context is given .
5. Extra information in teacher's edition. The percentage of songs about which extra information is given in the teacher's edition of the text.
  6. Category of songs. The number of songs categorized as folk songs, the number of other songs, and the number not indicated in the text.
  7. Source indicated. The percentage of songs for which the source is indicated.
  8. Representative of culture. The number of songs which are representative of the culture they are said to be from, the number not representative, and the number about which no judgment is made.
  9. Text given in original language. The percentage of songs with all or part of the texts in the original languages.
  10. English trans. of original language. The percentage of texts in the original languages that are translated into English.
  11. Pronunciation guide given. Percentage of foreign texts accompanied by pronunciation guides.
  12. Transcription accurate. The numbers of transcriptions that are accurate or inaccurate, and those where no judgement is given.
  13. Authenticity of recording. The number of songs in each level of authenticity as well as the number of songs for which no recording is available for analysis. The levels

- of authenticity are found under D.5b on Survey Questions.
14. Teaching procedure. The numbers of songs using the different teaching procedures recommended and those for which no procedure is indicated. List of teaching procedures is found under E. in the Survey Questions.
  15. Other activities indicated. The percentage of songs for which activities are suggested to reinforce the musical experience and the appreciation of the culture under study.
  16. Playing instruments. The percentage of songs for which instrumental playing (for accompaniment of songs) is suggested.
  17. Appropriate choice of instruments. The number of songs for which appropriate instruments are indicated.
  18. Appropriate accompaniment pattern. The number of songs for which the accompaniment pattern is appropriate.
  19. Using audio-visual material. The percentage of songs for which audio-visual material is suggested as a teaching aid.
  20. Songs indexed by country/area. The percentage of songs listed in the index by their country of origin or area.



Most of the textbooks used in the survey were first published in the 1960's. In the 1970's some of the series incorporated additional music materials from non-Western countries into their texts; these materials were presented in the form of cultural units based on geographical areas. Music from Asian cultures are grouped differently in the different series. Music of China, Japan, Korea, Philippines, and other Southeast Asian countries are often grouped under the heading "Music of the Orient" or "Music of the Far East." Music of India is usually under a separate heading. In 1975, The Spectrum of Music published for 7th and 8th grades the Related Arts series which contain modules on various cultures, one of which is entitled "Music of the Orient." It was recommended for eighth grade use. It contains music from China, Japan, Korea, Thailand, and India.

Of texts for the elementary grades four through six New Dimensions in Music (1976, v.4-6) has the most extensive coverage of world music. It contains twelve units on the different cultures of the world, six of which are on music of the Orient and music of India. Exploring Music (1975, v.4-6) has six units on music of world cultures. The rest of the series use the song materials primarily to teach concepts and elements of music. Some do have a limited number of units on world music, but the materials are not as substantial as those presented in New Dimensions in Music and Exploring Music. "Music of the Orient" in The Spectrum of Music With



Related Arts is a very commendable module which introduces each country with background materials and several recorded examples of the music. According to the survey the newer series (The Music Book (1981) and Silver Burdett Music (1981)) incorporate fewer songs from world cultures in their teaching materials than did their earlier editions. Silver Burdett Music (1981) has a total of 5 songs for grades 4 through 6 as compared to 6 in the 1974 edition and 14 in Making Music Your Own (by Silver Burdett, 1971). The Music Book (Holt, Reinhart, Winston, 1981) has a total of 4 songs compared to 19 in Exploring Music (Holt, Reinhart, Winston, 1975).

Most of the textbooks (new and old) give insufficient introductory and contextual information about the music or the culture from which it comes. The Spectrum of Music (1974, 1981, grades 4-8) is most inclusive of such materials with 94% of the songs in the student's book giving such information. New Dimensions in Music (1976) included such background information on 78% of its songs in the teacher's edition. Silver Burdett Music (1981) increased inclusion of such materials to 60% from 33% in the 1974 edition. The Music Book (1981) has contextual information on only 25% of its songs as compared to 47% in the earlier series Exploring Music (1975). It does not have any extra contextual information in the teacher's book. The extent of background information in the majority of the series is an explanation of the place of origin of a song or of the meaning of the title.

Most of the songs used are labelled by the texts as "Folk Songs" without any further qualification. Occasionally chants and other religious songs are included. The 1976 edition of New Dimensions In Music has two chants and two Hindu hymns from India. Other genres include a beggar's song, a street song, and a child's song. Exploring Music also uses religious chants and hymns though not as numerous. The majority of the musical examples from India are religious in nature. Most of the texts including the newer texts use primarily folk songs.

Information that accompanies the music usually includes the category or genre, the country, primary sources, and the name of the translator or adapter of the text. This information, like the music itself is drawn primarily from secondary sources. New Dimensions In Music gives the sources on the same page as the music. The others note them elsewhere, usually in their sections on acknowledgements.

In most cases, the selections are representative of the music cultures, that is the examples are well-known in the native country and the version presented is one commonly used by the majority of the music carriers. There are exceptions. In Discovering Music Together (v.6) the selected version of "Feng Yang Song" from China is one that is seldom used by the carriers of the music tradition. The skipping melodic lines of the selected version are atypical of Chinese folk songs. (This may represent a transcription error.) In Growing With Music

(v.7) there is included the song "The Willow Tree", noted as a Korean folk tune with English words by Lucile Hultquist. The tune is the same as a well-known Chinese folk song and it is questionable whether it is actually of Korean origin, and whether it is representative of Korean music. In the same book the song "The Purple Bamboo" is given without a refrain. It is more common to hear it sung with a refrain. This song, and quite a few others like "Suliram" (an Indonesian song) from The Music Book (v.7) are arranged for choral part-singing. Because of this they are not considered authentic examples of the music cultures.

The texts of most of the songs are translated or adapted into English. Eighty percent of the songs in the Silver Burdett Music series (1981) are in their original languages. Seventy-four percent of the songs in New Dimensions in Music are presented in foreign languages, some with and others without the English translations. The other series have half or less than half of the songs in their original languages. This Is Music For Today has the least number- only 12% of the songs have foreign texts. There is a slight percentage increase in the use of foreign languages in the textbooks published in the 1980's over their previous editions. None of these textbooks however have made sufficient use of foreign languages overall, and the total number of songs from world cultures has in general decreased.

Pronunciation guides are seldom given when the

original languages are included in the texts. Exploring Music and New Dimensions in Music have the highest percentage of songs with pronunciation guides in relation to the number of songs in their original languages. Growing with Music, This Is Music for Today, Making Music Your Own, and Silver Burdett Music have the lowest percentage of guides in relation to the number of songs in their original languages. There has been an increase in the use of pronunciation guides in the 1980's editions. The Spectrum of Music (1983, vs.4-6) and The Music Book (1981) provide pronunciation guides for all their foreign songs. Silver Burdett Music (1981) increased its usage of guides to 50% from 0% in the previous edition. There do exist inaccuracies in some of the pronunciation guides such as those provided for "Suliram" in Discovering Music (v.7) and "Chang Cheung Yiao" in New Dimensions (v.8).

Suggested procedures for teaching vary. Discovering Music Together, Growing with Music, and This is Music for Today approach the teaching of songs through music-reading, that is the students are asked to read the music notation and then sing the song. This makes the accurate rendition of a song totally dependent on the written music and the student's ability to interpret it. Most other textbooks introduce songs by having the students listen to recordings first. Other activities suggested in the majority of the cases involve playing instrumental accompaniments. The choices of the

instruments, given the limitations of the classroom situations, are generally acceptable. Certain series, particularly New Dimensions in Music tend to ask the students to "improvise a pattern using any of the notes on the pentatonic scale." The resulting sound phenomenon may not be an acceptable representation of the music. Worse, it creates the false impression that the music of cultures where the pentatonic scale predominates is improvisational rather than composed, and lacks rules of structure. Still, instrumental accompaniment is and should be an important device for teaching world music.

References to audio-visual materials such as films, slides, pictures, and related recordings are given in very few series even when music cultures are presented as cultural units. New Dimensions in Music lists the most audio visual resources. For example, a unit on "Music of the Orient" usually has supplementary recorded examples and several references to books, pictures, films, slides and other recordings on or from the music cultures.

Almost all of the series classified their songs from world cultures by country or geographical area in the index. The Spectrum of Music (1983) and The Music Book (1981) are not consistent in indexing all of their songs. There are some inconsistencies and errors in their classifications. For example, in Exploring Music Asian countries were listed separately in the index, but the same index had a heading entitled "Pacific Areas" which included Bali as a sub-area. In

Growing With Music there are two indexing errors.

Recordings of the songs found in the textbooks are available in all the series. These tend to lack authenticity. In their recordings of vocal music New Dimensions and Exploring Music utilize authentic instruments for accompaniment but the singing style is often westernized. This Is Music For Today uses piano accompaniments for most of its songs while the female singer exhibits a very heavy Western vocal production in her style.

New Dimensions in Music, Silver Burdett Music, Exploring Music, The Music Book, and The Spectrum of Music include significant additional listening material made up mainly of instrumental music. (See Appendix D) In some series (such as Silver Burdett Music) vocal pieces, especially Indian songs, are also included to be used as listening examples. Most of the instrumental selections are used as aural examples and therefore are not transcribed. A few are used to teach recorder playing, e.g. "Arirang" The Music Book (v.4,p.144). This listening material is used to either introduce a cultural unit or to teach musical concepts. These listening examples tend to be more authentic than the recordings of the songs in the textbook. Several of the series use authentic instruments and also performers trained in the musical traditions of the various cultures.

#### D. Findings based on the surveys

The survey of teachers indicates a high dependence of teachers on material in the text. Aside from reference to supplemental recordings few references to appropriate outside resources are found in the texts. Even if adequate references to supplemental resources did exist only a little over half of the teachers know of special funds available to acquire them. In Texas even recordings must be purchased with such funds, since they are not regarded as part of the texts by the Texas Education Agency. Because background material in the texts is insufficient and supplemental resources are not always available it seems probable that many teachers are unable to effectively teach world music. This situation is intensified by the reality that music teachers may have no formal training in ethnomusicology.

Recorded supplements are, for the teacher, important tools for teaching world music. There are several indications from the surveys that the quality of these supplements is vital. This is both with respect to authenticity, and with respect to usefulness as a teaching aid. A high percentage of teachers use recorded material when it is available in order to teach world music. Recordings are the primary means by which the broader spectrum of a music culture is introduced, and by which students come into contact with the unfamiliar music in its most authentic form. Texts published in the second half of the 1970's and thereafter are highly dependent on these

recordings in their pedagogical approach to world music. It appears that these newer texts are making an effort to make available higher quality recordings.

The survey of recorded supplements shows that the increased use of recordings coupled with the availability of recent ethnomusicological research has allowed the use of complex forms of instrumental music in the classroom. These selections still tend to focus attention on a narrow spectrum of the music culture rather than serving as a means of showing the music culture as a whole. They are not always appropriate as didactic materials in the average classroom. Gamelan music from Java and Bali, for example, makes a contribution to the curricula where it is used. Other forms of Indonesian music may, however, be more representative of the music culture than court gamelan from the view of the Indonesians. Other forms of instrumental music may also be easier for students to understand and participate in.

Most texts use world music to teach and to illustrate musical concepts. Even those that teach world music in cultural units tend to use it to illustrate concepts of music. To an extent this is necessitated by the demand that these concepts be taught in the relatively short periods of time allocated to music education in the public school. There are two potential dangers realized in some texts. The first is a tendency to distort the music in order to fit it into a Western conceptual framework, rather than teaching it as it is



perceived by its native carriers, or at least recognizing that they may understand it differently than we do. Many texts need a better balance of etic and emic views. (An etic view is that of the observer; The emic perspective is that of the native carrier.) The second danger is that using world music to illustrate Western concepts may indirectly teach the students that other cultures exist primarily as a tool for the understanding of one's own culture, rather than as valuable expressions of humanity in and of themselves.

While each series has its own strengths, no one series is fully adequate from the perspective of sensitivity to ethnomusicological values. None meets the criteria of demonstrating the dual concern that the songs be accurately presented in their cultural context, and that the musical cultures be adequately represented. Newer editions, however, have improved in their overall quality. In more recent texts there is a substantial increase in the use of original languages and in the use of pronunciation guides to these languages. However, the use of world music in the recent series has declined. As important as quality materials are, quantity is a vital ingredient in a truly representative text. To an extent answering ethnomusicological concerns is synonymous with effectively using world music to meet the goals of the music curriculum and the general curriculum. The surveys indicate the possibility of a fuller contribution on the part of music texts toward meeting these goals.

#### IV. CONCLUSIONS

In Texas music textbooks are supplied by the Texas Education Agency. There are policies which affect when and which textbooks are available for use in public schools. In the 1983 session of the state legislature a bill was passed which mandated a change in the textbook adoption cycle from eight to six years. The last time texts were adopted for music, grades 1-6, was in 1983-84. The last adoption of texts for 7th and 8th grades was 1979-1980. The following are the texts adopted for the six-year periods following those dates:

Spectrum of Music (1983)

The Music Book (1981)

Silver Burdett Music (1981)

Grades 7-8 (1979/80-1985/86)

Exploring Music (1979)

The Spectrum of Music with Related Arts (1979)

New Dimensions in Music (1976)

Silver Burdett Music (1979)

The Texas Education Agency plays a fundamental role in determining how effectively world music is taught as part of the music curriculum. This role centers around the role of the T.E.A. in providing textbooks for all Texas public schools, as

an integral part of the state's funding of, and control over, the public education system in Texas. The process of textbook adoption begins when the T.E.A. submits to interested publishers its curriculum goals which it expects that textbooks submitted for approval will meet. While publishers may try to meet other goals (since their books are sold in other states as well) the size of the public school system in Texas makes the curriculum goals of the T.E.A. a primary determinant of the content of music texts. The T.E.A., within the budget limits set by the legislature, also determines which materials will be included as part of the textbook or series provided to the school district. Thus the extent of the material provided uniformly to Texas public schools is determined largely by the T.E.A.. Finally it is the T.E.A which eventually decides which textbooks will be approved and provided for the public schools. The conclusion one can draw from this is that influencing the T.E.A. must be a primary part of any strategy to improve the use of world music. For the educator and citizen the primary avenue for this is the adoption hearings which take place the year before each adoption period begins.

The survey results are based upon the use of Asian music. Nonetheless, it is clear that in many cases the conclusions reached on the basis of the survey apply to the use of world music in general. The teaching of world music as presented in textbooks has improved in recent years, probably due to several factors. Work in disciplines related to world

music has made better information available. The teaching of world music has been the focus of several studies which have probably influenced textbook development. The increasing awareness of the pluralistic nature of society has increased recognition of the need to include the study of other cultures in the music curriculum. Work of resident Asian musicians and music educators has increased awareness of Asian and other world music. Music educators have begun to use more appropriate methods to teach world music, and to rely less on Western notation and more on aural examples.

Problems remain. Music cultures tend to be inadequately represented both in terms of the number of cultures represented and in terms of the categories and genres of music within the culture. There is insufficient recognition of the fact that enormous differences exist socially, culturally, and musically in music cultures within the same geographical region. Most Asian countries are made up of several different ethnic and cultural groups, each with its own music. Lack of time may be the primary cause of this failure of representation, but it appears to at least partially stem from correctable oversimplifications about geographical and cultural relationships. Recordings have improved through more use of authentic instruments, but are still deficient in their use of authentic performances by musicians from the culture represented or non-native musicians trained in its musical tradition.

Problems arise not only in the texts and supplemen-

tary resources. There is a lack of ethnomusicological training in the music teaching community, as well as a lack of training in how to use and teach world music. Within the public school there has usually been a lack of coordination of teaching involving world cultures. Much of the music teacher's time could be saved if the historical, geographical, economical, social, cultural, and other aspects of a music culture could be taught by other teachers. In turn the music teacher could broaden and reinforce the learning experience through the presentation of the musical aspects of that culture. Too often the teaching of world music is a low priority. Music teachers, particularly those teaching upper grades, are often oriented toward competitive goals through such activities as choir contests, music memory contests, and solo and ensemble competitions. Success in such activities is too often the sole criteria for judging teaching performance rather than the achievement of overall musical growth and experience.

When music of non-Western cultures was first included in textbooks, it was mainly in the form of songs. This is still the predominant category of music which is taught, but the trend is toward teaching more instrumental music and toward more instrumental playing. There is increased use of instrumental music in listening examples which introduce cultures and songs. The authenticity of these performances is improving. Introductory information is in general becoming more thorough in describing the music culture, with a tendency to use more

pictures of instruments and performances. A trend that is surprising and disturbing is the decreased use of world music in the textbooks overall. Another trend which appears likely to continue is budget cuts for music programs and for employing music teachers. Insufficient financial support also jeopardizes the acquisition of supplemental materials vital to teaching world music.

One of the goals of teaching world music is to facilitate the student's aesthetic sensitivity to world music. Aesthetic sensitivity, according to Bennett Reimer, is "a capacity to respond to art objects and art experiences." In other words it involves "perceiving, reacting, producing, conceptualizing, analyzing, evaluation, and valuing." (Reimer, 1970, p.1) Thus a tangible way of evaluating the presence or lack of a student's aesthetic sensitivity to world music is to observe whether or not the student's perception, reaction, production, conceptualization, analysis, evaluation, or valuing of a music is both positive and accurate. In looking at the materials and methodology presented in the texts it would appear that they can indeed facilitate the student's aesthetic sensitivity to world music. This aesthetic sensitivity could grow and be deepened with a more authentic experience of, and more contact with, world music. This goal is attainable with continued improvements in some areas, and new directions in others. Any evaluation of present texts and teaching practices should indicate the need for caution. Increased aesthetic

sensitivity to the music of a culture comes only through more exposure to authentic music presented in light of its authentic context. Unauthentic presentations may allow some growth in aesthetic sensitivity, but hinder the broader and deeper aesthetic experience of the student.

Another goal of the teaching of world music is to promote cross-cultural understanding. A culture is made up of many structures, of which music is one. These structures are intertwined, and influence one another. Therefore to understand an unfamiliar culture, knowing only its music and not how it functions in the culture is inadequate. In this respect it is unlikely that the present teaching of world music helps facilitate cross-cultural understanding.

The functions of music in our culture are not explicit and unless one deliberately spends time examining them one will not be aware of the values and functions of music. Becoming cognizant of the roles and functions of music in other cultures enables the student to assimilate a new viewpoint from which to evaluate music. Such assimilation of different viewpoints is essential to the process of objective reflection on one's own culture, as well as aspects of it such as the values, roles, and functions of music. Because current texts and practices do not facilitate cross-cultural understanding they do not contribute to this significant and vital part of bettering the student's understanding of his or her own culture.

Music is used universally as a means of expression

and communication. What is considered to be music, and how and when music is used vary from one culture to another. One's means of expression through music is influenced and limited by one's social and cultural environments. Even creativity is influenced by experience. When a student studies the music of other cultures, he or she is exposed to different musical experiences and means of expression through music. These varied learning experiences expand the student's means of self-expression. Familiarity with music systems is an important factor in how well the student can manipulate these means. While current texts and teaching practices contribute to the expansion of the student's means of self-expression there is little doubt that they could do more, even given the constraints on music education today.

More material is not easily accessible to teachers. More material needs to be included in the teacher's text which is drawn from the work of scholars who have studied the music of world cultures. These materials should include not only the work of ethnomusicologists, but also that done in other related disciplines.

1. More aural examples need to be given when teaching world music. More use of these examples reduces the dependence of students on western notation for learning new songs and helps to develop their cognitive awareness of the distinctive characteristics of the foreign music. In addition there need to be more authentic recordings, particularly of songs.



## V. RECOMMENDATIONS

The following recommendations are for the improvement of the adequacy of textbooks and their supplementary recordings as didactic tools for teaching world music.

1. More information about the geographical, historical, economic, religious, social, cultural and artistic aspects of the culture ought to be included not only in the introductory lesson of a cultural unit but in the subsequent lessons as well. Teachers do not necessarily follow the sequence of the text; so each lesson should have some background information on the culture and on the context in which the song is found. When not taught in a cultural unit a piece of music ought to be accompanied by some information on its cultural background. Such material is not easily accessible to teachers. More material needs to be included in the teacher's text which is drawn from the work of scholars who have studied the music of world cultures. These materials should include not only the work of ethnomusicologists, but also that done in other related disciplines.

2. More aural examples need to be given when teaching world music. More use of these examples reduces the dependence of students on western notation for learning new songs and helps to develop their cognitive awareness of the distinctive characteristics of the foreign music. In addition there need to be more authentic recordings, particularly of songs.

3. The materials on a particular music culture need to include more categories and genres of songs. Selection of these for a text should take into consideration appropriateness for classroom use. While traditional folk and "classical" forms of music are most desirable and commonly used, contemporary music ought not to be overlooked. Music changes with time. As a culture grows and interacts with other cultures it assimilates and synthesizes elements from those cultures with its own to create new forms of music. These new forms are just as important a part of the culture as are "traditional" forms. Because of the presence of foreign (especially Western) influence, these forms are often regarded as uncharacteristic of the culture and therefore not representative of it. This attitude ignores new genres of music which are present and flourishing in many non-Western cultures.

Besides broadening the representation of musical categories and genres there is also a need to consider more carefully the practicality of some instrumental playing by students. Texts should call for the playing of songs which can be performed on instruments available in most classrooms. Where a Western instrument must be substituted for a native instrument consideration should be given to the question of whether this substitution allows the music some real measure of authenticity. Vocal examples need to be selected from among the kinds of songs which appeal to the interests of students, such as educational songs, lullabies, love songs, ballads, child-

ren's songs, et cetera. music, and performers could be invited to

visit the 4. Although the use of original languages has increased there is still too little. With the help of more accurate pronunciation guides singing in foreign languages is not and will not be too difficult for students in the age range under consideration, and is of tremendous benefit. resources and

live performances. A publicly available directory of such resources Audio-visual materials include films, filmstrips, and recordings. Using them increases the dimensions of the student's experience and can show the cultural context more fully than can words. They can also help bring students into a culture and make the reality of the cultural experience more tangible. might increase when the following steps are taken.

1. Audio-visual materials ought to be used more in the teaching of world music, particularly materials available at low cost or at no charge. with regard to the use of rural

examples. 2. Public television programs need to be used more, and teachers of music should be provided the equipment (available in many other classrooms) necessary for viewing them. forms

of notation. 3. Publishers could provide video tapes of musical performances as well as audio tapes as supplemental resources.

4. School districts and regions could compile directories of resources which are available for the use of teachers. Particularly important would be information on local performers of music from different cultures.

5. Students could be encouraged to attend local

performances of world music, and performers could be invited to visit the school. Local school districts might consider video taping local live performances, perhaps in conjunction with a local public broadcasting station.

6. Where they are accessible local colleges and universities may be a source of both audio visual resources and live performances. A publicly available directory of such resources in each community would be valuable. Colleges and universities are also frequently a source of native performers in the form of students.

The effectiveness of the present approach to teaching world music might increase when the following steps are taken.

1. Increased use of audio-visual materials and the inclusion of background material should characterize lessons in world music. The same is true with regard to the use of aural examples.

2. Teachers need to depend less on the use of Western notation. At some point students should learn about other forms of notation, as well as how performance techniques often depend on oral tradition, not just notation.

3. Instrumental playing should be used only when appropriate instruments are available. Students should learn authentic accompaniments (even if simplified) in preference to being asked to improvise their own.

4. Body movement and dance should be used more often

in teaching music, especially music which is ordinarily accompanied by dance or some form of body movement in its cultural context. This will add to the completeness of the child's experience of the music, as well as contributing to the education of the "whole person." Use of dance and body movement will require that teachers and school administrators find sufficient space for these activities. This also opens a new area in which the publishers of textbooks will have to provide resources and supplements.

5. The best method for teaching the music of other cultures is to introduce that music in cultural units. This is the most effective means of presenting both the music and culture authentically. Where the Spectrum of Music with Related Arts series is used as the Jr. High level music text it is recommended that the modules be made available to music teachers in lower grades as a supplemental resource.

The Texas Education Agency influences the teaching of world music in three ways. It chooses the approved textbooks which are used in the public schools; it sets curriculum goals which it asks that publishers meet; and it determines which resources will be offered to all school districts out of state funds. Changes in textbook adoption practice are therefore fundamental to improvement of the teaching of world music.

1. It is recommended that, since aural examples are integral to the teaching of world music, recorded supplements

be regarded by the T.E.A. as part of a textbook or series and that they be evaluated with it, and supplied with it to public schools. Librarians, and gym teachers could focus their activities on

2. It is recommended that the T.E.A. make the inclusion of world music a more integral part of its curriculum proclamation for publishers who are submitting texts for approval.

3. It is recommended that textbooks be approved which include more world music, and world music presented in the ways suggested above.

4. Lack of time makes it doubtful that every culture which could be included in the music curriculum will be included. Which cultures a state or district believes most important in the curriculum will vary according to geographical location, ethnic mix of the population, and the presence of resources available in the schools and community. In order that districts and individual teachers be given maximum flexibility in determining their own goals within the curriculum it is recommended that world music be presented in modules which school districts can select from, and which teachers can use in an order which suits their individual situations.

World music can be used not only as an intrinsic part of the student's music education, but also as part of the student's learning experience in world cultures and cross-cultural understanding. It is recommended that within schools or grade

levels in each school teaching about world cultures be coordinated. In the elementary school classroom teachers, music teachers, librarians, and gym teachers could focus their activities on a certain culture at a certain time of the year (just as many of them do for certain holiday seasons). In the junior high the music, social studies, history and geography teachers could coordinate to present a certain number of cultural units each year. The result would be that less of the necessary task of presenting cultural background to stories, songs, and games would fall on any one teacher, while all would share in the benefits of having their lessons reinforced in other classrooms. By presenting different cultures each year students could eventually be exposed to a wider range of cultures.

Integral to such a plan of cooperation is an appreciation of the complexity of culture, and the value of presenting the culture in its own terms, on the part of all the teachers in the school. This suggests two recommendations with regard to music teacher training. One is that ethnomusicology be included in the curriculum for those who seek certification to teach music. (If it is not possible for such a course to be offered in most colleges and universities then perhaps an introductory cultural anthropology course, which would expose students to some of the same ideals in studying a culture, could be required). A second recommendation is that in-service workshops for music teachers periodically include introductions to ethnomusicology and the use of

world music in the classroom.

The recommendations given above are designed to meet two aims: to find ways of more nearly attaining ethnomusicological ideals concerning the presentation of world music, and to find ways of using world music to more effectively achieve the goals of music education and education in general. The aim of this paper has been to understand the current status of world music in music education, and based on that to find ways to achieve these two distinct goals. It should not be forgotten, however, that achieving the former is fundamental and necessary to achieving the latter. Broadening aesthetic sensitivity and cultural understanding is possible only when world cultures are presented, and are valued in the presentation, for what they are in and of themselves and their people.



Survey on the use of music of different cultures in the General Music Curriculum  
in public schools

3. Please give a general statement on the philosophy of General Music Education  
in your district/school.

APPENDIX A: SURVEY OF TEACHERS

(Response to the first question of the survey was that the main aim of general music in the  
classroom, and the development of a broad range of musical  
skills. The second was on the development of the child  
socially, emotionally, and psychologically. The third

The two pages following contain a reproduction of the  
Survey of Teachers. Where spaces were provided for the  
respondants to answer its questions the compiled answers are  
given. Where comments were called for a summary of the  
comments received is given. Where teachers were asked to  
select an answer, the percentage of respondants selecting each  
answer is given.

1. Do you have a set curriculum for elementary levels (K-6), do you have any written subject- area or guidelines for your General Music Program?	Yes	No	N.A.	Other
	87%	12%	1%	1%
2. Do you use the best books in teaching General Music?	Yes	No	N.A.	Other
	72%	28%		
3. If yes, (1) do you follow the sequences as programmed in the texts? (2) to what extent do you follow the sequences?	Yes	No	N.A.	Other
	100%	0%		
Majority				
(Most of the time)(Sometimes)(Seldom)(Never)				
4. Most texts have songs from different cultures and countries.				
a. Do you use them at all?	Yes	No	N.A.	Other
	83%	17%		
b. Do you teach songs in their original languages? If yes, (1) how often?	Yes	No	N.A.	Other
	83%	17%		
Majority				
(Most of the time)(Sometimes)(Seldom)				
(2) Do the pupils enjoy singing songs in their original languages?	Yes	No	N.A.	Other
	75%	25%		

Survey on the use of music of different cultures in the General Music Curriculum  
in public schools

- A. Please give a general statement on the philosophy of General Music Education in your district/school.

(Responses reflected three major emphases . The first was on the use of a broad range of musical experiences in the classroom, and the development of a broad range of musical skills. The second was on the development of the child socially, aesthetically, and psychologically. The third was to integrate modern teaching methods such as those pioneered by Orff and Kodaly in conjunction with others)

- B. Please give the names of the series used as textbooks in your district/school. Please list them in the order of frequency used. Put (R) next to the series if you have the recordings that go with the series.

1. Exploring Music (These texts were most used by the teachers surveyed)
2. Making Music Your Own
3. New Dimensions
4. Silver Burdett
5. Growing With Music

- C. Please check (Yes, No, Not Applicable, or Other) to the following questions.

1. In view of the fact that there is no set curriculum for elementary schools (k-6), do you have any written objectives or guidelines in your General Music Program?

	Yes	No	N.A.	Other
	<u>87%</u>	<u>7%</u>	<u>3%</u>	<u>3%</u>

2.a. Do you use the text books in teaching General Music? 72% 25%      3%

b. If yes, (i) do you follow the sequences as programmed in the texts? 19% 71%      10%

(ii) To what extent do you follow the sequences?

Majority  
(Most of the time)(Sometimes)(Seldom)(Other)

3. Most texts have songs from different cultures and countries.

a. Do you use them at all? 85% 15%          

b. Do you teach songs in their original languages? 83% 13%      4%

If yes, (i) how often?

Majority  
(Most of the time)(Sometimes) (Seldom)

(ii) Do the pupils enjoy singing songs in their original languages? 85% 12% 4%

## APPENDIX B: TEXTS USED IN THE SURVEY

	Yes	No	N.A.	Other
4. Some texts present the music of different cultures as separate topics.				
a. Have you used any of these materials?	<u>77%</u>	<u>23%</u>	<u>   </u>	<u>   </u>
b. If yes, (i) do you feel the information in the teacher's edition is sufficient?	<u>48%</u>	<u>44%</u>	<u>4%</u>	<u>4%</u>
(ii) do you feel comfortable teaching the material?	<u>82%</u>	<u>14%</u>	<u>   </u>	<u>4%</u>
(iii) do you think the material could use more elaboration on the cultural context in which the specific music is used?	<u>71%</u>	<u>29%</u>	<u>   </u>	<u>   </u>
(iv) Do you use recorded examples in the classroom to expose your pupils to the original sounds of the music of different cultures?	<u>92%</u>	<u>3%</u>	<u>   </u>	<u>3%</u>
(v) Do you have access to resource books on the music of different cultures?	<u>77%</u>	<u>23%</u>	<u>   </u>	<u>   </u>
(vi) Does your school district have special funds for these resource books, recordings and visual aids?	<u>54%</u>	<u>35%</u>	<u>4%</u>	<u>7%</u>
c. If you have taught music of any of the "non-Western" cultures, please answer the following questions.				
i) In your opinion, did the class show interest in the lesson?	<u>84%</u>	<u>16%</u>	<u>   </u>	<u>   </u>
ii) Did the pupils ask many questions concerning the music and/or the country concerned?	<u>50%</u>	<u>46%</u>	<u>   </u>	<u>4%</u>
iii) Were they able to identify or relate the music to elements of music they have previously learned?	<u>76%</u>	<u>16%</u>	<u>4%</u>	<u>4%</u>
D.1. If there are special seminars offered to enrich teachers' knowledge of music of other cultures, would you be interested in attending these seminars?	<u>63%</u>	<u>27%</u>	<u>3%</u>	<u>7%</u>
2. Would your school district be willing and able to promote and sponsor the participation and attendance of teachers in these seminars?	<u>30%</u>	<u>37%</u>	<u>7%</u>	<u>26%</u>

(P.S. No identification is required on the form. All information on this survey will be kept confidential.) THANK YOU!!!

APPENDIX B: TEXTS USED IN THE SURVEY

- Discovering Music Together. Leonhard, Charles et. al.  
Chicago: Follet Publishing Company, 1966, Follett  
Educational Corp., 1970.
- Exploring Music. New York, Toronto, London, Sydney: Holt,  
Rinehart and Winston, Inc., 1966, (1971), 1975.
- Growing with Music. Wilson, Harry R. et. al. Englewood  
Cliffs, New Jersey: Prentice-Hall, Inc., 1966,  
1970.
- Making Music Your Own. Dallas: Silver Burdett Co., v.8 1968,  
vs. 1-7 1971.
- The Music Book. New York, Toronto, London, Sydney: Holt,  
Rinehart and Winston, Publishers, 1981.
- New Dimensions in Music. Choate, Robert A. et. al. New York:  
American Book Company, 1970, 1973, 1976, 1980
- Silver Burdett Music. Crook, Elizabeth et. al. Dallas:  
General Learning Corporation, 1974, 1981.
- The Spectrum of Music with Related Arts. Marsh, Mary Val et.  
al. New York: Macmillan Publishing Co., Inc.,  
1975, 1979.
- The Spectrum of Music. Marsh, Mary Val et. al. New York:  
Macmillan Publishing Co., Inc., 1974, 1983.
- This Is Music for Today. Sur, William R. et. al. Dallas:  
Allyn and Bacon, Inc., 1971.

## APPENDIX C: SURVEY OF TEXTS

The pages following contain the survey of Asian songs found in the textbooks. These surveys cover each song found in the textbooks surveyed, as well as the recordings of those songs. The complete list of questions is found on pp.25-28 of the Thesis. The following symbols are found in the surveys:

NA=Not Applicable

NAv.=Not Available

NI=Not Indicated

NJ=No Judgement was Made

Question D.5.A.: A=Authentic instruments and singing, B=Either instruments or singing is authentic, C=Neither instruments nor singing is authentic:

Question E: procedures are classified in one of four ways: A=Listen to the recording once; follow notation along with recording, sing with or without recording. B=Follow notation along with the recording; sing with or without the recording. C=Read notation to learn song; sing with or without recording. D= Learn by rote; sing with or without the recording.

Questions F.1.a. and F.1.b.: Yes=Suggestions made by the text are authentic, or authentically represent the song as performed in its cultural context. No=Suggestions are unauthentic.

<p><u>Discovering Music Together</u> Follett Publishing Co. 1966 Follett Educational Corp. 1970</p> <p>1 of 3</p>	<p>Song Title, page Vol. 4 Boatman's Chantey China, p.24</p>	<p>Lotus Blossoms China, p.51</p>	<p>Song of the Crow China, p.26</p>	<p>Cherry Blossoms Japan, p.46</p>	<p>New Year Song Japan, P.177</p>	<p>The Rabbit Japan, p.132</p>	<p>Yepo Philippines, p.66</p>	<p>Volume 5 No Songs</p>	
A. Cultural context given	No	No	No	No	Yes	Yes	No		
B. Extra information in T.E.	No	No	Yes	Yes	Yes	No	No		
C. Category	folk	folk	folk	folk	folk	folk	folk		
D. 1. Source indicated	No	Yes	Yes	Yes	Yes	Yes	Yes		
2. Representative e.g.	Yes	Yes	Yes	Yes	Yes	Yes	NJ		
3.a. Text is in orig. lang.	Yes	No	No	No	No	Yes	Yes		
b. English translation	No	Yes	Yes	Yes	Yes	Yes	No		
c. Pronunciation guide	No	NA	NA	NA	NA	No	No		
4. Representative transcr.	Yes	Yes	Yes	Yes	Yes	Yes	Yes		
5.a. Recording	Yes	Yes	Yes	Yes	Yes	Yes	Yes		
b. Authenticity	NAv.	NAv.	NAv.	B	NAv.	NAv.	B		
E. Teaching procedure	C	C	C	C	NI	NI	C		
F. Activities suggested	Yes	Yes	Yes	Yes	Yes	Yes	No		
1. Using instruments	Yes	Yes	Yes	Yes	Yes	Yes	No		
a. Choice of instrument	Yes	Yes	Yes	Yes	Yes	Yes	NA		
b. Accompaniment pattern	No	No	No	Yes	NJ	Yes	NA		
2. Using audio-visual aids	No	No	No	No	No	No	No		
a. Films	NA	NA	NA	NA	NA	NA	NA		
b. Other recordings	NA	NA	NA	NA	NA	NA	NA		
G. Songs cl. by country/area	Yes	Yes	Yes	Yes	Yes	Yes	Yes		
<p>Comments: A unit on Folk Music in Asia is presented in Volume 7. It gives a brief description of styles, melodies, and rhythms of Oriental music. Some instruments of China and Japan are mentioned but are not illustrated or described in greater detail</p>	<p>Objective: To teach music reading</p>	<p>Objectives: To teach music reading (melody) Students are to improvise accompaniment patterns.</p>		<p>Objectives: To teach music reading (melody) Authentic instruments, but not singing, on the recording.</p>	<p>Unit: Music of Special Occasions</p>	<p>Unit: Music of Legends and Tales</p>	<p>Singing style too Western.</p>		

<p>Discovering Music Together Follett Publishing Co. 1966 Follett Educational Corp. 1970 2 of 3</p>	<p>Song Title, page Vol. 6</p>	<p>Boat Song Ceylon, p.148</p>	<p>Chimes at Night China, p.25</p>	<p>Feng Yang Song China, p.154</p>	<p>In Surabaya Java, p.150</p>	<p>Ahrirang Korea, p.155</p>	<p>Song of Bluebells Korea, p.28</p>			
A. Cultural context given	No	Yes	Yes	No	Yes	No				
B. Extra information in T.E.	Yes	No	No	No	Yes	No				
C. Category	folk	folk	folk	folk	folk	folk				
D. 1. Source indicated	Yes	Yes	Yes	Yes	Yes	Yes				
2. Representative e.g.	NJ	Yes	No	No	No*	Yes				
3.a. Text is in orig. lang.	Yes	Yes	Yes	No	No	No				
b. English translation	Yes	Yes	Yes	Yes	Yes	Yes*				
c. Pronunciation guide	Yes	No	No	NA	NA	NA				
4. Representative transcr.	NJ	Yes	Yes	Yes	No	No				
5.a. Recording	Yes	Yes	Yes	Yes	Yes	Yes				
b. Authenticity	NAV.	NAV.	NAV.	NAV.	NAV.	NAV.				
E. Teaching procedure	C	C	C	C	C	C				
F. Activities suggested	Yes	Yes	No	No	Yes	Yes				
1. Using instruments	Yes	Yes	No	No	Yes	Yes				
a. Choice of instrument	Yes*	Yes	NA	NA	Yes	Yes				
b. Accompaniment pattern	Yes	No	NA	NA	Yes	Yes				
2. Using audio-visual aids	No	No	No	No	No	No				
a. Films	NA	NA	NA	NA	NA	NA				
b. Other recordings	NA	NA	NA	NA	NA	NA				
G. Songs cl. by country/area	Yes	Yes	Yes	Yes	Yes	Yes				
<p>Comments: No cultural unit on the music of Asia.</p>	<p>Concept: Style Students are to use metal instruments to achieve an "oriental sound".</p>	<p>Objective: Music Reading</p>	<p>Concept: Style</p>	<p>Concept: Style</p>	<p>Concept: Style *Version is lesser known.</p>	<p>Objective: Music reading *Translation into English results in the elimination of some pitches.</p>				

<p>Discovering Music Together Follett Publishing Co. 1966 Follett Educational Corp. 1970 3 of 3</p>	<p>Song Title, page Vol. 7</p>	<p>Lotus Blossoms China, p.158</p>	<p>Moon Over a Ruined Castle Japan, p.149</p>	<p>Suliram Indonesia, p.150</p>	<p>Songs of Youth India, p.151</p>	<p>Defune Japan, p.157</p>	<p>Volume 8 (1966 only)</p>	<p>Song to the River Indonesia, p.82</p>	
A. Cultural context given	No	No	No	No	No	Yes		No	
B. Extra information in T.E.	No	No	No	No	No	No		No	
C. Category	folk	NI	folk	folk	folk	NI		folk	
D. 1. Source indicated	Yes	Yes	Yes	Yes	Yes	Yes		Yes	
2. Representative e.g.	No*	Yes	No	NJ	Yes	Yes		Yes*	
3.a. Text is in orig. lang.	No	No	Yes*	No	No	No		No	
b. English translation	Yes	Yes	Yes	Yes	Yes	Yes		Yes	
c. Pronunciation guide	NA	NA	Yes*	NA	NA	NA		NA	
4. Representative transcr.	Yes	Yes	Yes	NJ	Yes	Yes		Yes	
5.a. Recording	Yes	Yes	Yes	Yes	Yes	Yes		No	
b. Authenticity	NAv	NAv.	NAv.	NAv.	NAv.	NAv.		NAv.	
E. Teaching procedure	C	NI	NI	NI	NI	NI		NI	
F. Activities suggested	Yes	Yes	No	No	Yes	Yes		No	
1. Using instruments	Yes	Yes	No	No	Yes	Yes		No	
a. Choice of instrument	Yes	Yes	NA	NA	Yes	Yes		NA	
b. Accompaniment pattern	Yes	Yes	NA	NA	Yes	Yes		NA	
2. Using audio-visual aids	No	No	No	No	No	No		No	
a. Films	NA	NA	NA	NA	NA	NA		NA	
b. Other recordings	NA	NA	NA	NA	NA	NA		NA	
G. Songs cl. by country/area	Yes	Yes	Yes	Yes	Yes	Yes		Yes	
<p>Comments: No cultural unit on the music of Asia.</p>	<p>Unit: Music of Asia *Change of octave in melody is not common in songs.</p>	<p>Unit: Music of Asia Not in 1970 edition.</p>	<p>*Pronunciation guide inaccurate. **Only part of the song is in original language. Not in 1970 edition.</p>					<p>*Song is arranged into a 3-part piece for choir.</p>	



Growing With Music Prentice-Hall Inc. 1970 1 of 2	Song Title, page Vol. 4 Moon on Ruined Castle Japan, p.6	The Willow Tree Korea, p.33	Ancient Wisdom China, p.73	Volume 5, No Songs Volume 6	Arirang Korea, p.38	Toraji Korea, p.151	Volume 7	Tanko Bushi Japan, p.100	The Purple Bamboo China, p.128
A. Cultural context given	No	No	No		Yes	Yes		Yes	Yes
B. Extra information in T.E.	No	No	No		No	Yes		Yes	No
C. Category	folk	folk	NI		folk	folk		folk	folk
D. 1. Source indicated	Yes	Yes	Yes		Yes	Yes		Yes	Yes
2. Representative e.g.	Yes	NJ*	Yes		Yes	Yes		Yes	No*
3.a. Text is in orig. lang.	Yes	No	No		No	No		Yes	No
b. English translation	Yes	Yes	Yes		Yes	Yes		Yes	Yes
c. Pronunciation guide	No	NA	NA		NA	NA		No	NA
4. Representative transcr.	Yes	Yes	Yes		Yes	Yes		Yes	Yes
5.a. Recording	Yes	Yes	Yes		Yes	Yes		No	Yes
b. Authenticity	B	B	B		C	B		NA	B
E. Teaching procedure	C	C	C		C	C		C	C
F. Activities suggested	Yes	No	Yes		Yes	Yes		Yes	Yes
1. Using instruments	No	No	Yes		Yes	Yes		Yes	Yes
a. Choice of instrument	NA	NA	Yes		Yes	Yes		Yes	Yes
b. Accompaniment pattern	NA	NA	No*		Yes	Yes*		Yes	Yes
2. Using audio-visual aids	Yes	No	No		No	No		No	No
a. Films	NA	NA	NA		NA	NA		NA	NA
b. Other recordings	No	NA	NA		NA	NA		NA	NA
G. Songs cl. by country/area	Yes	Yes	Yes		Yes	Yes		Yes	Yes
Comments: Music of Asia is not presented in cultural units.	Concept: Mood Singing style in recording unauthentic.	Concept: Melody *Melody is Chinese? Harp accompaniment is inappropriate.	Objective: Playing Instruments *Accompaniment is based on improvisation on pentatonic notes.		Concept: Melody Arranged for 2-part singing.	Objective: Playing Instruments Singing style is unauthentic *Some accompaniment patterns are suitable to the culture.		Concept: Melody	Objective: Playing Instruments *Version omits refrain.

<p>Growing With Music Prentice-Hall Inc. 1970</p> <p>2 of 2</p>	<p>Song Title, page Vol. 7 continued</p> <p>Hauling the Nets Ceylon, p.125</p>	<p>Volume 8</p>	<p>Siamese Song Thailand, p.139</p>						
<p>A. Cultural context given</p>	<p>Yes</p>		<p>No</p>						
<p>B. Extra information in T.E.</p>	<p>NAv.</p>		<p>NAv.</p>						
<p>C. Category</p>	<p>NI</p>		<p>NI</p>						
<p>D. 1. Source indicated</p>	<p>Yes</p>		<p>Yes</p>						
<p>2. Representative e.g.</p>	<p>NJ</p>		<p>NJ</p>						
<p>3.a. Text is in orig. lang.</p>	<p>No</p>		<p>No</p>						
<p>b. English translation</p>	<p>Yes</p>		<p>Yes</p>						
<p>c. Pronunciation guide</p>	<p>NA</p>		<p>NA</p>						
<p>4. Representative transcr.</p>	<p>NJ</p>		<p>NJ</p>						
<p>5.a. Recording</p>	<p>NAv.</p>		<p>NAv.</p>						
<p>b. Authenticity</p>	<p>NA</p>		<p>NA</p>						
<p>E. Teaching procedure</p>	<p>C</p>		<p>C</p>						
<p>F. Activities suggested</p>	<p>Yes</p>		<p>Yes</p>						
<p>1. Using instruments</p>	<p>Yes</p>		<p>Yes</p>						
<p>a. Choice of instrument</p>	<p>NI</p>		<p>Yes</p>						
<p>b. Accompaniment pattern</p>	<p>NJ*</p>		<p>NJ</p>						
<p>2. Using audio-visual aids</p>	<p>No</p>		<p>No</p>						
<p>a. Films</p>	<p>NA</p>		<p>NA</p>						
<p>b. Other recordings</p>	<p>NA</p>		<p>NA</p>						
<p>G. Songs cl. by country/area</p>	<p>Yes**</p>		<p>Yes*</p>						
<p>Comments: Vol. 8, No unit on the music of Asia.</p>	<p>Objective: Creating Music *Uses minor and major chords in accompaniment. **Song listed as Chinese song.</p>		<p>Objective: Playing Instruments *Song listed as Ceylonese Song.</p>						

<p>This Is Music For Today Allyn and Bacon Inc. 1971 1 of 3</p> <p>Song Title, page Vol. 4</p>	<p>Ahrirang Korea, p.114</p>	<p>Flower Festival China, p.115</p>	<p>Sudu, Sudu India, p.119</p>	<p>Moon Over Ruined Castle Japan, p.101</p>	<p>Street Vendors Japan, p.119</p>	<p>Where the Sea Gulls Cry Japan, p.141</p>	<p>Pounding Rice Philippines, p.118</p>	<p>Volume 5 No Songs</p>
A. Cultural context given	Yes	No	No	No	No	No	Yes	
B. Extra information in T.E.	Yes	Yes	Yes	Yes	Yes	No	Yes	
C. Category	folk	folk	work song	NI	work song	NI	folk	
D. 1. Source indicated	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
2. Representative e.g.	Yes*	No	NJ	Yes	NJ	NJ	NJ	
3.a. Text is in orig. lang.	No	No	Yes*	No	No	No	No	
b. English translation	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
c. Pronunciation guide	NA	NA	No	NA	NA	NA	NA	
4. Representative transcr.	Yes	Yes	NJ	Yes	NJ	NJ	NJ	
5.a. Recording	Yes	NAv.	NAv.	NAv.	NAv.	NAv.	Yes	
b. Authenticity	C	NA	NA	NA	NA	NA	C	
E. Teaching procedure	C	C	C	C	C	C	C	
F. Activities suggested	Yes	Yes	No	No	No	No	Yes	
1. Using instruments	Yes	Yes	No	No	No	No	No	
a. Choice of instrument	Yes	Yes	NA	NA	NA	NA	NA	
b. Accompaniment pattern	No	Yes	NA	NA	NA	NA	NA	
2. Using audio-visual aids	No	No	No	No	No	No	No	
a. Films	NA	NA	NA	NA	NA	NA	NA	
b. Other recordings	NA	NA	NA	NA	NA	NA	NA	
G. Songs cl. by country/area	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
<p>Comments: Volume 4: Unit, Songs of Many Countries Songs are not presented as a cultural unit with information on musical system and cultures. Piano accompaniment is used in most of the recordings.</p>	<p>Singing unauthentic. *Lesser known version of tune.</p>		<p>*Only part of the song is in original language.</p>	<p>Music by Rentaro Taki.</p>				

<p>This is Music For Today Allyn and Bacon Inc. 1971</p> <p>2 of 3</p>	<p>Song Title, page Vol. 6</p>	<p>The Willow Trees Korea, p.192</p>	<p>Cherry Trees Japan, p.194</p>	<p>Shalhonba China, p.195</p>	<p>She is Gone, But Her Heart is Home China, p.196</p>	<p>Come to Katmandu Nepal, p.197</p>	<p>Among the Pines India, p.200</p>		
A. Cultural context given	Yes	Yes	Yes	No	No	Yes			
B. Extra information in T.E.	Yes	Yes	Yes	No	Yes	Yes			
C. Category	folk	folk	NI	folk	folk	folk			
D. 1. Source indicated	Yes	Yes	Yes	Yes	Yes	Yes			
2. Representative e.g.	Yes	Yes	Yes	Yes	Yes	NJ			
3.a. Text is in orig. lang.	Yes*	No	No*	No	No	No			
b. English translation	Yes	Yes	Yes	Yes	Yes	Yes			
c. Pronunciation guide	No	NA	NA	NA	NA	NA			
4. Representative transcr.	Yes	Yes	Yes	NJ	NJ	NJ			
5.a. Recording	Yes	Yes	Yes	Yes	Yes	Yes			
b. Authenticity	C	NAv.	B	B	NAv.	NAv.			
E. Teaching procedure	C	C	C	C	C	C			
F. Activities suggested	Yes	Yes	No	No	No	No			
1. Using instruments	Yes	Yes	No	No	No	No			
a. Choice of instrument	Yes	NJ	NA	NA	NA	NA			
b. Accompaniment pattern	Yes	NJ	NA	NA	NA	NA			
2. Using audio-visual aids	No	No	No	No	No	No			
a. Films	NA	NA	NA	NA	NA	NA			
b. Other recordings	NA	NA	NA	NA	NA	NA			
G. Songs cl. by country/area	Yes	Yes	Yes	Yes	Yes	Yes			
<p>Comments: Unit: <u>A Musical Journey in Asia and Africa</u> Gives a short introduction to the music of Korea, Japan, and China. Teaching guide suggests use of recordings or teacher's singing when teaching songs. But whenever ready students are to use music reading to learn songs.</p>	<p>Song is arranged for choir. Unauthentic singing *Only part of song is in original language</p>		<p>*Only Shalhonba is in the original language.</p>	<p>Accompaniment includes piano, strings, flute, and gong.</p>		<p>Sub-unit: "Music of India" Gives description of history and music.</p>			

<p><u>This is Music for Today</u>            Allyn and Bacon Inc.            1971            3 of 3</p>	<p>Song Title, page            Vol. 7</p>	<p>Great Wall Ballad            China, p.114</p>	<p>Music in the Heavenly            Paradise            Japan, p.234</p>	<p>Malay Song            Javanese Air "Longkie"            p.73</p>	<p>Volume 8</p>	<p>Great Wall Ballad            China, p.39</p>			
A. Cultural context given	No	Yes	No		Yes				
B. Extra information in T.E.	No	No	No		No				
C. Category	folk	NI*	NI		folk				
D. 1. Source indicated	Yes	Yes	Yes		Yes				
2. Representative e.g.	Yes	NJ	No		Yes				
3.a. Text is in orig. lang.	No	No	No		No				
b. English translation	Yes	Yes	Yes		Yes				
c. Pronunciation guide	NA	NA	NA		NA				
4. Representative transcr.	Yes	Yes	Yes		Yes				
5.a. Recording	Yes	Yes	Yes		Yes				
b. Authenticity	C	B	C		C				
E. Teaching procedure	NI	NI	NI		NI				
F. Activities suggested	No	No	No		No				
1. Using instruments	No	No	No		No				
a. Choice of instrument	NA	NA	NA		NA				
b. Accompaniment pattern	NA	NA	NA		NA				
2. Using audio-visual aids	No	No	No		No				
a. Films	NA	NA	NA		NA				
b. Other recordings	NA	NA	NA		NA				
G. Songs cl. by country/area	Yes	Yes	Yes		Yes				
<p>Comments:            No cultural unit on the music of Asia.</p>	<p>Singing not ballad-like, unauthentic.</p>	<p>*Old Japanese song.            nauthentic instrumental accompaniment</p>	<p>Piano accompaniment.            Tune arranged by Alfred Moffat.            Too westernized.</p>		<p>Unit: Music through the Ages</p>				

<p>New Dimensions in Music American Book Co. 1976</p> <p>1 of 4</p> <p>Investigating Music, vol. 4</p>	Song Title, page								
A. Cultural context given	No	Yes	Yes	Yes	Yes	Yes	No	No	No
B. Extra information in T.E.	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No
C. Category	folk	folk	chantey	folk	child's song	NI	street song	folk	
D. 1. Source indicated	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes
2. Representative e.g.	Yes	Yes	Yes	Yes	NJ	NJ	NJ	Yes	
3.a. Text is in orig. lang.	No	Yes	Yes	Yes	No	Yes	Yes	Yes	
b. English translation	Yes	No	Yes	No	Yes	No	Yes	Yes	
c. Pronunciation guide	NA	No	No	No	NA	Yes	Yes	Yes	
4. Representative transcr.	Yes	Yes	Yes	Yes	NJ	NJ	NJ	Yes	
5.a. Recording	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
b. Authenticity	B	C	B	A	B	B	C	B	
E. Teaching procedure	B	B	B	A	A	A	A	C	
F. Activities suggested	Yes	Yes	Yes	Yes	No	Yes	Yes	No	
1. Using instruments	Yes	Yes	Yes	Yes	NA	No	Yes	No	
a. Choice of instrument	NI	Yes	Yes	NI	NA	NA	Yes	NA	
b. Accompaniment pattern	No	Yes	Yes	No	NA	NA	Yes	NA	
2. Using audio-visual aids	No	No	No	Yes	No	No	No	No	
a. Films	NA	NA	NA	No	NA	NA	NA	NA	
b. Other recordings	NA	NA	NA	NA	NA	NA	NA	NA	
G. Songs cl. by country/area	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
<p>Comments</p> <p>Vol. 4, Unit: <u>Music of the Orient</u></p> <p>Has introductory information on the music of China. Provides plenty of reference sources for teachers, including films and recordings. Unit begins with a recorded example of Chinese music.</p> <p>Unit: Music of India</p> <p>Same format as above. Also has pictures of instruments.</p> <p>Consultants are used for both units.</p> <p>Concept: Rhythm Patterns</p> <p>Recording uses authentic instruments but not singing style.</p> <p>Concept: Melody</p> <p>Unauthentic accompaniment and singing style.</p> <p>Objective: Identifying Pentatonic Scale</p> <p>Accompaniment part by flute unauthentic.</p> <p>Unit: <u>Music of India</u></p> <p>No unit.</p>	Haru Ga Kita, Japan, p.91	Doraji, Korea, p.92	Yangtze Boatmen's Song, China, p.94	Nen Nen, Japan, p.96	Children's Song, India, p.145	Vijaya, India, p.146	Sudu, Susu, India, p.147	Planting Rice, Philippines, p.156	

<p>New Dimensions in Music American Book Company 1976 2 of 4 Experiencing Music, vol. 5</p>	<p>Song Title, page Vol. 5</p>	<p>Yang Sang Do, Korea, p.102</p>	<p>Golden Bells, China, p.103</p>	<p>Chu Tau Ko, China, p.104</p>	<p>Kiso- Bushi, Japan, p.105</p>	<p>Blind Beggar's Song, India, p.187</p>	<p>Hari Krishna, India, p.184</p>	<p>Maran Mahon, India, p.186</p>	
A. Cultural context given	No	No	Yes	Yes	No	Yes	Yes	Yes	
B. Extra information in T.E.	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	
C. Category	NI	NI	folk	folk	beggar's chant	chant	chant	chant	
D. 1. Source indicated	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
2. Representative e.g.	Yes	NJ	Yes	Yes	Yes	Yes	Yes	NJ	
3.a. Text is in orig. lang.	Yes	No	Yes	Yes	No	Yes	Yes	Yes	
b. English translation	Yes	Yes	Yes	Yes	Yes	No	No	No	
c. Pronunciation guide	No	NA	No	No	NA	Yes	No	No	
4. Representative transcr.	Yes	Yes	Yes*	Yes	Yes	Yes	Yes	NJ	
5.a. Recording	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
b. Authenticity	B	B	C	B	B	B	B	B	
E. Teaching procedure	A	C	A	A	NI	C	C	C	
F. Activities suggested	Yes	Yes	Yes	No	Yes	Yes	Yes	No	
1. Using instruments	Yes	Yes	No	No	Yes	Yes	Yes	No	
a. Choice of instrument	NI	Yes	NA	NA	Yes	Yes	Yes	NA	
b. Accompaniment pattern	NA	No	NA	NA	Yes	Yes	Yes	NA	
2. Using audio-visual aids	No	No	No	No	No	No	No	No	
a. Films	NA	NA	NA	NA	NA	NA	NA	NA	
b. Other recordings	NA	NA	NA	NA	NA	NA	NA	NA	
G. Songs cl. by country/area	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
<p>Comments</p> <p>Vol. 5, Units: <u>Music of the Orient and Music of India</u> Each unit introduces the music culture with historical and general information. It also gives resource references and recorded examples. Musical examples from India are all arranged by consultant Harold Schramm.</p>	<p>Concept: Pentatonic Scale</p>	<p>Concepts: Similar and Contrasting Phrases</p>	<p>Objective: Recognizing Shifting meters *Used mixed meters.</p>	<p>Objective: Recognize sound of Oriental music</p>	<p>Unit: <u>Music of India</u></p>				

New Dimensions in Music American Book Company 1976		Song Title, page Vol. 6					
3 of 4		Hsiao, China, p.110		Kiso-Bushi, Japan, p.111		Sakura, Japan, p.112	
Mastering Music, Vol. 6				Deva-Dasi, India, p.186		Hymn to Shiva, India, p.189	
						Come on Along, Philippines, p.128	
A. Cultural context given	Yes	Yes	Yes	No	No	No	
B. Extra information in T.E.	Yes	Yes	Yes	Yes	Yes	Yes	
C. Category	folk	folk	folk	dance chant	Hindu hymn	folk	
D. 1. Source indicated	Yes	Yes	Yes	Yes	Yes	Yes	
2. Representative e.g.	Yes	Yes	No	Yes	Yes	NJ	
3.a. Text is in orig. lang.	Yes	Yes	No	Yes	Yes	No	
b. English translation	Yes	Yes	Yes	No	Yes	Yes*	
c. Pronunciation guide	Yes	Yes	NA	Yes	Yes	NA	
4. Representative transcr.	Yes	Yes	Yes	Yes	Yes	Yes	
5.a. Recording	Yes	Yes	Yes	Yes	Yes	Yes	
b. Authenticity	A	B	A	B	B	B	
E. Teaching procedure	NI	NI	A	A	A	C	
F. Activities suggested	Yes	Yes	Yes	Yes	Yes	Yes	
1. Using instruments	Yes	Yes	Yes	Yes	Yes	NI	
a. Choice of instrument	Yes	Yes	Yes	Yes	NI	NA	
b. Accompaniment pattern	No	Yes	No	Yes	Yes	NA	
2. Using audio-visual aids	No	No	No	No	No	No	
a. Films	NA	NA	NA	NA	NA	NA	
b. Other recordings	NA	NA	NA	NA	NA	NA	
G. Songs cl. by country/area	Yes	Yes	Yes	Yes	Yes	Yes	
Comments:	<p>Vol. 6, Unit: Music of the Orient Gives brief historical and cultural information about China and Japan. Tries to relate music to significance of art and sculpture, and haiku (Japan). Unit has recording of Japanese instrumental music. Also suggests film and other recordings. Unit: Music of India Same format as Vol. 5. One picture shows "Percussion Instruments" but most are non-Indian instruments.</p> <p>Objective: Discover Use of Pentatonic Scale</p> <p>Objective: Percussion Playing</p> <p>Objective: Identifying Sound of Koto</p> <p>Unit: Music of India</p> <p>*Text is only an adaption. Song is arranged for choral singing.</p>						



New Dimensions in Music American Book Co. 1980 4 of 4 Sound, Beat & Feeling, Vol.7 Sound, Shape & Symbol, Vol.8	Song Title, page	Volume 7	Kochae Bushi, Japan, p.188	Hua Ku Ko, China, p.190	Hymn to Shiva, India, p.186	Waterfall at Bac-Yon, Korea, p.244	Volume 8	Chakkiri-Bushi, Japan, p.28	Chang Cheung Yiao, China, p.29
A. Cultural context given		Yes	Yes	No	No	No	No	No	No
B. Extra information in T.E.		Yes	No	Yes	No	No	No	Yes	Yes
C. Category		folk	folk	Hindu Hymn	folk	composed song	composed song	composed song	composed song
D. 1. Source indicated		Yes	No	Yes	No	No	Yes	Yes	Yes
2. Representative e.g.		Yes	Yes	Yes	No	No	No	Yes	Yes
3.a. Text is in orig. lang.		Yes	Yes	Yes	No	No	Yes	Yes	Yes
b. English translation		No	No	Yes	Yes	Yes	Yes	Yes	Yes
c. Pronunciation guide		Yes	Yes	Yes	NA	NA	Yes	Yes	Yes
4. Representative transcr.		Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
5.a. Recording		Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
b. Authenticity		B	B	B	NAv	NAv	C	C	C
E. Teaching procedure		A	A	NI	NI	NI	NI	NI	NI
F. Activities suggested		Yes	Yes	Yes	No	No	No	No	No
1. Using instruments		Yes	No	No	No	No	No	No	No
a. Choice of instrument		Yes	NA	NA	NA	NA	NA	NA	NA
b. Accompaniment pattern		Yes	NA	Yes	NA	NA	NA	NA	NA
2. Using audio-visual aids		Yes	Yes	No	No	No	No	No	No
a. Films		Yes	NA	NA	NA	NA	NA	NA	NA
b. Other recordings		Yes	Yes	NA	NA	NA	NA	NA	NA
G. Songs cl. by country/area		Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
<p>Comments:</p> <p>Vol. 7, Unit: Ethnic Worlds Says countries included are representative but not all-inclusive. Defines "ethnic" as "pertaining to a social group within a cultural and social system." Gives pictures of performers of Japanese music. Introductory lesson has a recorded example of a koto solo.</p> <p>Vol. 8, No cultural unit on music of Asia.</p>		Concept: Hexatonal Scale	Pronunciation in the recording is not always accurate.	Concept: Bhairav That	*Korean folk song arranged by Gearhart Livingston for choral singing.		Unit: The Arts and You *Uses speech tones in the song.	Unit: The Arts and You Pronunciation in the recording is not accurate	

Making Music Your Own Silver Burdett Co. 1971 1 of 2	Song title, page Vol. 4	Bento-Uri (The Lunch Vendor) Japan, p.93	Rope-skipping Chant Japan, p.93	Sakura Japan, p.94	Volume 5	Meng Chiang Nyu's Lament China, p.183	The Ancient Temple Japan, p.184	Beside the Sea Philippines, p.185	Volume 6	Crescent Moon China, p.138
A. Cultural context given	Yes	Yes	Yes	Yes	Yes	No	No	No	No	No
B. Extra information in T.E.	No	No	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes
C. Category	work book	game	folk	folk	folk	NI	folk	folk	folk	folk
D. 1. Source indicated	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
2. Representative e.g.	NJ	NJ	Yes*	Yes*	NJ	Yes	Yes*	Yes*	Yes*	Yes
3.a. Text is in orig. lang.	Yes	Yes*	Yes	Yes	No	No	No	No	No	No
b. English translation	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
c. Pronunciation guide	No*	No	No	No	NA	NA	NA	NA	NA	NA
4. Representative transcr.	Yes	Yes	Yes	Yes	NJ	Yes	Yes	Yes	Yes	Yes
5.a. Recording	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
b. Authenticity	B	B	B	B	B	B	A	A	B	B
E. Teaching procedure	NI	NI	NI	NI	NI	NI	NI	NI	NI	NI
F. Activities suggested	Yes**	No	Yes	Yes	Yes	Yes	No	No	Yes	Yes
1. Using instruments	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
a. Choice of instrument	NA	NA	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
b. Accompaniment pattern	NA	NA	Yes	Yes	No	Yes	No	No	No	No
2. Using audio-visual aids	No	No	No	No	No	No	No	No	No	No
a. Films	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
b. Other recordings	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
G. Songs cl. by country/area	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes
Comments:  No Cultural unit on music of Asia, but in Volume 4 the songs are listed under "Music of Lands Near and Far".  Accompaniment is unauthentic * A General guide is given at the end of the text. ** To be sung as a round.  *Only part of the song is in the original language.  *Rhythm of the last line is uncommon.  *Words were adapted; different from original text.										

<p>Making Music Your Own Silver Burdett Co. 1971</p> <p>2 of 2</p>	Song Title, page Vol. 6		Feng Yang Song China, p.140		Suliram Indonesia, p.128		Hills of Arirang Korea, p.143		Beside the Sea Philippines, p.158		Tinikling Philippines, p.156		Volume 7		Suliram Indonesia, p.133		Volume 8		Crescent Moon China, p.163	
A. Cultural context given	Yes	Yes	Yes	Yes	No		No		No											
B. Extra information in T.E.	No	No	No	No	Yes		No		No											
C. Category	folk	folk	folk	folk	dance		folk		folk											
D. 1. Source indicated	Yes	Yes	Yes	Yes	Yes		Yes		Yes											
2. Representative e.g.	Yes	Yes*	Yes*	Yes	Yes		Yes*		Yes											
3.a. Text is in orig. lang.	No	No	No	No	No		No		No											
b. English translation	Yes	Yes	Yes	Yes	Yes		Yes		Yes											
c. Pronunciation guide	NA	NA	NA	NA	NA		NA		NA											
4. Representative transcr.	Yes	Yes	Yes	Yes	Yes		Yes		Yes											
5.a. Recording	Yes	Yes	Yes	Yes	Yes		Yes		Yes											
b. Authenticity	B	A	B	A	A		B		B											
E. Teaching procedure	NI	NI	NI	NI	NI		NI		NI											
F. Activities suggested	Yes	No	Yes	Yes	Yes		Yes		No											
1. Using instruments	Yes	No	Yes	Yes	Yes		Yes		No											
a. Choice of instrument	Yes	NA	Yes	NI*	NI*		Yes		NA											
b. Accompaniment pattern	Yes	NA	Yes	Yes	Yes		Yes		NA											
2. Using audio-visual aids	No	No	No	Yes	Yes		No		No											
a. Films	NA	NA	NA	NA	NA		NA		NA											
b. Other recordings	NA	NA	NA	NA	No		NA		NA											
G. Songs cl. by country/area	Yes	Yes	Yes	Yes	Yes		Yes		Yes											
<p>Comments</p> <p>No cultural unit on the music of Asia.</p>		<p>*Version not popularly known. Song a little slow in tempo.</p>	<p>*Melody slightly different from popular version.</p>	<p>*Chords given; instruments not suggested. Activity: singing in harmony.</p>	<p>Dance steps given. *Chords given; instruments not suggested.</p>		<p>*Song is arranged for three-part singing but accompaniment resembles krongcong style. Arr. by Ramond Malone.</p>		<p>*Accompaniment unauthentic, esp. bass part. Arr. for choir by Sally Dietrich.</p>											

Silver Burdett Music General Learning Corporation 1974/78	Song Title, page Vol. 4	Drum Festival, Japan, p.10	Tongo, Philippines, p.74	Frogs, China, p.128	Harvesting Tea, China, p.207	Volume 5	Sakura, Japan, p.80	Volume 6	Ahrirang, Korea, p.103	Volume 7 No Songs Volume 8 No Songs
A. Cultural context given	No	No	No	No		Yes	No			
B. Extra information in T.E.	Yes	No	No	No		No	Yes			
C. Category	NI	folk	folk	folk		folk	folk			
D. 1. Source indicated	Yes	Yes	Yes	Yes		Yes	Yes			
2. Representative e.g.	Yes	Yes	Yes	Yes		Yes	Yes			
3.a. Text is in orig. lang.	No	Yes	No	No		Yes	No			
b. English translation	Yes	No	Yes	Yes		Yes	Yes			
c. Pronunciation guide	NA	No	NA	NA		No	NA			
4. Representative transcr.	Yes	Yes	Yes	Yes		Yes	Yes			
5.a. Recording	Yes	Yes	Yes	Yes		Yes	Yes			
b. Authenticity	B	B	B	B		A	B			
E. Teaching procedure	A	A	A	A		B	B			
F. Activities suggested	Yes	Yes	Yes	No		Yes	Yes			
1. Using instruments	Yes	No	Yes	No		No	Yes			
a. Choice of instrument	Yes	NA	Yes	NA		NA	Yes			
b. Accompaniment pattern	Yes	NA	No	NA		NA	Yes			
2. Using audio-visual aids	No	No	No	No		No	No			
a. Films	NA	NA	NA	NA		NA	NA			
b. Other recordings	NA	NA	NA	NA		NA	NA			
G. Songs cl. by country/area	Yes	Yes	Yes	Yes		Yes	Yes			
Comments: No cultural unit on music of Asia.	Objective: To teach "Beginning Experiences"	Objective: To teach "Dynamics"	Objective: To teach "Rhythmic Patterns"	Objective: To teach "Phrases"		Objective: To teach "Tone Color" Recording uses koto accompaniment.	Objective: To Teach "Texture" Piece is arranged for choir			

Silver Burdett Music General Learning Corporation 1981	Song Title, page Vol. 4	Colorful Boats China, p.235	Harvesting Tea Japan, p.216	Namane Kare India, p.196	Volume 5	Sakura Japan, p.119	Volume 6	Ahrirang Korea, p.109	Volume 7 (1979) No Songs	Volume 8 (1979) No Songs
A. Cultural context given	Yes	No	No	No	No	No	No	No		
B. Extra information in T.E.	No	No	Yes	Yes	Yes	Yes	Yes	Yes		
C. Category	folk	folk	folk	folk	folk	folk	folk	folk		
D. 1. Source indicated	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes		
2. Representative e.g.	Yes	NJ	Yes	Yes	Yes	Yes	Yes	Yes		
3.a. Text is in orig. lang.	Yes	No	Yes	Yes	Yes	Yes	Yes*	Yes*		
b. English translation	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes		
c. Pronunciation guide	Yes	NA	Yes	Yes	No	No	No	No		
4. Representative transcr.	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes		
5.a. Recording	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes		
b. Authenticity	No	B	No	No	A	A	B	B		
E. Teaching procedure	A	B	A	A	A	A	B	B		
F. Activities suggested	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes		
1. Using instruments	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes		
a. Choice of instrument	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes		
b. Accompaniment pattern	Yes	No	Yes	Yes	No	No	Yes	Yes		
2. Using audio-visual aids	No	No	No	No	No	No	No	No		
a. Films	NA	NA	NA	NA	NA	NA	NA	NA		
b. Other recordings	NA	NA	NA	NA	NA	NA	NA	NA		
G. Songs cl. by country/area	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes		
<b>Comments:</b> No cultural unit on music of Asia.	<b>Concept:</b> Tonality, Pentatonic mode	<b>Concept:</b> Phrases	<b>Concept:</b> Melody Does not indicate which Indian dialect the text is in.	<b>Concept:</b> Tone color			* Only part of the song is in the original language.			

<p>The Spectrum of Music Macmillan Co. 1974</p> <p>1 of 2</p>	<p>Song Title, page Vol. 4</p>	<p>Sakura, Japan, p.192</p>	<p>This Road or That, Japan, p.195</p>	<p>Planting Rice, Philippines, p.202</p>	<p>Leron, Philippines, p.203</p>	<p>The Willow Tree, Korea, p.204</p>	<p>K'ang Ting Song, China, p.206</p>	<p>Volume 5 No Songs</p>
A. Cultural context given	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
B. Extra information in T.E.	Yes	No	Yes	Yes	Yes	Yes	Yes	
C. Category	folk	NI	folk	folk	folk	folk	folk	
D. 1. Source indicated	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
2. Representative e.g.	Yes	NJ	Yes	Yes	Yes	Yes	Yes	
3.a. Text is in orig. lang.	Yes	No	No	No	Yes	No		
b. English translation	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
c. Pronunciation guide	Yes	NA	NA	NA	No	NA		
4. Representative transcr.	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
5.a. Recording	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
b. Authenticity	B	B	A	A	B	B		
E. Teaching procedure	A	A/D	A	A	A	A	A	
F. Activities suggested	Yes	Yes	Yes	Yes	Yes	Yes*	Yes*	
1. Using instruments	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
a. Choice of instrument	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
b. Accompaniment pattern	Yes*	NJ	Yes	Yes	Yes	No	No	
2. Using audio-visual aids	Yes	No	Yes	No	No	No	No	
a. Films	No	NA	No	NA	NA	NA	NA	
b. Other recordings	No	NA	No	NA	NA	NA	NA	
G. Songs cl. by country/area	Yes	No	Yes	Yes	Yes	Yes	Yes	
<p>Comments: Vol. 4 Unit: Neighbors of the Pacific Consultants on non-Western music are used.</p>	<p>Objective: To sing "Sakura" Also: To learn "Pentatonic Scale" *text also calls for improvisation.</p>	<p>Composed by Shinpei Nakayama. Teaching procedure uses both A &amp; D methods.</p>			<p>Concept: Pentatonic Scale</p>	<p>Accompaniment calls for improvisation using pentatonic notes. Making a display of pictures is also suggested.*</p>		

<p>The Spectrum of Music Macmillan Co. 1974</p> <p>2 of 2</p>	<p>Song Title, page Vol. 6 The Flower Gift China, p.98</p>	<p>Oh, I Remember Japan, p.222</p>	<p>Sakura Japan, p.104</p>						
A. Cultural context given	No	Yes	Yes						
B. Extra information in T.E.	No	Yes	Yes						
C. Category	folk	folk	folk						
D. 1. Source indicated	Yes	Yes	Yes						
2. Representative e.g.	No*	No	Yes						
3.a. Text is in orig. lang.	No	No	Yes						
b. English translation	Yes	Yes	Yes						
c. Pronunciation guide	NA	NA	Yes						
4. Representative transcr.	Yes	Yes	Yes						
5.a. Recording	Yes	Yes	Yes						
b. Authenticity	B	C	B						
E. Teaching procedure	A	A	A						
F. Activities suggested	Yes	Yes	Yes						
1. Using instruments	Yes	Yes	Yes						
a. Choice of instrument	Yes	Yes	Yes						
b. Accompaniment pattern	Yes	No	Yes						
2. Using audio-visual aids	No	No	No						
a. Films	NA	NA	NA						
b. Other recordings	NA	NA	NA						
G. Songs cl. by country/area	Yes	Yes	Yes						
<p>Comments:</p> <p>No cultural unit on the music of Asia.</p> <p>Concept: Pentatonic Music *Melody not accurate.</p> <p>Unauthentic accompaniment &amp; singing. Uses mixed meters. Calls for improvisation in accompaniment.</p>									

The Spectrum of Music with Related Arts Macmillan Co. 1975/1979	Song Title, page	Volume 7 No Songs	Volume 8	Soran Song Japan, p.4	Miner's Song Japan, p.5	Lullaby of Itsuki Japan, p.6	Wagon Driver's Song China, p.14	Song of the Hoe China, p.15	Thai Lullaby Thailand, p.21	Gram Chara Thailand, p.28
A. Cultural context given				Yes	Yes	Yes	Yes	Yes	Yes	Yes
B. Extra information in T.E.				No	No	No	Yes	Yes	No	No
C. Category				folk	folk	lullaby	folk	folk	folk	folk
D. 1. Source indicated				Yes	Yes	Yes	Yes	Yes	Yes	Yes
2. Representative e.g.				Yes	Yes	NJ	Yes	Yes	NJ	Yes
3.a. Text is in orig. lang.				Yes	Yes	Yes	Yes	No	No	Yes
b. English translation				Yes	Yes	Yes	Yes	Yes	Yes	Yes
c. Pronunciation guide				Yes	Yes	Yes	No*	NA	NA	No
4. Representative transcr.				Yes	Yes	Yes	Yes	Yes	NJ	Yes
5.a. Recording				Yes	Yes	Yes	Yes	Yes	Yes	Yes
b. Authenticity				A	A	A	A	A	B	A
E. Teaching procedure				A	A	A	A	A	A	A
F. Activities suggested				Yes	Yes	Yes	Yes	Yes	No	No
1. Using instruments				Yes	Yes	Yes	Yes	Yes	No	No
a. Choice of instrument				Yes	No	Yes	NI	NI	NA	NA
b. Accompaniment pattern				No	No	No	NA	NA	NA	NA
2. Using audio-visual aids				No	No	Yes	No	No	No	No
a. Films				NA	NA	NA	NA	NA	NA	NA
b. Other recordings				NA	NA	Yes	NA	NA	NA	NA
G. Songs cl. by country/area				No	No	No	No	No	No	No
<p>Comments: Volume 8 Unit: Music of the Orient</p> <p>Has introductory information on each culture. Gives several pictures of the countries and their musical instruments.</p>				Sub-unit: "Music of Japan" "Soran" = Fisherman's Song		Song included to show its use in the composition "Rhapsody" by Yuzo Toyama.	Sub-Unit: "Music of China" Students are asked to listen to pronunciation of native singers in recording.		Sub-unit: "Music of Thailand"	



The Spectrum of Music Macmillan Co. 1983 1 of 2	Song Title, page Vol. 4 Sakura Japan, p.192	This Road or That Japan, p.193	Planting Rice Philippines, p.202	Leron Philippines, p.203	The Willow Tree Korea, p.204	K'ang Ting Song China, p.206	Volume 5 No Songs		
A. Cultural context given	Yes	Yes	Yes	Yes	Yes	Yes			
B. Extra information in T.E.	Yes	Yes	Yes	Yes	Yes	Yes			
C. Category	folk	NI	folk	folk	folk	folk			
D. 1. Source indicated	Yes	Yes	Yes	Yes	Yes	Yes			
2. Representative e.g.	Yes	NJ	Yes	Yes	Yes	Yes			
3.a. Text is in orig. lang.	Yes	No	No	No	Yes	No			
b. English translation	Yes	Yes	Yes	Yes	Yes	Yes			
c. Pronunciation guide	Yes	NA	NA	NA	Yes	NA			
4. Representative transcr.	Yes	Yes	Yes	Yes	Yes	Yes			
5.a. Recording	Yes	Yes	Yes	Yes	Yes	Yes			
b. Authenticity	B	B	A	A	B	B			
E. Teaching procedure	A	A/D	A	A	A	A			
F. Activities suggested	Yes	Yes	Yes	Yes	Yes	Yes			
1. Using instruments	Yes	No	No	Yes	Yes	No			
a. Choice of instrument	Yes	NA	NA	Yes	NJ	NA			
b. Accompaniment pattern	No*	Yes	NA	NI	Yes	NA			
2. Using audio-visual aids	No	No	No	No	No	No			
a. Films	NA	NA	NA	NA	NA	NA			
b. Other recordings	NA	NA	NA	NA	NA	NA			
G. Songs cl. by country/area	No	No	Yes	Yes	Yes	Yes			
<p>Comments:</p> <p>Unit: Perspectives of Music includes sub-units "Neighbors of the Pacific" e.g. Japan, Philippines, and "Other Pacific Islands" e.g. Korea, China.</p> <p>Sub-unit on music of Japan gives a picture of performers and a brief description of their instruments.</p>	<p>Objective: To recognize pentatonic scale and sounds from the Far East.</p> <p>*Calls for improvisation.</p>	<p>Composed by Shinpei Nakayama</p> <p>Words sound very detached in the recording.</p>			<p>Words in the recording differ from those in the text.</p>	<p>Inaccurate pronunciation in the text. Correct sound is 'K'ang Ting' rather than 'K'eng Ting.</p>			

<p>The Spectrum of Music Macmillan Co. 1983 2 of 2</p>	<p>Song Title, page Vol. 6 The Flower Gift China, p.98</p>	<p>Sakura Japan, p.104</p>	<p>Oh, I Remember Japan, p.222</p>						
A. Cultural context given	No	Yes	Yes						
B. Extra information in T.E.	No	Yes	Yes						
C. Category	folk	folk	folk						
D. 1. Source indicated	Yes	Yes	Yes						
2. Representative e.g.	No	Yes	No*						
3.a. Text is in orig. lang.	No	Yes	No						
b. English translation	Yes*	Yes	Yes						
c. Pronunciation guide	NA	Yes	NA						
4. Representative transcr.	Yes	Yes	Yes						
5.a. Recording	Yes	Yes	Yes						
b. Authenticity	B	B	C						
E. Teaching procedure	B	A	A						
F. Activities suggested	Yes	Yes	Yes						
1. Using instruments	Yes	Yes	Yes						
a. Choice of instrument	Yes	Yes	Yes						
b. Accompaniment pattern	Yes	Yes	No**						
2. Using audio-visual aids	No	No	No						
a. Films	NA	NA	NA						
b. Other recordings	NA	NA	NA						
G. Songs cl. by country/area	Yes	Yes	Yes						
<p>Comments: No cultural unit on music of Asia.</p>	<p>*Text is not a translation, but is adapted.</p>	<p>Also used to teach timbre of instruments because recording uses Koto for accompaniment.</p>	<p>*Mixed meter not representative of culture **Calls for improvisation using pentatonic notes.</p>						

<p>Exploring Music Holt, Reinhart, and Winston 1975</p> <p>1 of 3</p>	<p>Song Title, page Vol. 4</p>	<p>Frogs China, p.40</p>	<p>The Young Monk China, p.44</p>	<p>Hari Krishna India, p.35</p>	<p>The Firefly Japan, p.73</p>	<p>Bluebird Korea, p.69</p>	<p>Planting Rice Philippines, p.52</p>	<p>Rice Harvesting Song Vietnam, p.53</p>	<p>Volume 5</p>	<p>Song of the Three Nots China, p.28</p>
A. Cultural context given	No	Yes	Yes	No	Yes	No	Yes	No	Yes	No
B. Extra information in T.E.	No	Yes	Yes	No	Yes	No	Yes	Yes	Yes	Yes
C. Category	folk	folk	folk	folk	folk	folk	folk	folk	folk	folk
D. 1. Source indicated	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes
2. Representative e.g.	Yes	Yes	Yes	NJ	Yes	Yes	Yes	NJ	Yes	NJ
3.a. Text is in orig. lang.	Yes	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes
b. English translation	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes
c. Pronunciation guide	Yes	NA	No	NA	No	NA	Yes	Yes	Yes	No
4. Representative transcr.	Yes	Yes	NJ	Yes	Yes	Yes	Yes	NJ	Yes	Yes
5.a. Recording	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
b. Authenticity	B	B	A	B	A	A	A	B	B	B
E. Teaching procedure	A	A	A	C	NI	C	A	A	A	C
F. Activities suggested	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	Yes
1. Using instruments	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	Yes
a. Choice of instrument	Yes	Yes	Yes	Yes	Yes	Yes	Yes	NA	NA	Yes
b. Accompaniment pattern	NJ	Yes	NJ	Yes	Yes	Yes	Yes	NA	NA	Yes
2. Using audio-visual aids	No	No	No	No	No	No	No	No	No	No
a. Films	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
b. Other recordings	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
G. Songs cl. by country/area	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
<p>Comments:</p> <p>Volume 4 Unit: <u>Music From Far Away</u></p> <p>Authentic instruments, singing unauthentic.</p> <p>Concept: Duration</p> <p>Concept: Duration</p> <p>Concept: Pitch Only part of the song is in the original language.</p>										

Exploring Music Holt, Reinhart, and Winston 1975	Song Title, page Vol. 5 cont.		Far From Home Japan, p.185	Leron, Leron Philippines, p.186	Volume 6	Salidomay Philippines, p.116	Arirang Korea, p.117	The Purple Bamboo China, p. 118	Flower Drum Song China, p.120	Lullaby Vietnam, p.123	Weaving Dance India, p.124
2. of 3											
A. Cultural context given	Yes	No	No	Yes	No	No	No	No	No	No	Yes
B. Extra information in T.E.	No	No	No	No	Yes	No	No	Yes	No	No	Yes
C. Category	folk	folk	folk	folk	folk	folk	folk	folk	folk	folk	folk
D. 1. Source indicated	No	Yes	No	Yes	No	Yes	Yes	Yes	No	No	No
2. Representative e.g.	NJ	Yes	No	Yes	Yes	Yes	Yes	Yes	NJ	NJ	NJ
3.a. Text is in orig. lang.	No	No	No	Yes	No*	No	No	Yes*	No	No	No
b. English translation	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
c. Pronunciation guide	NA	NA	NA	Yes	NA	NA	NA	Yes	NA	NA	NA
4. Representative transcr.	Yes	Yes	No	NJ	Yes	Yes	Yes	Yes	Yes	Yes	NJ
5.a. Recording	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
b. Authenticity	B	A	No	B	A	B	B	B	B	B	B
E. Teaching procedure	A	C	No	A	A	NI	A	A	A	A	C
F. Activities suggested	No	No*	No	No	Yes	Yes	Yes	Yes	No	No	No
1. Using instruments	No	No	No	No	Yes	Yes	Yes	Yes	No	No	No
a. Choice of instrument	NA	NA	NA	NA	Yes	Yes	Yes	Yes	NA	NA	NA
b. Accompaniment pattern	NA	NA	NA	NA	Yes	Yes	Yes	Yes	NA	NA	NA
2. Using audio-visual aids	No	No	No	No	No	No	No	No	No	No	Yes
a. Films	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
b. Other recordings	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	Yes
G. Songs cl. by country/area	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
<p>Comments:</p> <p>Volume 6: Unit: Music of the Pacific World</p> <p>Introductory material includes a brief comparison of the historical beginning of the music of the East and West, and the mutual influence of one on the other</p> <p>Introductory piece "Alibasono!" has no indication of music culture</p>	<p>Concept: Time and Place</p>	<p>Concept: Duration</p> <p>Lesson is followed by lesson on the dance "Tinkling".</p>		<p>*Arirang was the only word in the original language.</p>	<p>*Arirang was the only word in the original language.</p>	<p>Singing style is unauthentic.</p>		<p>*Only part of the song is in the original language.</p>			

Exploring Music Holt, Reinhart, and Winston 1975 3 of 3	Song Title, page Vol. 6 cont.	Ragupati Ragava Rajah Ram India, p.125	Suliram Indonesia, p.126	East Wind Japan, p.128	Volume 7 No songs	Volume 8 No songs			
A. Cultural context given	Yes	Yes	No						
B. Extra information in T.E.	Yes	No	No						
C. Category	hymn	folk	folk						
D. 1. Source indicated	No	Yes	Yes						
2. Representative e.g.	Yes	Yes	NJ						
3.a. Text is in orig. lang.	Yes	Yes	No						
b. English translation	No	Yes	Yes						
c. Pronunciation guide	Yes	Yes	NA						
4. Representative transcr.	Yes	Yes	Yes						
5.a. Recording	Yes	Yes	Yes						
b. Authenticity	A	B	B						
E. Teaching procedure	A	B	A						
F. Activities suggested	Yes	Yes	Yes						
1. Using instruments	Yes	Yes	Yes						
a. Choice of instrument	Yes	Yes	Yes						
b. Accompaniment pattern	Yes	Yes	Yes						
2. Using audio-visual aids	No	Yes	No						
a. Films	NA	NA	NA						
b. Other recordings	NA	Yes	NA						
G. Songs cl. by country/area	Yes	Yes	Yes						
<p>Comments:</p> <p>No cultural unit on the music of Asia.</p>	<p>Hindu Hymn Native singer and accompaniment.</p>								

The Music Book Holt, Reinhart, & Winston 1981	Song Title, page Vol. 4	Planting Rice, Philippines, p.99	The Purple Bamboo, China, p.166	Volume 5	Volume 6	Arirang, Korea, p.46	Volume 7	Suliram, Indonesia, p.198	Volume 8 No Songs
A. Cultural context given	No	No				No		Yes	
B. Extra information in T.E.	No	No				No		No	
C. Category	folk	NI				folk		folk	
D. 1. Source indicated	Yes	No				No		Yes	
2. Representative e.g.	Yes	Yes				Yes		No*	
3.a. Text is in orig. lang.	No	No				Yes		Yes	
b. English translation	Yes	Yes				No		Yes	
c. Pronunciation guide	NA	NA				Yes		Yes	
4. Representative transcr.	Yes	Yes				Yes		Yes	
5.a. Recording	Yes	Yes				Yes		Yes	
b. Authenticity	A	B				A		NJ	
E. Teaching procedure	D	A				C		NI	
F. Activities suggested	Yes	Yes				Yes		Yes	
1. Using instruments	Yes	Yes				Yes		Yes	
a. Choice of instrument	Yes	Yes				Yes		Yes	
b. Accompaniment pattern	Yes	Yes				Yes		Yes	
2. Using audio-visual aids	No	No				No		No	
a. Films	NA	NA				NA		NA	
b. Other recordings	NA	NA				NA		NA	
G. Songs cl. by country/area	Yes	Yes				No		No	
<p>Comments: No Unit on music of Asia. Indexing is not consistent from grade to grade. In Vol.4 songs from Asia are listed under "Songs from other Countries". This is not used in Vol.6. In Vol.7 foreign songs are listed under nationalistic music, with subheading "Far East". The Ketjak Chorus from Bali (Indonesia) was listed under "South Pacific".</p> <p>Concept: Harmony</p> <p>Concept: Time and Place Singing style unauthentic</p> <p>Concepts: Pitch, Time, &amp; Place Also: Playing the Recorder</p> <p>*Arranged for choral singing, therefore not representative of Traditional folk songs.</p>									



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Volume, Title, Page	Authentic Instruments	Authentic Sound	Representative Selection	Cultural Context	Concepts Taught, or Objectives of Lesson	Category	Comments
Volume 4 Variations on "Sakura" p.45	Yes	Yes	Yes	Yes	Music from far away	Instr. solo	Koto music of Japan
Volume 5							
Tinikling p.187	Yes	Yes	Yes	Yes	Expression	Dance	Music of the Philippines
Volume 6							
Ancient Chinese Temple Music p.122	Yes	Yes	Yes	Yes	Time and place	Buddhist Chant	Music of China Insufficient contextual information
And the Fallen Petals p.122	NA	NA	NA	No	Time and place	Instr. Ens.	Composer: Chou Wen Chung (20th C.) Mixture of East-West elements
Gambangan p.127	Yes	Yes	Yes	Yes	Time and place	Instr. Ens.	Music of Indonesia Gamelan music. title not translated.
Tanko Bushi p.129	Yes	Yes	Yes	Yes	Time and place	Dance	Music of Japan
Bhimpalasi P.124	Yes	Yes	Yes	Yes	Scale	Instr.	Music of India Sitar
Volume 7							
Dhun p.136	Yes	Yes	Yes	Yes*	Music from the Far East	Inst. Ens.	Music of Japan Drum and Sahnai. *Contextual info. not in Teacher's Edition.
Echigoshi p.136	Yes	Yes	Yes	Yes*	Music from the Far East	Dance	Koto solo. *Contextual info. not in Teacher's Edition
Ketjak Chorus p.136	NA	Yes	Yes	Yes*	Music from the Far East	Drama	Music of Indonesia *Poor explanation of use of Ketjak Chorus.
Volume 8							
Fuki p.125	Yes	Yes	Yes	Yes*	Music from the Far East	Inst. Solo	Music of Japan *Contextual info. not given in Teacher's Edition.
Etenraku p.125	Yes	Yes	Yes	Yes*	Music from the Far East	Inst. Ens.	Music of Japan *Contextual info. not given in Teacher's Edition.
Gamelan Gong Kebyar p.125	Yes	Yes	Yes	Yes*	Music from the Far East	Inst. Ens.	Formal instrumental music by Balinese Gamelan * Not in T.E.
Sekehe Genggong p.125	Yes	Yes	Yes	Yes*	Music from the Far East	Inst. Ens.	Title means "Frog Song" Informal instrumental music by Balinese Gamelan * Not in T.E.
Sekehe Gambuh: Sekar Leret p.126	Yes	Yes	Yes	Yes*	Music from the Far East	Play Inst. Ens.	Balinese Gamelan accompanies Gambuh play. * Not in T.E.
Suliram p.126	NA	NA	Yes*	Yes**	Music from the Far East	Folk song	*Arranged for Choir, changed slightly. Pronunciation guide is given. ** Not in T.E.



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Volume, Title, Page	Authentic Instruments	Authentic Sound	Representative Selection	Cultural Context	Concepts Taught, or Objectives of Lesson	Category	Comments
Volume 4							
Edo Lullaby p.168	Yes	Yes	Yes	No*	Music of diff. Times and Places	Instr. Ens.	Music of Japan *Gives information on performers and translation of titles.
Mushi no Aikata p.169	Yes	Yes	Yes	No*	see above	Instr. Solo	see above
Azuma Jishi p.169	Yes	Yes	Yes	No*	see above	Instr. Ens.	see above
Tinikling p.176	Yes	Yes	Yes	Yes	Duration Time and Place	Dance	Music of the Philippines Sub-unit: Dances of Another Land
Volume 6							
Ketjak p.104	Yes	Yes	Yes	No	Structure	Drama	Music of Indonesia Lacks information on Hindu epic drama.
Volume 7							
Ogi no Mato (excerpt) p.73	Yes	Yes	Yes	No	Vocal Characteristics	Song w/ Instr.	Music of Japan Insufficient information. Biwa used.
Raghuvaranannu (excerpt) p.73	Yes	Yes	Yes	Yes	Vocal Characteristics	Song w/ Instr.	Music of India Violin used.
Ogi no Mato (excerpt) p.89	Yes	Yes	Yes	No	Chordophone	Song w/ Instr.	see Ogi no Mato above
Raghuvaranannu (excerpt) p.89	Yes	Yes	Yes	Yes	Chordophone	Song w/ Instr.	see Raghuvaranannu above
Ketjak Chorus p.75	Yes	Yes	Yes	Yes	Vocal Characteristics	Drama	Music of Indonesia*
Hudan Mas p.83,87	Yes	Yes	Yes	Yes	Idiophones Membrano-Phones	Instr. Ens.	**
							*Chart on Vocal Characteristics shows Western bias. Scale of vocal qualities runs from thin/nasal to rich/open.
							**Detailed lesson on instruments. Not all instruments shown. Substitute instruments suggested are reasonable choices.

New Dimensions in Music American Book Co. 1976	Authentic Instruments	Authentic Sound	Representative Selection	Cultural Context	Concepts Taught, or Objectives of Lesson	Category	Comments
Volume, Title, Page							
Volume 4 Cheerful Westwind p.91	Yes	Yes	Yes	No	Introduction to Unit	Instr. Ens.	Music of the Orient
Entrance Hymn of the Emperor p.143	No	No	Yes	No	Introduction to Unit	Instr. Ens.	Music of China Mixes instruments of China with Bass, English horn.
Indian Orchestral Music p.143	Yes	Yes	Yes	Yes	Introduction to Unit	Instr. Ens.	Music of India
Gagaku p.109	Yes	Yes	Yes	Yes	Orchestral Sound	Instr. Ens.	Music of Japan
Volume 5							
Indian Folk Music p.183	Yes	Yes	Yes	No	Introduction to Unit	Instr. Ens.	Music of India
Gagaku p.101	Yes	Yes	Yes	Yes	Introduction to Unit	Instr. Ens.	Music of the Orient
Volume 6							
Introduction of Indian Music p.185	Yes	Yes	Yes	Yes	Style	Instr. Ens.	Introduces "India"
Rokudan no Shirabe p.109	Yes	Yes	Yes	Yes	Music of Japan	Instr. Ens.	Trio: Koto, shamisen and shakuhachi.
Volume 7							
Sindhi Bhairavi p.185	Yes	Yes	Yes	Yes	Introduction to Unit	Instr. Ens.	Introduces "Ethnic Worlds" sitar, tamboura, tabla.
Kathak Dance p.185	Yes	Yes	Yes	Yes	Introduction to Unit	Dance Music	Sarod, tabla, singer.
Lingering Moonlight p.187	Yes	Yes	NJ	Yes	Reinforces Music	Instr. Solo vocal	Koto solo by Kohoto Minezaki (18th century)
Volume 8							
Mountain High p.90	Yes	Yes	Yes	Yes	Introduction to Unit	Instr. Solo	Unit "Music of the Far East" ch'in
Snow in Sunny Spring p.176	Yes	Yes	Yes	Yes	Our Planet Earth	Instr. Duet	Pi Pa and ch'in
Kammai p.90	Yes	Yes	Yes	Yes	Music of the Far East	Drama	Music from Japanese Noh plays.
Haru No Umi (Spring Sea) p.176	Yes	Yes	Yes	Yes	Our Planet Earth	Instr. Ens.	koto, shakuhachi by Michia Miyagi (20th century)
Raga Shree p.90	Yes	Yes	Yes	Yes	Music of the Far East	Instr. Ens.	Tabla, tamboura, sitar







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This thesis was typed by Robert A. Rust.



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